

## **LITERARY ENDEAVOUR**

A Quarterly International Refereed Journal of English  
Language, Literature and Criticism

**VOL. IX**

**NO. 2**

**APRIL 2018**

*UGC Approved Under Arts and Humanities Journal No. 44728*

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01  
**A PRELIMINARY INVESTIGATION INTO THE  
ASPECTUAL CLASSES OF VERBS IN ABYANI ARABIC**

*Dr. Jaklin Mansoor Mohammed Ahmed, Assistant professor, Faculty of Education-Aden,  
University of Aden*

**Abstract:**

*This paper discusses the characteristics of Aktionsart in Abyani Arabic in the light of Vendler's classifications of verbs. Verbs are classified into four classes: states, activities, accomplishments and achievements. The paper explores the aspectual features of verbs in this dialect focusing mainly on the similar and different aspects compared to their counterparts in English. The discussion shows that verbs in Abyani Arabic can be classified into four classes in accordance with Vendler (1957). However, this classification does not strictly apply to verbs in this dialect where the majority of verbs can shift interpretation from a class to another depending on the structure in which they occur. Shifting interpretation can apply to a sub-class of verbs within the same class in Abyani Arabic. Besides, it is not only the verb that determines the aspect of the sentence but the entire structure including the verb, the temporal adverbials, the directional PP and the NP in the object position. It is observed that the diagnostic for adverbial that is used to distinguish duration and telicity of events in English cannot occur solely with the perfective form in this dialect but it requires the verb galas 'stayed' to co-occur with in the same structure, this construction can shift interpretation of accomplishments into activities and achievements into states and distinguish states from non-states. The discussion is mainly based on ideas from Vendler (1957), Dowty (1979), Bach (1980&1986), Smith (1997) and others. In brief, this paper demonstrates several properties of the aspectual classes of verbs in Abyani Arabic that can be a good starting for further future studies.*

**Keywords:** *Events, accomplishments, achievements, states, activities, Abyani Arabic.*

## **1. Introduction**

This paper aims to investigate the aspectual classes of verbs in Abyani Arabic; a dialect spoken in Abyan Governorate in the southern part of Yemen. This dialect does not differ syntactically from the other dialects spoken in Yemen but it varies, to some extent, lexically, morphologically and phonologically. It mainly focuses, compared to English, on the behavior of lexical aspect (Aktionart) in this dialect.

The aspectual classes of verbs in this dialect have not been discussed before; therefore, there is a substantial need to uncover the properties of aspectual classes and conduct this preliminary investigation considering the influential and prominent Vendler's classification of verbs. This study is significant because it offers novel data, uncovers new aspects of this dialect, and compares those aspects to English.

There are two questions that this paper attempted to answer: 1) What are the aspectual classes of verbs in Abyani Arabic? 2) To what extent does Vendler's classification of verbs account for the behavior of verbs in this dialect? It is important to note that the data for this study is offered and judged by the author of this paper since she is a native speaker of this dialect.

The paper is organized as follows: section one is the introduction. Section two discusses the theoretical background of the study. Section three discusses the aspectual classes of verbs in Abyani Arabic. Section four is the conclusion.

## 2. Theoretical background

The aspectual classes of verbs refer to the internal structure of events in time. Philosophers and linguists developed a system of classifying events into aspectual classes, called *aktionart*, this word has a German etymology where *aktion* means 'action' and *art* 'type or sort'.

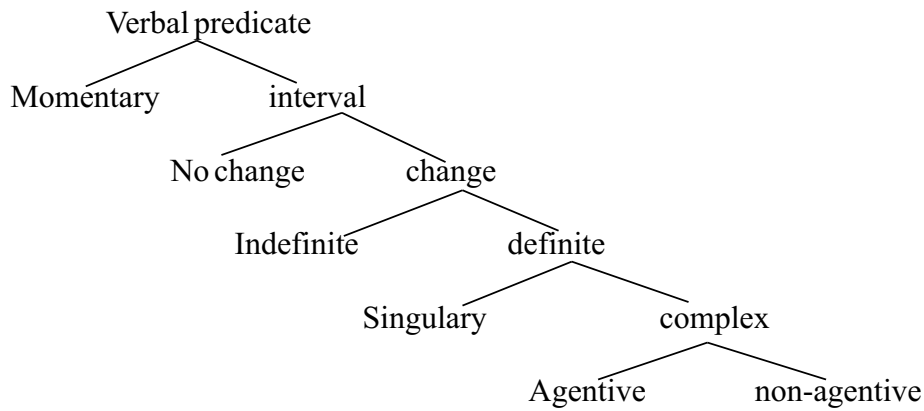
Vendler (1957) classified events into four classes: state, activity, accomplishment and achievement. He relied on specific criteria to distinguish events from one another especially boundedness or bounding, duration and change and mainly demonstrated the similarities and the differences among those classes. According to him, accomplishments and activities differ from achievements and states in that the former allows the use of the progressive tense. Activities and accomplishments are distinct by boundedness. He argued that activities do not have a terminal point; for instance, *John drew circles*, whereas accomplishments do. On the other hand, achievements and states are distinguished in that achievements are instantaneous, whereas states are durative. He also claimed that the absence and presence of change determine the difference between heterogeneous and homogeneous events where heterogeneous events contain internal change, i.e. they vary from one moment to another, while homogeneous events are stable and are not submitted to any internal change. This distinction is used to account for the difference between states and processes, where states are considered homogeneous because they do not incur any internal change. Processes, on the other hand, are heterogeneous; for instance, the process of walking passes through different stages, i.e. there is internal change. Vendler (1957) also employed the progressive tense as a criterion to measure the variation among these classes of verbs. Yet, it was criticized by linguists because many achievement verbs in Vendler's list can appear in the progressive, such as *he is winning the race*. The compatibility with the progressive test does not provide a suitable criterion for the classification of states and achievements into one class (and of activities and accomplishments into another). Here are some verbs that are classified into four types as illustrated below:

- **States:** desire, want, love, believe, own, resemble, be in New York;
- **Activities:** run, walk, write letters, push a cart, breathe;
- **Accomplishments:** run a mile, walk to the car, write a letter, recite a poem;
- **Achievements:** recognize, realize, spot, identify; lose, find, reach (the summit); win (the race); cross the border; start, stop, resume; be born, die.

There is another category added by Smith (1997) falling between accomplishments and achievements, commonly called *semelfactives*, which subsumes verbs like *knock, cough, blink, tap*, and so forth. This categorization describes states, activities and accomplishments as durative while semelfactives and achievements as punctual. Semelfactives have common features with achievements and accomplishments as well, particularly in being bounded.

There are other accounts like Dowty (1972 & 1979) where a fine-grained lexical semantic analysis of eventuality type using the philosophical insights was developed as well as the linguists' semantic analysis. He asserted that semantic, pragmatic and discourse semantic motivations are very salient factors in giving an adequate description of verbal predicates and sentences with their aspect and tense. He found Vendler's syntactic tests to distinguish his four categories not consistent to account for all examples, which gave him a strong motive to revise Vendler's classification.

Dowty's classification of verbal predicates (1979: p. 184) is given in the following diagram:



Generally, two syntactic tests are applied to ascertain the aspectual classes of events. The first one is concerned with the effect of certain adverbs that target the properties of events, which embed telicity and atelicity. The second is related to the effect of tense and aspect verb form on predicates of different classes.

Further, Bach (1980, 1986) analysed events in terms of part-whole relation and by direct structural analogies between nominal and verbal predicates. Many features appear in his classification such as 'agentivity', and features that capture the distinction between state and non-state that play a significant role in organizing the grammar of natural languages. Furthermore, he posits one eventuality type 'event' to account for the two-way distinction of Vendler's (accomplishment *vs.* achievement), as well as Dowty's (singularity *vs.* complex change) that was of a wide benefit, it sets them clearly apart from state and activity predicates. He gave more significance to the domain of discourse rather than time structures in analysing eventualities. According to him, time structure is reconstructable in terms of relations among eventualities.

Smith (1997) defined aspects as a parameter that is realized differently in languages of the world. The traditional view of aspect is that it is grammaticalized viewpoint, i.e. perfective and imperfective. Recently, the meaning of the term aspect is broadened in a way that aspect refers to the internal event structure and external event structure. According to Smith, the internal event structure is called situation type (Aktionsart) while the external event structure is called viewpoint type. She claimed that the situation type aspect is compositional, i.e. it composes of the verb, arguments and adverbs. Situation type aspect is a semantic domain expressed in covert linguistic categories. Smith (1997) used three temporal features, i.e. dynamism, durativity and telicity to distinguish the five situation types of her classification of events: state, activity, accomplishment, semelfactive and achievement. Further, she used three binary features to determine the stativity, the lack or existence of duration and the telicity and atelicity of events.

**Table 1: Temporal features of the situation types (Smith 1997: p. 20)**

	Static	Durative	telic
State	+	+	-
Activity	-	+	-
accomplishment	-	+	+
Achievement	-	-	+
Semelfactive	-	-	-

Recent accounts in the literature such as Ramchand (1997), Bhatt and Pancheva (2005), and Borer (2005) and Rothstein (2004) agreed on that some aspects of the situation aspect are structural. Other accounts like Ramchand (2001 & 2003) argued that aspect is decomposed into sub-events that built up a syntactic structure.

In this paper, the most significant goal is to contribute novel linguistic data of situation

type/aktionsart in the dialect under investigation basing on the four classic divisions of aspect mainly Vendler's classifications. Other aspects of aktionsart will be discussed in detail in future studies.

### 2.1 Boundedness and Unboundedness

The scale of boundedness pertaining to the lexical difference of verbs is determined by whether verbs have an end/terminal point which is called telic, a word comes from ancient Greek (*telos*, end) while those lacking the culmination point are called atelic. Consider the following examples:

- 1) a. Mary walked to the park.  
b. Mary walked in the park.

(1a) differs from (1b) in that it incurs telicity. The event in (1a) is considered telic because the process of walking culminates by reaching the park. On the other hand, (1b) does not have an endpoint. (1a) is interpreted as follows: there is a starting point, which is represented by X and an endpoint, which is reaching the park, the process of walking starts from X and ends by reaching the park, as illustrated in (1c):

c. X-----| the park

The process of walking to the park is accomplished by reaching the park, and any stretch of time between X and the park merely describes walking, but not walking to the park. On the other side, (1b) does not have an endpoint and any stretch of time describes walking in the park, as in illustrated (1d):

d



The temporal adverbs used to target telicity are the completive *inadverbial* while the durative *foradverbial* is used with unbounded events. Consider the example below:

- 2) a. Mary walked to the park *in an hour*.  
b. Mary walked in the park *for an hour*.

In (2a), *walking to the park* is telic, i.e. the culmination of the event is fulfilled by reaching the park; therefore, it only permits *in* adverbials. In (2b) *walking in the park* does not have an endpoint thus; it permits only *for* adverbials because the event is atelic. It is observed that *in* adverbials occur with both accomplishments and achievements with a slight difference. That is, they modify the duration of the event with accomplishments; while with achievements, the event occurs at the end of the interval because achievements are instantaneous, it is like a transition from one state to another such as the switch from not recognizing to recognizing in (3c). Consider this example:

- 3) a. She cooked the lunch in an hour. (accomplishment)  
b. He ate the apple in a minute. (accomplishment)  
c. Tom recognized her in a second. (achievement)  
D. The boy lost his bag in an hour. (achievement)

States and activities have unbounded reading; thus they do not select *in* adverbial. Consider these examples:

- 4) a.\*The light was on in two days. (State)  
b.\*She loved him in a minute. (State)  
c.\*They chatted in two hours. (Activity)  
d.\*The leaves fluttered in the wind in two minutes. (activity)

The shift from past to future accompanied by *in* adverbials will result in eliminating the ungrammaticality



of this kind of events, as in:

- 5) a. The garden will be sunny in few minutes. (State)  
b. They will talk in one hour. (activity)

The use of future tense creates only one onset interpretation where the sentence is more natural with all event classes in this tense. Strictly speaking, *in* adverbials are used as diagnostic test with the perfective tense. On the other hand, bounded events take only *in* adverbials; they become ungrammatical with *for* adverbials as in (6):

- 6) a. \*She cleaned the house for an hour. (Accomplishment)  
b. \*Mary walked to the school for two hours. (Accomplishment)  
c. \*Tom recognized his mother for a minute. (Achievement)  
d. \*They arrived home for an hour. (achievement)

Furthermore, there are other tests pertaining to telicity like the compatibility with *finish*, *take* or *spend*.

### Complements of *finish*

*Finish* can occur with accomplishments without requiring any special interpretations but it cannot occur with other types of events. Consider this:

- 7) a. Mary finished walking to school. (Accomplishments)  
b. Mary finished walking in the park. (Activity)  
c. \*Mary finished recognizing her old friend. (Achievement)  
d. \*Mary finished loving her husband. (states)

### Complements of *take* vs. *spend*

*Take* and *spend* seem to be in complementary distribution, i.e. *take* can occur with accomplishments but *spend* cannot do so. Conversely, *spend* can occur with activities while *take* cannot.

- 8) a. It took me an hour to write this letter. (Accomplishment)  
b. It took me an hour to listen to music. (Activity)  
c. I spent an hour writing the letter. (Accomplishment)  
d. I spent an hour listening to music. (activity)

The discussion above showed that there are various tests for telicity. It is clear that events are classified as telic or atelic. However, telic events still differ among themselves in being durative or instantaneous (lack of duration).

## 2.2 Tense and aspect

Both tense and aspect convey information about the time of a described event or state of affairs. Tense places the whole event or situation on the time line in past, present or future. Aspect is concerned with the internal structure of the event itself. Tense and aspect are used to distinguish states from non-states. Non-state predicates (accomplishments, achievements, activities) are interpreted as habitual in the present simple tense. On the other side, states are interpreted as holding at the time of utterance whether they are carried through states or temporary situation. States become ungrammatical in the progressive aspect. Consider these examples:

- 9) a. We are eating apples. (Non-state)  
b. \*John is knowing English. (state)

Non-state events can occur with the progressive aspect without violating the rules of English grammar. While states are usually ungrammatical with this aspect. However, states in the progressives are available in French and Chinese (Smith, 1997).

## 2.3 Agentivity

States do not have agents while non-states do. Some agent-oriented adverbs like *accidentally*, *deliberately*, *conscientiously*, complements of verbs like *persuade*, the imperative sentences and pseudo-cleft constructions are associated with agency. They are felicitous with accomplishments and activities but

not with states and achievements. Consider these examples.

- 10) a. They deliberately ate the apples. (accomplishment)  
 b. My father deliberately walked in the park. (activity)  
 c. \*He was happy deliberately. (state)  
 d. \*Tom noticed the pictures carefully. (achievement)

According to these examples, only accomplishments and activities are agentive.

- 11) a. I persuaded him to drink the coffee. (accomplishment)  
 b. Mary persuaded me to chat with John. (activity)  
 c. \*His father persuaded him to be happy. (state)  
 d. \*The police persuaded the witness to recognize the criminal. (achievement)
- 12) a. Build the house. (accomplishment)  
 b. Walk in the garden. (activity)  
 c. \*Be sad. (state)  
 d. \*Turn forty. (achievement)

Smith (1997) claimed that only an event that is controllable can be persuaded or commanded. Other forms in which *be*+ *adjective* are well-formed if they are interpreted as containing the so-called agentive *be*, as illustrated in (13):

- 13) a. Be good!  
 b. Be quiet!  
 c. Do not be fool.  
 d. Be nice.

This kind of sentences is acceptable since they do not have certain property in command but they are commands that behave in a certain fashion where *agentive be* denotes a behavior and it is a process.

Pseudo-cleft constructions occur in non-states because they are associated with agency. Consider these examples:

- 14) a. What John did was build the cottage. (accomplishment)  
 b. What the group members did was chat with each other. (activity)  
 c. \*What the couple did was be happy. (state)  
 d. \*What John did was recognize the lady standing in the door. (achievement)

In brief, agents have control and volition; accomplishments and activities may be agentive, but states and achievements are not agentive. Since, achievements and states are mental events that happen undeliberately unattainable by effort.

#### 2.4 Parallelism between countability and boundedness

Smith (1997) reported that countability and boundedness are related. Bounded events resemble count nouns while unbounded events resemble mass nouns. Bounded events have distinct properties in their predicates that allow us to count them; for example, *a walk to the park* incurs a telicity of the event that the event culminates by reaching the park. Unbounded events do not have a culmination point or boundaries. For example, in *a walk in the park*, there is no definite endpoint. Similarly, mass objects do not have distinctive boundaries or definite forms, which would allow us to count them. Mass nouns such as *sugar*, *milk*, *water* and so forth do not have inherent quantity or outer form. They resemble unbounded events in being homogeneous. For instance, if you have a bottle of water and take a glass from it, the word *water* applies to the whole content in the bottle, glass and the rest. The same thing applies to unbounded events. For example, *Tom is asleep* describes the whole event as well as what holds in any stretch of time within that event. Unbounded events and mass nouns do not have inherent bounded form or quality. However, these properties can be modified by addition. Consider this:

- 16) a. a piece of chalk            NP- bounded form  
 b. a walk + to the library        Event predicate bounded form

- c. drew + a circle.                      Bounded form

The determination of unbounded events relies on the nature of its object/affected theme. If its affected theme is a count object, the event turns to be an accomplishment. Otherwise, it is an activity. Consider these examples:

- 17) a. I wrote a letter to my mother. (accomplishment)  
b. I wrote letters to my mother. (activity)

On the other hand, verbs which do not have an affected theme like *push* do not depend on their objects like the former verbs. These predicates remain atelic even if they are followed by bounded object.

- 18) a. He pushed the cart. (activity)  
b. He pushed carts. (activity)

This phenomenon has been known as aspectual composition, especially when the telicity or atelicity of the event is determined by its following affected theme. Another example of this phenomenon comes from the effect of prepositional adjuncts on event predicates. Consider these examples:

- 19) a. She walked in the library. (activity)  
b. She walked to the library. (accomplishment)

In Bhatt and Pancheva 2005, there is an initial treatment of these facts and see also Smith 1997, Verkuyl (1972, 1993) who use the feature [+/-ADD TO] and [+/-SQA] where both involved assigning lexical features to verbs, direct objects and prepositional phrases. The main features are telicity to verbs and countability to objects as well as specifying the nature of the prepositional phrases whether they indicate location or direction. For example, some verbs which do not have an effected theme are considered [-telic] such as *push* while others which have an effected theme like *draw* are [+telic]. Similarly, nouns such as *a circle/the cart* are [+count] while nouns like *circles/carts* are [-telic]. Along the same lines, prepositional phrases are assigned features like *in the park* [+location] while *to the park* [+direction]. The following system helps us to infer whether the event is telic or atelic:

- 20) a. [+telic] + [+count] → [+telic]  
b. [+telic] + [-count] → [-telic]  
c. [-telic] + [+/-count] → [-telic]  
d. [-telic] + [+location] → [-telic]  
e. [-telic] + [+direction] → [+telic]

In brief, the beginning of this distinction ascribed to an observation made by Aristotle. Linguists and philosophers suggested some classifications to explain the semantic variation that event predicates entail. The discussion of this paper mainly is based on Vendler's classification (1957), where he proposed four categories of event classes. The chief characteristics that determine his classification are: telicity (boundedness), atelicity (unboundedness), and change. Dowty (1972, 1979) and Bach (1980, 1986) suggested other classifications that involve a wider set of characteristics that will account for natural language grammars. It is likely that the classifying feature of boundedness, duration, and change are essential notions for analysing certain syntactic and semantic events.

### 3. Aspectual classes of verbs in Abyani Arabic

This section explores the aspectual classes of events in Abyani Arabic. This study shows many variations regarding states and accomplishments. In Abyani Arabic, states occur with both *in/for* adverbials but the meaning changes with *in* adverbial. However, in English, states occur only with *for* adverbials. Along the same lines, the telicity of accomplishments in Abyani Arabic is not affected by the occurrence of *in/for* adverbials, i.e. both *in/for* adverbials can occur with accomplishments and the event remains telic. Furthermore, Abyani Arabic shows some minor differences such as the dispensability with *for* adverbials with some events.

Abyani Arabic is pro-drop language; it is inflected for gender, number and person. Verbs in Arabic dialects demonstrate two morphological patterns, the so-called perfective and imperfective forms

(Aoun, *et al.* 2010). The perfective form is represented by the past tense while the imperfective form is represented by the present and future tense. Our purpose is mainly concerned with applying Vendler's classification to this language and investigating the aspectual properties of events. As was illustrated in the previous section, there are three syntactic criteria that can be used as diagnostics: tense and aspect criterion, agentivity as well as boundedness and unboundedness.

### 3.1 The application of syntactic tests on Abyani Arabic

#### 3.1.1 The tense-aspect criterion

The progressive is used as a diagnostic to distinguish the linguistic behavior of verbs especially whether a verb denotes an inherently extended event or not. In English, this test is used to distinguish states from non-states. Accomplishments and activities can occur in the progressive while states and achievements cannot, as in:

- 21) a. Mary is eating an apple.  
b. Mary is walking.

On the other hand, states and achievements cannot occur in the progressive, as illustrated in:

- 22) a. \*He is loving her.  
b. \*I am reaching the top.

The distinction between state and non-state was first drawn by Lakoff (1966). A complete list of tests was given in Dowty (1979) based on Ryle (1949), Vendler (1957), Kenny (1963), Lakoff (1966), and others. In what follows, some of these tests will be applied to Abyani Arabic as a diagnostic to distinguish between states and non-states.

Fehri (1993) mentioned that locating situation in time is contributed by several elements such as verbal inflection, auxiliary verbs, modal and negative particles. Traditionally, tense in Arabic is viewed as having past/non-past distinction and tense specification on verbs must be compatible with temporal adverbs. The morphology of the verb can indicate past and non-past, especially present and future. Those tenses can be denoted by the presence and absence of particular prefixes. For example, *ya/ta* denotes the present tense, the lack of prefixes indicates the past tense and *sa* indicates the future tense. The auxiliary system in Arabic is not like English; therefore, the present progressive tense is not denoted morphologically on the verb. However, the reference to these aspects is expressed by the use of temporal adverbs. For instance, *al-aan* 'now' is used to indicate the progressive with dynamic verbs, but when it occurs with state verbs it does not provide a progressive interpretation. It is observed that state verbs cannot occur in the progressive in this dialect. Along the same lines, achievements do not occur with any temporal modifier indicating the progressive; they are ill-formed with *al-aan* 'now'. Consider the following sentences:

- 23) \*ahabaha al- aan  
love.1s. now  
'I love her now.'
- 24) \*yashbah abuuah al-aan.  
resemble.3s father-his now.  
'He resembles his father now.'

States cannot occur with the temporal modifier *al-aan* 'now' to express a temporal reading and even if it occurs, it does not give a temporal reading. Achievements cannot appear in the progressive, as in (17):

- 25) \*hiih ta haselha al aan. (achievement)  
she find.3sf now.  
'She is finding it now.'

Activities and accomplishments do not incur any grammatical violations when they occur in the progressive:

- 26) yagry alaan. (activity)  
run.3ms now.  
'He is running now.'
- 27) yatqadda al aan. (accomplishment)  
eat.3ms lunch now  
'He is having his lunch now.'

### 3.1.2 Agentivity

Events require an agent to perform the action. As discussed above, certain tests are employed to distinguish agentive from non-agentive predicates, for example; adverbs like *carefully*, *deliberately*, verbs like *persuade*, the imperative and pseudo-cleft constructions. In what follows, these tests are applied to predicates in Abyani Arabic as a diagnostic.

#### – Aqnaa?= Persuade:

Only accomplishments and activities can occur with the verb *persuade* in Abyani Arabic while states and achievements cannot.

- 28) \*ʕaqnaʔooh yahabha . (state)  
persuade.3ms love her  
'They persuaded him to love her.'
- 29) ʔ\*ʕaqnaʔah yatʔaraf ala sadiqah al qadeem. (achievement)  
Persuade.3ms recognize on friend-his the old.  
'He persuaded him to recognize his old friend.'
- 30) ʔʕaqnaʔhum yagru. (activity)  
persuade.3pm run.  
'He persuaded them to run.'
- 31) ʔʕaqnaʔaha tamshi la al-madrasah. (accomplishment)  
persuade.3fs walk.3sf to the-school.  
'He persuaded her to walk to school.'

It is clear that events in Abyani Arabic behave like English with respect to this test.

#### – Balʔaani= deliberately:

States and achievements cannot occur with *deliberately* whereas activities and accomplishments are well-formed with this adverb.

- 32) \*balʔani habbaha. (state)  
deliberately love.3ms-her  
'He deliberately loved her.'
- 33) \*balʔani faaz fi al-masabaqah. (achievement)  
deliberately win.3ms in the-competition  
'He deliberately won the competition.'

33) |balʔani gara mail (accomplishment)

deliberately run.3ms mile

‘He deliberately ran a mile.’

34) |balʔani gara (activity)

deliberately ran.3ms

‘He deliberately ran.’

This test also shows that states and achievements are not agentive while activities and accomplishments are agentive.

### Imperatives

Imperatives cannot appear with non-agentive predicates. Therefore, states and achievements are ungrammatical in the imperative form:

35) \*hibbaha. (state)

love her

36) \*hassil al-kitaab. (achievement)

find the book.

37) aktub al-rasaleh (accomplishment)

write the letter

38) tanafas basurʔah (activity)

breathe fast

### Pseudo-cleft construction

Pseudo-cleft constructions show a slight difference where only states cannot appear in this construction, but other events including achievements can.

39) \*aish alli amaluh annuhum saʔadu (state)

what that do.3pm that they be happy.

‘What they did was to be happy.’

40) aish alli ʔamaluh annuhum waqafu (achievement)

what that do.3pm that they stop.3pm

‘What they did was stopping’

41) aish alli ʔamalatah annaha nadafat al-hamam. (accomplishment)

what that do.3pm that-she clean.3pm the bathroom

‘What she did was cleaning the bathroom.’

42) aish alli ʔamalalooḥ albanaat annahom takalamu. (activity)

what that do.3pm the girls that talk.3mp

‘What the girls did was talk.’

### 3.1.3 Duration and Boundedness

The test of duration and boundedness is considered to be one of the syntactic tests targeting the aspectual properties of events. It shows whether these events have a terminal point. In English *in* adverbials fix the time point provided by the event within the started interval, for instance, *in a week* or *in an*

*hour*, etc. On the other hand, *for* adverbials modify the duration of events, such as *for an hour*, *for a month*, etc. I attempt to apply these tests to Abyani Arabic and note down the variations between the two languages. It is observed that *for* adverbials cannot occur with the just the past tense as in English but it is associated with the verb *galas* 'stayed' which indicates duration.

### 3.1.3.1 States

English state verbs are ungrammatical with *in* adverbials. They occur only with *for* adverbials. Conversely, in Abyani Arabic state events may also take *for* adverbials as well as *in* adverbials but with a slight difference in meaning. For example, *hub* 'love' when it occurs with *in* adverbials it expresses a different the meaning, as in:

- 43) *habu baʔdahum fi asbooʔ*  
love.3pm each.3mp in a week.

'They fell in love with each other in a week.'

This sentence is interpreted as that they started feeling love for each other in a week, an inchoative reading. The verb morphology does not change but the meaning is modified when it is attached to *in* adverbials. (37) express a state but the preposition *for* is sometimes dispensable with state events in Abyani Arabic.

- 44) *galasu yahabbu baʔdh lamudat /Φ sanah.*  
stayed.3mp love.3mp each (Pl) for period year.

'They stayed in love each other for a year.'

The verb *galas* and the adverbial *lamudat* together describe a state of love that continued for one year. The behaviour of this verb resembles to some extent the behaviour of the verb *know* in Malayalam as the verb submits to a morphological change to give a different reading. Consider this example from Malayalam.

- 45) a. *ari y-u ka.*  
know- infinitive  
'To know.'
- b. *enikka ata ariy aam. (state)*  
I-DAT that know-MOD  
'I know that.'
- c. *ñaan ata ari-ññu (eventive)*  
I that know-PAST  
'I got to know that.'

In Malayalam, the verb *know* is stative but it becomes eventive when it is attached to the suffix *ññu*. Similarly, *love* in Abyani Arabic is stative but when it occurs with the *in* adverbial, an inchoative reading is provided. The eventive *know* in Malayalam and *love* in Abyani Arabic undergo a shifted interpretation because of the morphology of the verb in Malayalam and the temporal *in* adverbial in Abyani Arabic.

Some state verbs like the perception verb *fahim* 'understand' in Abyani Arabic can be stative and achievement depending on the context.

- 46) *fahim al-dars*  
understand.3ms the lesson  
'He understood the lesson.'

This sentence describes a mental state. This verb is incompatible with the durative temporal adverb *lamudat saʔah* 'for an hour' which means that states cannot always be durative.

- 47) \**galas yafahim al dars lamudat saʔah.*  
stayed.3ms understand.3ms the lesson for period hour.  
'He understood the lesson for an hour.'

The occurrence of the *in* adverbial with this verb shifts the verb from state to achievement.

- 48) *fahim al dars fi saʔah.*

understand.3ms the lesson in hour

'He understood the lesson for an hour.'

Eisele (1990) argued that this verb in Cairene Arabic is ambiguous between stative reading and inchoative reading; he described this type of verbs as polysemous stative that have stative inchoative reading. In Abyani Arabic, *fahim* behaves like an achievement verb when it co-occurs with the temporal adverbial *fi sa'ah* 'in an hour' which gives an inchoative reading. Bhat and Pancheva (2005) mentioned that perfective morphology and telicity can coerce states into achievements (inchoative). In (41), the *in* adverbial that contributes telicity coerce the state verb *fahim* into an achievement verb. In sum, duration and atelicity are not lexical properties of state verbs in Abyani Arabic but properties assigned to the entire structure.

### 3.1.3.2 Activities

Activities in English are described as atelic, durative and dynamic events. Activities in Abyani Arabic behave like their counterparts in English in some places but they differ in other places. Consider these examples:

49) a. ??hafar alqabr lamudat sa?ah.

dig.3ms the grave for period hour

'He digged the grave for an hour.'

b. galas yahafur alqabr lamudat sa?ah.

sit.3ms dig.3ms the grave for period hour

'He was digging the grave for an hour.'

It seems that the durative adverb *lamudat sa?ah* occurs only with the imperfective that expresses continuity of the action that explains why (42a) is unacceptable.

50) a. hafar alqabr fi sa?ah.

dig.3ms the grave in an hour

'He digged the grave in an hour.'

b. \*hafar qabuur fi sa?ah.

dig.3ms graves in an hour

'He digged the grave in an hour.'

50) a) is an accomplishment verb and the bounded object determines the telicity of the sentence.

While (43b) is ungrammatical because object is not bounded.

51) galas yasabah fi al-baheerah (lamudat) sa?ah

stayed.3ms swim.3ms in the lake for period hour.

'He swam in the lake for an hour.'

It is also observed that the verb *yadhaf* 'push' that is always an activity verb in English behaves differently in this language. *Yadhaf* is coerced into achievement when it occurs with *in* adverbial.

Consider these examples:

52) galas yadahaf al?arabah lamudat sa?ah

stayed.3ms push.3ms the cart for period hour

'He pushed the cart for an hour.'



- 53) dahaf alʔarabah fi daqiqah  
 push.3ms the cart in minute  
 'He pushed the cart in a minute.'

Sentence (47) is an activity; it is interpreted as a process and durative where the process of pushing continued for an hour. While sentence (48) means that pushing is an achievement that does not take duration so it is momentous and telic. Two points are observed through the behaviour of this verb. First, in English, as mentioned above, *push* remain atelic even if it is followed by a bounded object, but in Abyani Arabic it does not. Second, the completive adverbial *in* coerces the verb from an activity into an achievement where pushing here means moving the cart from a position to another. This behaviour indicates that some aspects of aktionsart are structural, i.e. specifying the aspectual feature of the sentence is not completely dependent on the lexical verb but it is a feature endorsed to the entire structure. This view is discussed in Borer (1998,2005), Ramchand (1997, 2003), Kratzer (2004) and others.

### 3.1.3.3 Accomplishments

Accomplishments differ in that they consist of a process leading up to a culmination or an end point, or outcome. These events permit only *in* adverbials in English. Accomplishments in Abyani Arabic behave in a similar way to English. Consider these examples:

- 54) a. katab al resalah fi daqiqah.  
 write.3ms the letter in minute.  
 'He wrote the letter in a minute.'
- b. \*katab al resalah lamudat saʔah.  
 write.3ms the letter for period hour.  
 'He wrote the letter for an hour.'
- c. galas yakatub al resalah lamudat saʔah.  
 stayed.3ms write.3ms the letter for period hour.  
 'He wrote the letter for an hour.'

(47a&b) shows that accomplishments occur with *in* adverbials but it cannot with *for* adverbials. However, the co-occurrence of *for* adverbial with the verb *galas* can shift interpretation of the event from accomplishment into activity. The ungrammaticality of (47b) is not because the accomplishment verb cannot co-occur with *for* adverbial but it is because the perfective form of the verb and the adverbial *for* cannot co-occur. It is worth noting that *for* adverbial in this contexts cannot solely trigger a shifted interpretation in which the event can be interpreted as atelic. Atelicity is contributed by the verb *galas* and the *for* adverbial together.

There are some verbs like the verb *hafadh* 'memorize' that expose a different behaviour when used with *for/in* adverbials. That is, the adverbials do not affect the telicity of the event.

- 55) hafadh al\_dars fi saʔah  
 memorize.3ms the lesson in hour  
 'He memorized the lesson in an hour.'

This sentence means that it took him an hour to memorize the lesson. While sentence (49) does not mean that he spent an hour memorizing the lesson but it gives a different interpretation and the telicity of the event is not influenced.

56) galas yahafadh al dars lamudat saʔah.  
 stayed.3ms memorize.3ms the lesson for period hour.  
 'He memorized the lesson for an hour.'

(49) means that he spent an hour memorizing the lesson, but the action is not accomplished. In sum, *galas+for* adverbial can trigger a shifted interpretation of accomplishments into activities.

### 3.1.3.4 Achievements

Smith (1997) states that achievements are instantaneous events that result in a change of state, and they are characterized as dynamic, telic and instantaneous. Consider this example in English;

57) They reached the top.

(50) is instantaneous and telic. Iterative readings are not very plausible with achievements. Verbs like *die*, *reach*, *find*, *lose*, *disappear* are examples of achievements. These verbs cannot take any duration. In Abyani Arabic, achievements exhibit a similar behaviour to their counterparts in English. Consider these examples:

58) \*hasal al maftaah lamudat daqeeqah.  
 find.3ms the key for period minute.  
 'He found the key for a minute.'

59) \*galas yasal al-beet lamudat saʔah  
 stayed.3ms arrive.3ms the house for period hour.  
 'He arrived home for an hour.'

*Hassal* 'found' and *wasal* 'arrived' are instantaneous and telic and they cannot trigger a shifted interpretation as shown by the examples above where the occurrence of the durative adverbial with these verbs makes the sentences unacceptable. However, some verbs such as *dhayya* 'lost' and *akhtafa* 'disappeared' can take duration and have a shifted interpretation besides their instantaneous reading as shown below:

60) galas gawazah dayaʔ lamudat shaher.  
 Stayed.3ms his passport lost for period month.  
 'his passport was lost for a month.'

61) galas makhtafi lamudat sanah  
 stayed.3ms disappeared for period year.  
 'He disappeared for a year.'

The events in the above two sentences can take duration where the period of losing the passport in (53) took a month and the duration of disappearance in (54) took one year. These examples show that achievements in Abyani Arabic can trigger a shifted interpretation into states. It is worth noting that only some achievement verbs can trigger a shifted interpretation as shown by the examples in this subsection while others cannot. That is, verbs in examples (51&52) cannot submit to a shifted interpretation. Which means that achievements require another subsection or classifying verbs into four classes is not sufficient.

## 4. Conclusion

The discussion shows that aspectual classes in Abyani Arabic show many aspects. It is not sufficient to classify verbs strictly into four classes because it is not only the verb that determines the aspectual feature of the sentence. This feature is structural rather than lexical. The Vendler's classification may account for a group of verbs but not for all. Some verbs within a particular class can shift interpretation from state to achievement or from activity to accomplishments or vice versa while some verbs cannot shift interpretation. It is shown that telicity and the object (bare plurals, (in)definite NPs) play a role in shifting interpretation and determining the aspectual feature of the sentence. In conclusion, the aspectual feature of the sentence is not only determined by the lexical feature of the verb but it is contributed by other elements in the sentence.

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**WOMEN IN SCHOOL LEADERSHIP IN THE ISLANDS OF FIJI**

*Daneshwar Sharma, Associate Professor, Business Communication, Jaipuria Institute of Management, Jaipur, India*

**Abstract:**

*A cursory glance over the gender-wise statistics of teachers in primary and secondary schools reveals startling picture of school leadership. Women, being more in numbers at teaching level, do not get selected in leadership positions. And this is true for India, Fiji, the UK, Canada and the USA. What are the probable barriers which deprive women of their rightful roles at leadership positions? How can we tackle these problems? These research questions are discussed in the present paper in the context of Fiji Islands. A total of 72 in-service teachers were included in the study. On the basis of a well-planned and meticulously prepared questionnaire, the case of women school leaders is elaborated and explained in the paper. The participants' responses to open-ended questions, in form of primary data, are also included in the paper.*

**Keywords:** *Women leadership, social barriers, discrimination, men's club, dual standards.*

**Introduction**

Classifying the humanity through gender is the first step to leave out some from the power circle. Race, ethnicity, color, etc. are the further, lesser offshoots of the classification between powerful and powerless. Cutting across the ages, nations, professions, women have been denied the rightful position in the hierarchy. These positions are due to them according to their skills and intellect. For positions related to authority, leaderships, women are often marginalized and overlooked. Position and leadership are often termed as synonymous of masculinity (Schein, 1994, 2001). After witnessing the muscle flashing, sword swinging leaders for centuries, the role of leaders even in a sophisticated 21 century organization is to exert prowess and behave aggressively. Studies and statistics show that women are proportionally under-represented at management level (Ruijs, 1993; Eurostat, 2003). A glimpse over leadership demographics in any profession, business or walk of life makes it clear as the daylight that women don't get equal opportunities to hold the leadership positions.

The claim of equal opportunities for all loses its sheen when so call feminine professions like teaching fail to produce proportionate number of women leaders. Coleman (2002, p. 19) pinpoints the situation in the statement, "Women numerically dominate the teaching profession in most countries... but they hold a minority of the management positions in education". The situation is globally prevalent. In England 26% of the workforce are male (118,100) and 74% are female (330,000). Looking at head teachers, 35% are male (7,300) and 65% are female (13,800). Though women represent the majority of the teaching workforce in schools in England, they are disproportionately under-represented in school management positions (DfES, 2005; Hutchings, 2002).

Of the U.S.'s almost 14,000 school district superintendents, roughly 15 percent (approximately 2,000) are women (Glass, 2000). The disparity between who is leading schools and who's teaching the students is rather ironic since most teachers (72%) are women (U.S. Department of Education, 2008). The situation closer home in Fiji islands is not different. Even when 57% of primary school teachers are women, only 22.5% head teachers are women. Similarly in secondary schools, 48% teachers are women, yet only 14% secondary school principals are women (Tavola, 2000).

In the last 3-4 decades the situation has been studied from various points of views. Cairns (1977) summarizes these two bipolar points of views as one where women were simply being discriminated against, and the second where not very many women applied for the available administrative positions. The detailed study of the causes for the situation would be done in the next section of the paper. However it would be apt to note that, "...as schools began to evolve into hierarchical organizations, the majority of positions of formal leadership positions were occupied by men" (Shakeshaft, 1989, p. 30). The roots from which this tree of discrimination sprouts is the centuries old concept that women are nurturers, caregivers and men are managers, decision makers. (Whitaker & Lane, 1984). The paper discusses the present literature on the barriers for women teachers. This discussion becomes the base for the questionnaire prepared. Further research processes and demography of the study is presented. The findings and analysis section of the paper reads the responses and interprets them. Finally, the conclusion of the study is given at the end of the paper.

### **Barriers for Women Teachers**

There is no doubt in the fact that the opportunities are less open to the women teachers to become head teachers, principals than to men teachers. Even when the women possess equal qualification, experience and skills they have less probability to step the ladder of hierarchy in the school administration (Holloway, 2000). There was a time when these claims were rebuffed as flukes but statistical studies show that, "... the more administrative responsibility attached to the position, the less probability that the position would be held by a woman" (Cairns, 1967, p. 166). The reasons for this disparity in the representation are tried to be found in the women themselves and in the educational and societal environments. The barriers in the path of progress for women in the field of education are categorized as related to women's personality, skills and ambitions and the attitudes, prejudices of the school management and the society. Slauenwhite and Skok (1991) define these barriers as internal, external and androcentric.

However, it is evident that the external barriers are more severe and hard to overcome than the internal barriers. Society's perception of the women and their abilities is the most complicated and deep-rooted barrier to overcome. For the same kind of behavior women and men leaders get different responses from the society. If men leaders delve deep into a matter he is considered "good with details", but for the same eye for detail women leaders are branded as "petty" or "picky" (Marshall, 1985, p. 49). Men are "heroic", when they act whereas women are heroic only when they endure and sacrifice (Bascia & Young, 2001). Men of action are "assertive"; women who initiates are "pushy" or "aggressive" (Gupton, 1996, p. 67). Not only in contrast to men, are women in themselves assigned different, more submissive roles and attitudes in the social structures. That women must bear and raise children, nurture them is the role the society at large assigns to the women. When women become leaders, the society deems, they get distracted from this primary function. (Kennington-Edson, 1988). "In the gender order of Western countries teaching and socialization of young children has been considered as suitable work for women" (Gannerud, 2001, p. 57). But this ends here, the moment the women try to come out of this nurture-teacher role to become manager, authority, the society frowns upon them.

The barriers created by the faceless society are impersonal and thus are less disturbing. But when the woman's own family starts acting as a hindrance, the woman become stressed. Women as mother and/or wife already invest a lot of time and energy to fulfill these roles. And when they aspire to become leaders, a more time consuming role than being teachers, it puts strain on their familial roles (Bascia & Young, 2001; Hicks, 1996; Mahoney, 1993). Women have to bear extreme stressful situations as they strive to balance their family and professional commitments (Gupton, 1996). This stress, more often than not, nips the women's aspirations in the bud. The augmented work hours with the leading position in the school management deters the women from completing their duties as a mother and/or wife. It is very common for women to be forced to choose between family and professional life.

Women's gift, the ability to give birth to a child, also acts as barrier in their professional development. During and after the maternity process, women stay away from work for 01 to 03 years. After this period also, generally, women join the work as part time teachers. Only when the child starts attending school, the women are able to take full time assignments. In this process, they miss out on the required job experience mandatory for applying for the senior leadership positions. Also these breaks hinder the professional growth. Men, on the other hand, continue to grow and gain experience without any break in their careers. Therefore "When applying for a principleship, many women find themselves competing against younger males, with as much, if not more, recognized experience" (Ruijs, 1993, p. 578).

Apart from these barriers created by the society and family, the professional practices and ethos also create hurdles for women. Starting from the hiring and recruitment process of the leaders to the organizational policies created by the authorities related to the fulfillment of the responsibilities by the leaders, each step is advertised as the gender-neutral but in actual practices adhere to conventional patriarchal values. The male dominance in the decision making positions creates a vicious circle which doesn't allow the women perspective to alter/influence the rules and perceptions related to the selection process. The policies and processes which control the entry of professionals into senior management levels are created and tilted towards traditional male values. Through this fewer women become empowered to change the policies and pave the way for the coming generations (Blackmore, 1999). Demands for a balanced hired committee indicate that the selection process is often not unbiased. Going a step further, scholars like Tallerico (2000) asked for a mixed hiring committee including representatives from all genders, races and ethnicities.

The absence of women leaders at high levels does not affect the chances of future generation in the hiring process only. The budding women leaders also badly miss "same sex representatives upon which to pattern their career aspirations and goals" (Kennington-Edson, 1988, p. 61). The male dominance at the top of power pyramids deny aspiring women leaders the "widening circle of personal and professional references who can assist in the promotion of women as candidates for positions" (Pearman, 1999, p. 31).

The barriers for women in becoming school leaders, in the existing literature, range from 'blaming the victim', women's low aspirations levels to the biological factors, social and family structures and professional practices and policies. As the body of research in this phenomenon developed further it has been accepted that "women's psyche that is at fault and thus needs changing, but rather the social structure of society" (Shakeshaft, 1989, p. 556-7).

### **Research Process and Demographics: Tool and Sample**

To understand the present perception of teacher on this contentious issue of women leadership a questionnaire has been given to them. The questionnaire was developed on the basis of literature review. Since it was a qualitative study, hence the validity and reliability of the questionnaire was ensured by including as many questions as possible (Appendix A). Further, to ensure the validity of the responses, some key questions were asked twice in the questionnaire with reversed framing of the concept. Again, to capture the qualitative data in its utmost capacity, some questions also had open-ended space for the responses.

The number of participants was 72. These teachers were in-service teachers from primary as well as secondary schools. 57 participants (80%) were women and 15 (20%) were men. Their teaching experience ranged from 02 to 12 years.

### **Findings and Analysis**

The focus of the research is to understand the phenomenon of women in school leadership, the first question in the questionnaire tried to grasp of level of awareness about the leadership styles among the in-service school teachers. The question contained some statements related to work relations among school leaders (head teacher or principal) and school teachers. Statements were adapted from a questionnaire on leadership styles in all professions. For the validation of the instrument, the questions were put in the

context of schools and academics. On the Lickert-type scale the participants were asked to agree or disagree with the specific behaviors by school leaders towards teachers and their work. The statements contained behavior patterns of authoritarian and democratic leadership style. Of the 72 participants 40 strongly agreed with the authoritarian leadership style behaviours, the rest accepted the democratic leadership behaviors. Even statements like 'Teachers need to be supervised closely, or they are not likely to do their work' were strongly agreed upon by 70% participants. The explanation of this inclination expectation of less democratic behavior from the leaders could be found in the teaching-training programs being run in the country. The lack of exposure towards leadership skills and knowledge about the leadership theories can create situations where teachers are not interested in applying for leadership positions.

After the awareness about the leadership skills and types, the next concept to be studied was the awareness about the absence of women from the high positions. As is discussed earlier, the Islands of Fiji, following the global trends, have just one third women school leader when they are two-thirds of the school teachers. However to illicit the actual response of the participants and to counter the sweep-under-the-rug mindset of the society at large, the same question is asked in two different versions. As the placing of the questions is also important, both of these questions are scattered in the questionnaire. The second question of the questionnaire, 'Should there be equal numbers of male and female administrators?' and the seventh question, 'Do you perceive there to be a need for an increase in the number of female administrators in schools?' try to decipher whether or not the participants are conscious of the problem existed. Also to neutralize the effect of words used in the two versions of the question, their placed were swapped in half of the questionnaires. In some questionnaires Question 2 became question 7. As 80% of the participants were women, it was interesting to know whether the teaching fraternity and the most affected section, women teachers, understand the gravity of the situation. Whatever question came at the initial stage of the questionnaire, participants were in denial mode. For question 2, irrespective of the version of the question, only 30% participants said they feel women being deprived of leadership positions. 70% participants stated that they don't see the problem with less women representations at higher levels or they don't feel there is a need to increase their numbers. For the second version of the same question and by then the participants have already gone through 06 questions about discrimination against women, their acceptance level of the problem rose to 65%. Again, towards the end of the questionnaire, to catch the participants off guard a direct question was asked. The question was, 'Do you think women are discriminated in the school leadership selection process?' The response to this question, 80% agreeing that women are deprived of leadership positions due to several reasons, points out that the society at large try to adopt closed eye policy towards the culture of male dominance in the so called equal-opportunity playing field.

Whereas the above discussed questions were to understand the acceptance level of the teaching fraternity about the depriving women from authority, the next three questions were to understand the problem in more concrete terms. Question 3 was, 'Who is the most influential party in promoting equal leadership opportunity to women in education?' The participants were given six options 'Ministry of Education, School Management, Family Members, Society, Women Themselves and Nature of Job (More time, exerting). As the participants are part of the Fijian educational system, it was deemed to be helpful to understand what they think is the most influential party in bringing equality. They were asked to rank these parties/reasons according to their influence with number 1 to 6, 1 being the most influential and 6 being the least. Not surprisingly Ministry of education emerged as the most influential party, getting 55% share. The way schools rely on government for funds and financial assistance, most of the decisions related to academics and management are taken by the Ministry itself. So it was natural for the participants to think that Ministry of Education can influence the most. However, surprisingly, 38% of the participants think that women themselves are the most influential party. The blaming-the-victim mindset shows its face once

again in the analysis. The school management and society were ranked as the least influential parties. However the situation becomes clearer when in the next question, the participants were directly asked, 'In your opinion which of the following behave differently with women leaders than with men leaders?' The options given to them were, 'School Management, Colleagues, Students, Parents, Ministry and Others.' Now here school management and colleagues got the maximum number of yeses with parents at a close third place. In all, school management and society (colleagues and parents), according to the participants, behave differently with women leaders than with men leaders.

The next two questions were related to the probable barriers for women to become leaders in educational institutes and suggestions to make the situation better. The barriers and suggestions were given in form of statements. These statements were written after a thorough literature review. As is discussed earlier the barriers were documented as of two types, intrinsic (related to the women's personality) and extrinsic (caused by society, school management, government, nature of job etc.) The statements for both the questions were written for both the types of barriers. As the large majority of participants are women teachers who also may aspire to become teachers, these responses serve as the first hand study of the prevalent reasons. It was interesting to know which type of barriers exist dominantly in the Fijian context. In all 12 statements were given as barriers and 06 as solutions. After the analysis it was found that extrinsic barriers exist much more dominantly than the intrinsic ones. Two statements 'Informal male networks that females cannot break into' and 'Isolation of women at the administrative level' got recognition from almost 90% participants as obstacles for aspiring women leaders. As only 80% participants in the study were women, even 50% men participants of the study also think that male hegemony is the most severe barrier in the path of women leaders. In the same light, the solution that asks to 'Provide a widening circle of personal and professional references who can assist in the promotion of women as candidates for positions', in other words, change the exclusive nature of the decision making positions got the maximum responses. The barriers like nature of the job, family responsibility and personal doubts about abilities did not get much acceptance in the responses. Similarly, solutions related to these barriers like, 'Create policies in the work place that allow for on-site child care, flexible working hours, and parental leave so that parents can more effectively balance work and life' and 'Time commitment needed to be lessened' were not favored much by the participants. This shows that the ability of women to do the job in its existing form is not questioned. The responses got for these two questions show that the problem and the solutions lie more with the social and professional, formal and informal male dominated circles.

Apart from these designed questions, there are certain unexpected responses given by the participants in form of writing on the blank space given to write their ideas, views on the topic. Out of the 72 participants 16 participants (15 women, 01 man) wrote in the space given. These views serve as the primary data to understand the psychology of women teachers towards leadership positions and women's abilities. The only male participant who gave answer to the open-ended question reflected the typical male attitude towards the discrimination. He wrote, "I believe women are given equal opportunities and the only thing required is that they need to uplift themselves and change their attitude." It is behaviour like this that refuses to acknowledge that apart from skills and knowledge some other parameters also decide the selection of leaders. The discrimination is highlighted in one of the responses by a female participant:

Male colleagues in schools and other men in decision making places (sic) need to accept that women can make exceptional leaders. The notion of men feeling that taking orders from a female is unacceptable needs to be stop.

The similar attitude of undermining the women's leadership potentials is pinpointed in the next response:

Decision on educational administrative positions should not be gender based. The decision makers should eliminate the pre-conceived idea that women cannot do men's work.

One participant even suggested developing a gender-neutral transparent parameter to judge the leadership



skills and abilities of the aspiring leaders. The presence of more male staff at the higher levels of the hierarchy also put a performance pressure on the few women leaders. This pressure causes stress for these leaders and they deviate from their natural behaviour. This experience was shared by one of the participant, female teacher, who has worked with a women principal at a school.

Few female leaders that I have worked with were not confident in their decision making. They were more concerned about their chair/job security rather than serving students and teachers with their leadership skills.

## Conclusion

The research project is an effort to understand the absence of women from higher positions (principals, head teachers) in schools when they dominate the middle level positions (teachers). Head teachers and principals are selected from the pool of teachers. What is it that makes women suitable to be a teacher and not a principal or head teacher? To understand this phenomenon 72 in-service teachers were asked to fill out a questionnaire. The questions asked in the questionnaire tried to understand the problem from various aspects. After the descriptive analysis of the findings it has been concluded that the existing male dominating culture, prevalent in the society at large, seeps into the educational system. The intrinsic barriers for women, blaming the women itself, her presumed lack of abilities or aspirational levels are rejected by the participants of the study. This finding of the research match with the latest theories developed recently about discrimination against women in higher places. In a way, the research study validates the importance to concentrate more on the extrinsic barriers, which is advocated in most the current literature on the women leadership.

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### Appendix A

<b>Women in School Leadership: Questionnaire</b>		
<i>Gender:</i>	<i>Teaching Experience:</i>	
<i>Number of Schools You have Worked so far:</i>		
<i>Minimum and Maximum Number of Students at the Schools:</i>		
<i>Total Number of Principals, Head Teachers you have worked with:</i>		
<i>Number of Woman Principals, Head Teachers you have worked with:</i>		
<b>Give your immediate impressions. There are no right or wrong answers.</b>		
<b>Likert-type scale (5 = "Strongly Agree"; 4 = "Agree"; 3 = "neither Agree nor Disagree"; 2 = "Disagree"; 1 = "Strongly Disagree")</b>		
<b>1</b>	<b>Imagine you are the school principal, head teacher of your school. According to the Likert-Scale given above, what do you think about the following statements related to the school leadership.</b>	
	<b>Statement</b>	<b>Response</b>
<i>A</i>	Teachers need to be supervised closely, or they are not likely to do their work.	
<i>B</i>	Teachers want to be a part of the decision-making process.	
<i>C</i>	It is fair to say that most teachers in the general population are lazy.	
<i>D</i>	Providing guidance without pressure is the key to being a good leader	
<i>E</i>	As a rule, teachers must be given rewards or punishments in order to motivate them to achieve organizational objectives.	

<i>F</i>	Most teachers want frequent and supportive communication from their leaders.			
<i>G</i>	Most teachers feel insecure about their work and need direction.			
<i>H</i>	Leaders need to help subordinates accept responsibility for completing their work.			
<i>I</i>	The leader is the chief judge of the achievements of the members of the group.			
<i>J</i>	It is the leader's job to help subordinates find their "passion."			
<i>K</i>	Effective leaders give orders and clarify procedures.			
<i>L</i>	People are basically competent and if given a task will do a good job.			
<b>2</b>	<b>Should there be equal numbers of male and female administrators.</b>			
	Yes	No	Cannot say	
<b>3</b>	<b>Do you think women are discriminated in the school leadership selection process?</b>			
	Yes	No	Cannot say	
<b>4</b>	<b>Who is the most influential party in promoting equal leaderships opportunity to women in education?</b>			
	<i>(Order the options according to the importance, 1 for the most important, 6 for the least important)</i>			
	<i>Option</i>	<i>Order</i>		
<i>A</i>	Ministry of Education			
<i>B</i>	School management			
<i>C</i>	Family Members			
<i>D</i>	Society			
<i>E</i>	Women Themselves			
<i>F</i>	Nature of the job (More Time, Exerting Authority)			
<b>5</b>	<b>What could be the probable barrier(s) for women to become leaders in education?</b>			
	<i>Barriers</i>	<i>Yes</i>	<i>No</i>	<i>Cannot Say</i>
<i>A</i>	Family responsibilities at home			
<i>B</i>	Informal male networks that females cannot break into			
<i>C</i>	Isolation of women at the administrative level			
<i>D</i>	Night work and long hours			
<i>E</i>	Stamina required to do the job			
<i>F</i>	Overt and covert discrimination against women at the time of appointment;			
<i>G</i>	Personal doubts about their own abilities			
<i>H</i>	Additional responsibilities that accompany the role			
<i>I</i>	Geographical Relocation and Mobility			
<i>J</i>	Career Breaks & Comparitively less Experience (Maternity Leaves)			
<i>K</i>	Thought to be relatively hesitant in making career plans			
<i>L</i>	Essentialist stereotypes held that women are less likely to be good leaders than men e.g. they tend to be passive and gentle while men provide a preferable style of stronger and more decisive leadership.			

<b>6</b>	<b>In your opinion which of the following behave differently with women leaders than with men leaders?</b> <i>(You can select more than one options)</i>			
	School Management	Colleagues		
	Students	Parents		
	Ministry	Others (Specify)		
<b>7</b>	<b>Do you perceive there to be a need for an increase in the number of female administrators in schools?</b>			
	Yes	No	Cannot say	
<b>8</b>	<b>What factors do you feel need to change in order to help more qualified women to become educational administrators?</b>			
	<i>Change</i>	<i>Yes</i>	<i>No</i>	<i>Cannot Say</i>
	Time commitment needed to be lessened			
	School boards and society need to get out of the mindset that male authority has more clout than female authority			
	Provide a widening circle of personal and professional references who can assist in the promotion of women as candidates for positions			
	The committee that is involved in hiring future administrators should be balanced by gender, race, and ethnicity			
	Eliminate the discrimination that occurs towards women who take time off to get pregnant, have children and raise them (Ease the Experience criterion for women)			
	Create policies in the work place that allow for on-site child care, flexible working hours, and parental leave so that parents can more effectively balance work and life.			
	Other Suggestions: 1.			
	2.			

Note: The working paper was presented in '2015 International Education Conference' in Las Vegas, USA on 10-15 October, 2015.

## YEMENI STUDENTS' ERRORS IN THE USE OF ENGLISH ARTICLES

*Huda Saleh Ali Mohdar, Research Scholar, Department of English,  
Dr. B.A.M. University, Aurangabad*

### **Abstract:**

*This study is conducted as an attempt to explore some grammatical errors made by Yemeni students in the use of English articles in Faculty of Education, Zingibar. To collect the data of the study, a test was performed and administered to the students to fill the appropriate article in the space provided (blanks). The participants were 100 students of English of second year. The subjects of the study were selected randomly from students in the English department, college of Education Zingibar, University of Aden. The analysis of article errors prove that second year students face serious problems in the use of articles especially in the use of the zero article which is found to be substituted for 'the' in several contexts, and most of these errors are due to the effect of their mother tongue (interference) on English. They use the Arabic definite article "al" into the English definite article "the" even if it is expressed by a zero article in English.*

### **Introduction**

Learning English becomes more and more important nowadays since we all know that English is one of the international languages which can be used to communicate around the world. In Arab countries, English is learnt as a foreign language. Learning a different language is sometimes difficult since the target language has different components compared to the native language. These differences typically cause students to make errors when using it. Learning English articles has always been one of the most problematic grammar points facing English as foreign language (EFL) learners from different linguistic backgrounds in terms of article use. Since Yemeni EFL learners face similar problems, analysing their article errors would be of great use to them. It would help learners, as well as teachers; focus on troublesome areas with regard to article usage so that learning takes place more efficiently.

### **Error Analysis**

**Systematically analyzing errors made by language learners makes it possible to determine areas that need reinforcement in teaching (Corder, 1974).**

Error analysis is a sort of linguistic analysis that focuses on the errors learners create. It consists of a comparison between the errors created within the Target Language (TL) and that TL itself.

Corder (1967) is regarded as the "father" of this field (E.A). He dealt with errors in a totally different point of view that they were dealt with before. Corder showed that errors were regarded as "flaws" that should be eradicated, but he considered them as very important 'devices' that the learners use to learn; they are 'indispensable'. (Abi Samra, 2003). Crystal (2003) defines error analysis as a technique of identifying classifying and systematically interpreting the mistakes that learner of second language commit while they are performing oral or written tasks by using any of the principles and procedures provided by linguistics. EA is also a means of describing the learners' knowledge of the target language in any particular moment in their learning to relate this knowledge to the teaching they have been receiving (Corder, 1974).

Error analysis is a branch of applied linguistics with concern of two vital functions namely theoretical and practical. The theoretical function stems from the methodological perspective where it

describes the learners' knowledge of the target language. It helps the researcher to find out the nature of psychological processes and the relation between the knowledge and the teaching the learner has been receiving. On the other hand, the practical function of EA is the function of that knowledge in remedial action to overcome the mismatch between the knowledge of the learners and the demands of the situation (Corder, 1981).

### **Articles in English**

There are three articles in English. These are a, an, the.

Articles can be classified as:

- 1- Indefinite articles ('A' and 'An')
- 2- Definite article('The')

Indefinite articles 'a' and 'an' are used before a countable singular noun. Article 'a' is used before a noun that begins with a consonant sound and 'an' before a vowel sound. 'A'/'An' is used to modify non-specific or non-particular nouns.

E.g. There was a poor boy who was living in a big city. (any boy, any city).

Definite article 'The' is used before countable and uncountable nouns, singular and plurals, if they refer to specific or particular nouns; and they are known to both the speaker and the hearer.

E.g. The poor boy used to beg in the city. (The particular poor boy and particular city).

Using article 'the':

- 1- To show specific reference  
E.g. I like the shirt which you wore in the party.( not any shirt, it was which you wore ).
- 2- With superlative forms  
E.g. He is the cleverest boy in the class.
- 3- With the things which are unique in the world.  
E.g. The sun, The moon, The earth etc.
- 4- With the names of rivers, seas, mountain, holy book, ships etc.  
E.g. The Ganga, The Himalayas etc.
- 5- When one noun is used to show entire species or class.  
E.g. The dog is a faithful animal (All dogs).  
The man is mortal (All human being).
- 6- We don't use 'the' with proper nouns and abstract nouns.

### **Articles in Arabic:**

Arabic is completely different from English therein it has solely a definite article 'al-' pronounced /el/ in Arabic and it is a bound form, not a separate word as in English. In contrast to in English, The definite article 'al' is used with all common nouns, as well as, specific and unspecific uncountable nouns, abstract nouns, and generic plurals. Indefiniteness is encoded by the use of no articles with nouns, and this can be one of the major differences between Arabic and English.

### **Methods:**

#### **Statement of the problem:**

EFL learners suffer from several problems related to producing the English language. A learner in the colleges of education at Aden University commits errors in all aspects of language, particularly in their writing skill. They commit errors in all writing such as tenses, preposition, weak vocabulary, and articles that are the most common and frequent type of errors. Such errors may be seen clearly in their performance. They do not have contact with English outside the classroom. These students begin to use English as a language of teaching and learning from grade seven, and yet they find it tough to express themselves in grammatically acceptable English. They have to be adequately exposed to all of the four basic skills, namely listening, speaking, reading and writing. The foremost crucial problem for Yemeni

student-teachers of English is the grammar items that are not mastered by them. The research especially comes out of the need to investigate articles errors and their reasons why English students produce written language which is full of articles errors which seem to be persistent.

**Aims of the study**

The aim of this research is to explore the grammatical errors made by Yemeni EFL students in the use of English articles and to identify the causes of these errors. And to explore the major problems of translating the English articles which Yemeni EFL students may face when translating them into Arabic; to examine the causes of the errors and to provide solutions to eliminate such errors.

**Research Questions**

The Research will attempt to answer the following questions:

- 1- Do Yemeni EFL students make grammatical errors in the use of English articles?
- 3- What are the causes of those errors made by Yemeni EFL students?
- 4- What are the difficulties faced by EFL Yemeni students in the use of English grammar?

**Significance of the study:**

The findings of study are expected to be useful for:

- 1- The students to improve their using of English articles?
- 2- Identifying the English articles faced by the students in the college of education of Yemen?

**Methodology**

**Sample of Study**

As this study investigated the errors encountered by EFL students in the use of English articles in college of education in Aden University. So, the sample was randomly selected from students who were attending the English language teaching department in college of education, Zingbar. The sample consisted of 100Yemeni students who are studying in second year college of education, Zinigbar. The participants are quite familiar with the English for 6 years at primary and secondary school as subject. Second year students, they have already studied the usage of articles in English in the first year as part of their grammar curriculum.

**Instrument of the study**

The instrument used to collect data and to achieve the aim of study is a test made up 6 questions on articles. The students were instructed to fill the appropriate article in the space provided (blanks).

- 1- There's **a** newspaper on the table.
- 2- I want to buy **a** laptop computer next week
- 3- He doesn't eat **Ø** mutton.
- 4- Please meet me at the train station in **an** hour from now.
- 5- I got my mom a necklace for **Ø** Mother's Day.

**Data Analysis:**

The collected written data from students were analyzed and interpreted by the research in order to identify the errors on English articles and to show the percentage of errors committed by the sample.

**Sentence no. 1**

There's **a** newspaper on the table.

College	Correct Responses	%	Deviant Responses	%
Zingibar	45	4%	55	5%

**Table 1: The percentage of errors while answering the article 'a'**

**Observation:**

In the first sentence in the sample which is about the indefinite article 'a' most students put zero article instead of indefinite article in the above table which shows there are 55 respondents e.g. 55% from College of Education Zingibar have given deviant responses.

**Interpretation:**

Depending on the above observation the students chose zero articles for the blank. They omitted the article; they thought that no article is used while the use of indefinite article is needed actually.

**Sentence no.2**

I want to buy a laptop computer next week

College	Correct Responses	%	Deviant Responses	%
Zingibar	25	2%	75	7%

**Table 2: The percentage of errors while answering the article 'a'**

**Observation:**

In the second sentence in the sample which is about the indefinite article 'a' most of students put definite article instead of indefinite article in the above table which shows there are 75 respondents e.g. 75% from College of Education Zingibar have given deviant responses.

**Interpretation:**

Depending on the above observation the students chose definite article for the blank. They misused the correct article. The misuse of articles is one of the most common problem face more than half students in college, zing bar, Aden University.

**Sentence no.3**

He doesn't eat Ø mutton.

College	Correct Responses	%	Deviant Responses	%
Zingibar	15	1%	85	85%

**Table 3: The percentage of errors while answering the article 'Ø'**

**Observation:**

In the third sentence in the sample which is about the zero Article 'Ø' more than half of students commit errors and put the definite article instead of zero article 'Ø'. In the above table which shows there are 85 respondents e.g. 85% from College of Education Zingibar have given deviant responses.

**Interpretation:**

The above table shows a large number of the respondents from the college of Education, Zingibar add the definite article 'the' instead of the zero article 'Ø', they are under the influence of the Arabic article 'al' in their mother tongue (Arabic). Only 15 students from the college of Education, Zingibar have given the correct answer.



**Sentence no.4**

Please meet me at the train station in **an** hour from now.

College	Correct Responses	%	Deviant Responses	%
Zingibar	50	50%	50	50%

**Table 4: The percentage of errors while answering the article 'an'**

**Observation:**

In the fourth sentence in the sample which is about the indefinite Article '**an**'. The students put the indefinite article '**a**' instead of '**an**'. In the above table which shows there are 50 respondents e.g. 50% from College of Education Zingibar have given deviant responses.

**Interpretation:**

From the above observation, it is clear that the students made confusion errors by putting the incorrect article instead of the correct article, half of the students in the college of Education, Zingibar thought that the indefinite article 'a' come before word starts with consonant letter, not consonant sound so they concentrate on letter instead of sound.

**Sentence no.5**

I got my mom a necklace for **Ø** Mother's Day.

College	Correct Responses	%	Deviant Responses	%
Zingibar	12	12%	88	88%

**Table 5: The percentage of errors while answering the article 'Ø'**

**Observation:**

In the fifth sentence in the sample which is about the indefinite Article '**Ø**'. The students put the definite article '**the**' instead of zero article '**Ø**'. In the above table which shows there are 88 respondents e.g. 88% from College of Education Zingibar have given deviant responses.

**Interpretation:**

The above table shows a large number of the respondents from the college of Education, Zingibar added the definite article '**the**' instead of the zero article '**Ø**'; they put 'the' where it doesn't need to use an article with proper nouns.

**Conclusion and Recommendations:**

After the data analysis and interpretation, it is concluded that Yemeni students encounter huge difficulty while learning English articles and the cause of such difficulty is the distinction between Arabic article and English articles and the mother tongue interference. The students don't have any knowledge about grammar in general and articles in specific. They have been influenced in their mother tongue 'Arabic'.

According to Arabic there is no indefinite articles and zero articles, there is only one definite article 'al' in Arabic so the student missed the English articles by translating them to Arabic and place the definite article 'the' instead of zero article. They misuse the indefinite articles 'a' and 'an' because such an article does not exist in the learners' mother-tongue (Arabic). They made an error when they inserted the definite article 'the' wrongly, they can't easily distinguish between the zero article and the definite article.

Based on the above conclusions, following recommendations have been given for college students, teachers: as Master (1997, p.216) claims, for teachers to make a positive contribution to learners' knowledge in this important area. English teachers should help students to overcome these problems to improve their English articles by using more interesting materials and teaching aids to pay attention of students to lesson. Teachers should make a simple comparison between the use of zero article and the definite article.

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## A STYLISTIC ANALYSIS OF THE SHORT STORY *A PAIR OF MUSTACHIOS*

*Dr. Prasad R Dagwale, Assistant Professor, Department of English,  
Padmashri Vikhe Patil College, Pravaranagar, Maharashtra*

### **Abstract:**

*Mulk Raj Anand has achieved recognition as a novelist as well as a short story writer. 'A Pair of Mustachios' is one of his humorous stories. The present paper attempts a stylistic analysis of this story. Language items like pronouns, nouns, verbs, adverbs, etc from the story are identified. They are analysed for their role in the overall understanding of the story.*

### **1. Introduction**

Mulk Raj Anand has played an important role in the development of Indian English Fiction. He was a skilled and a versatile writer. He has written novels like *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *The Sword and the Sickle* (1942) etc. He was a gifted story teller. Some of his short story collections are *The Barber's Trade Union and Other Stories* (1947), *The Tractor and the Corn Goddess and Other Stories* (1947), *Lajwanti and Other Stories* (1966) etc. He received awards like International Peace Prize, Sahitya Akademi Award, Padma Bhushan Award and other similar prestigious awards.

'*A Pair of Mustachios*' is a humorous story by Anand. It deals with a funny clash that occurs due to the upturned mustaches of the Seth Ramanand. Anand initially explains the different styles of mustaches, Indians keep and the social status attached to each style. Seth Ramanand twists the ends of his goat mustache slightly upwards like the tiger mustache. Khan Azam Khan is offended by the action of the Seth. The Seth is reluctant to take down his mustache. In the end a deed is signed between the Khan and the Seth. Khan sells everything he has to the Seth. In return the Seth takes down his mustaches. Though the Khan's pride is quelled, he has lost his property. The story thus focuses on the simplicity of the rural folk. The story is notable for its creative use of language and its comic element.

This paper tries to explore the stylistic import of selective lexical and grammatical items in the overall understanding of the story '*A Pair of Mustachios*'. The stylistic categories are based on the model provided by Leech and Short (1981).

### **2. Stylistic analysis**

Geoffrey Leech and Mick Short in their *Style in Fiction* (2007) explain the different aspects related to style in literature. In their third chapter, they have provided a check list of some linguistic and stylistic categories. These categories form the base of analysis for the present short story. Only a few of the linguistic and stylistic categories from their checklist are used here for analysis. Apart from these categories, other linguistic categories having stylistic importance too are considered. The identified linguistic data and its analysis are presented below:

#### **2.1. Pronouns:**

-*There are various kinds of mustachios worn in **my** country ---.* (173)

-*For instance, there was a rumpus in **my** own village the other day about a pair of Mustachios.* (175)

The first person pronouns in the above sentences refer to the narrator of the story. He is aware of the various divisions in the Indian society. He knows the connection between the mustache styles and the social status of their owner. They also indicate his firsthand knowledge of the funny incident between Seth

Ramanand and Khan Azam Khan. Later on, the story is narrated in third person.

## 2.2. Noun phrases with nouns as pre-modifiers:

*lion* mustache, *tiger* mustache, *goat* mustache, *sheep* mustache, *mouse* mustache etc.

A selection of noun phrases about different mustache styles is presented above. All the noun phrases are pre-modified by nouns referring to animals. The animals symbolize a few qualities. The style of the mustache is a mark of the social status of the bearer. Thus the lion mustache is worn by the aristocrats like kings, generals and other eminent people. The goat mustache is worn by the newly rich traders' class. The sheep mustache is worn by the coolies and the mouse mustache by the peasants.

## 2.3. Adjectives:

- *resplendant* Rajas, *feudal* gentry, *nouveau riche*

- adjectives used for the Seth: amenable, imperturbable

- adjectives for Khan: tall, middle aged, handsome, dignified, foolish, headstrong

Three sets are presented here pertaining to different characters. In the first set adjectives are used in a general sense to pre-modify the nouns, which refer to different social classes in the Indian society. The adjective in the second set describe the shrewd moneylender. The third set has adjectives used for Khan Azam Khan. They refer to his appearance and also to his mentality. His foolishness later becomes a cause of his reduced status.

## 2.4. Verbs:

- noticed, raged, roared, shouted

The verbs are specifically used for Khan. He repeatedly notices the upturned mustache of the shopkeeper. It fires his anger. The other verbs indicate his raised temper. This angered attitude of the Khan is contrasted with that of the money lender whose calmness is described as *imperturbable*, in the heated situation. The calmness of the money-lender wins him the bargain.

## 2.5. Adverbs:

--- *some people, notably the landlord of our village and the moneylender, maliciously say that he is an impostor* ---. (176)

--- *since when have the lentil-eating shopkeepers become noblemen?* he asked *surlily*, --. (176)

The adverbs in the above sentences reveal the conflicting attitudes of the characters towards each others. The villagers maliciously feel that Khan is an impostor. On the other hand Khan's question to the landlord reveals his arrogance and hatred.

## 2.6. Sentences with relative clauses:

- *Then there is the tiger mustache worn by the unbending, unchanging survivals from the ranks of the feudal gentry who have nothing left but the pride in their greatness* --- bits of land. (174)

- *It so happened* --- *who had been doing well out of the recent fall in the price of wheat* --- tiger mustache. (175)

A few sentences contain relative clauses introduced by the word 'who'. For instance, in the first sentence above, the author explains the attitudes of the feudal gentry. The relative clause informs the readers about the present condition of their descendants. The second sentence is a very long sentence through which the author provides details about the money lender Seth Ramanand. The relative clause in this sentence brings to light the shrewd nature of the money lender.

## 2.7. Rhetoric question:

*'Since when have the lentil-eating shopkeepers become noblemen?* ---. (176)

The angry Khan addresses the question to the Seth on seeing his changed mustache style. It is a taunt intended to the Seth as he has fashioned his mustache like that of the Khan.

## 2.8. Exclamatory utterances:

- *Turn the tips down to the style proper to the goat that you are!* (176)

- *Bring that tip down!* (178)

- *'You bring that tip down!'* (179)

All the utterances above are by the Khan. They are the angry Khan's orders to the Seth. The different mustache styles indicate the status of their bearers. The money lender has changed his mustache style to resemble that of the Khan. Khan, though in a poor state now, is a descendent of the nobility. He is irritated by the Seth's action to fashion his mustache like that of the nobility. The above listed utterances convey his growing anger and hatred. This anger of the Khan later becomes a cause of his downfall.

### 3. Conclusions

The humour of the story arises from the clash between the Khan and the money lender. The extraordinary importance attached to the mustaches too creates humour in the story. The first person pronoun used by the narrator, reveal that he has authentic knowledge of the relation between mustache styles and the status of their owner. The pre-modifier nouns referring to animal names create humour. They refer to the stereotypical qualities of the class, to which they are attached. The adjectives reveal the qualities of the characters.

The verbs help in portraying the angry mindset of the Khan. The adverbs highlight the mutual contempt between Khan and the other villagers. The identified relative clauses provide information about the characters. The rhetoric question here is a minor device, and it conveys Khan's dissatisfaction about the Seth's mustaches. The exclamatory utterances are the orders of the Khan to the Seth. He is keen that the Seth should turn down his mustaches.

Thus the selected language samples help in portraying the characters and also their contempt towards each other. Their hatred and the absurd importance attached to the mustaches make it a comic story.

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## THE NECESSITY OF ICT IN ENGLISH LANGUAGE TEACHING AND LEARNING AT COLLEGE LEVEL: AN OVERVIEW

*S. Saravanan, Research Scholar, PG Department and Research Centre in English, Alagappa Govt. Arts College, Karaikudi, TN*

*Dr. G. Somasundaram, Assistant Professor of English, PG Department and Research Centre in English, Alagappa Govt. Arts College, Karaikudi, TN*

### Introduction

In purely educational terms, there seems to be a universal agreement that technological implementation in education contributes significantly to improve teaching and learning and increasing achievement. Technology has become an integral part of educational systems around that world. For years, teachers have been using whatever means available to instill learning within their students. Usually they use blackboard, chalk and sometimes chats. In the fast developing world technology has improved a lot in each and every field. The development of technology has made its impact on the educational field also.

Nowadays technology is recognized as an instrumental tool, not as a subject of instruction. When we observe the research and studies that has been going on in the field of English language teaching, it is clearly evident that technology and literature play the key roles. Whether the learners are from literature background or technical background, language has the same purpose. It is their medium to communicate. Language is always a means of observation as well as internalization of the world. We apprehended the world through the language. It is the need of the time that forces the modern technology and pedagogy to concentrate on specialized forms of English language teaching that satisfy the conspicuous communication needs.

### The Use of Multimedia in English Teaching

Since the media can be integrated by using computer, the multimedia has close relation with CALL. Sometimes teachers even use CALL to stand for multimedia. Although the definition of multimedia is very simple, making it work is very complicated.

### Components of Multimedia

Multimedia is composed of various components: text, graphics, animation, sound, and video. These components can contribute differentially to the learning of materials. **Text:** It is fundamental element in all multimedia applications. It conveys most information. We can use ordinary text or various typographic effects for emphasis or clarification in English teaching. In order to catch the reader's attention, teachers can use different font size, color, and style to present information; emphasize a certain word or phrase.

**Graphics:** It refers to images and pictures, such as chart, diagram, and photograph, which contain no movement. According to Andrew Wright's Book Picture for Language Learning, graphics can stimulate interesting and motivation, improve understanding ability of language, and offer especial reference object and topic. Graphics plays a very important role in language teaching process.

**Animation:** Animation is the rapid display of a sequence of images of 2-D or 3-D artwork or model positions in order to create an illusion of movement. Simply speaking, it ranges scope from the basic graph with a simple motion to a detailed image with complex movements. Assisted by the use of animation, teachers can highlight key knowledge points and heighten students' motivation.

**Sound:** It is speech, music, or any other sound that is stored and produced by computers. It has more advantages than tape recorder. In multimedia, teacher can use more vivid and fruitful sound to help

students' English learning.

**Video:** It is the visible part of a television transmission and broadcasts visual images of stationary or moving objects. Compared with animation, video can offer more vivid information. But it will consume more storage space than animation.

### **The Setting of Multimedia Classroom**

In traditional classroom, most English teachers are used to using some conventional equipment, such as blackboard, chalk, tape recorders, and so on. However, we can find more modern equipment in a multimedia classroom. To ensure that readers can obtain a better understanding of multimedia English teaching, an illustration of a typical one-multimedia-PC classroom setting is vital and necessary.

1. MPC multimedia personal computer
2. VCD/DVD playervideo compound disk/digital video disk
3. Amplifier and Hi-Fi acoustic system
4. Overhead/slide projector
5. Screen/curtain
6. Projecting apparatus
7. The Internet access
8. Cassette tape recorder and
9. Camera recorder.

### **The Necessity of Multimedia in English Teaching**

Modern educational technology, which is characterized by more information and stronger intuitive, is a combination of modern education and modern technology. The development of modern educational technology not only promotes the development of educational methods and means, but also promotes the development of educational thinking and model. With the rapid development of China's educational undertakings, more and more people pay much attention on multimedia teaching which belongs to modern education. Multimedia appears in school widely, and gradually steps into the front line of educationthe classroom teaching. School teaching methods have become more inclined to multi-media teaching methods, and demonstrate its superiority in teaching. We can say that modern educational technology must lead to development of multi-media teaching. Only multimedia teaching can develop and improve the modern education technology well.

### **The Needs of Quality Education**

There is no doubt, with the global economic development and strong social competition, the State Ministry of Education pays much attention to quality education. How to follow the step of development of quality education in English teaching? The answer is that multimedia is one of the ways to promote the development of quality education. Multimedia English language teaching can enable students to be involved in a variety of sensory organ in the learning process and stimulate the students in the corresponding cortical function area. This stimulation is favor of understanding and memorizing knowledge, produces better learning outcomes, and improves classroom efficiency, thus breaking the traditional English teaching. Multimedia English teaching provides a good educational platform and adds vigor for quality education, enabling students to change and update their thinking from the traditional teaching, thereby enhancing the quality of all aspects.

### **The Multimedia Teaching**

Many studies have shown that many students are tired of traditional English classes, and are interested in new style learning. They have positive attitude towards computer technology used in the classroom, and such technology does have a positive impact, because multimedia teaching have many advantages over other media in English teaching.

### **Strategies for Using Multimedia**

There is no doubt that modern teaching methods have many advantages over traditional ones. Compared to traditional textbook or workbook, a multimedia program can provide immediate feedback on the correctness of the learner's response. Nevertheless, traditional teaching methods are still commonly used because of their own strong points. So teachers should combine their strong points with modern teaching methods, which not only raise classroom teaching quality and efficiency, but also improve teaching and learning environment between teachers and students.

### **Viewing Multimedia as the Assistance to Teaching**

Multimedia features including sound, animation, video, and record allow computers as model skills to help students and teachers assess them. The option to provide guidance only when needed makes it possible for computers to support learning flexibly. Multimedia enables students to manipulate and create material to learn by doing. But when we use computers in the teaching, we should understand they can only assist but cannot take place of all the other teaching methods. It is wrong for the teachers to take no notice of textbooks when they are designing courseware. Now that multimedia can only help English teaching, teachers should get a clear idea of how and when to make good use of them. Application of multimedia technology aims to improve teaching, but teaching is not intended for multimedia. There is no doubt that teaching needs multimedia, but using multimedia does not mean enhancing teaching efficiency. For example, if the teaching can be completed in a few minutes in an ordinary classroom, it is certainly unnecessary to use multimedia. Because of all kinds of media in multimedia technology, sometimes students may concentrate not on teaching contents but on media. If so, students are not able to grasp teaching contents well. That means not every class need multimedia teaching. One important principle is: When simple is best, keep it simple. Therefore, multimedia can only be used as a supplement to classroom English teaching.

### **Building the Ideal Relationship - Teachers and Students**

Application of modern teaching methods can make teaching efficient and do part of work instead of teachers. But it is wrong for some people to hold the view that machine can take place of human beings. It is more challenging role for teachers now that the expectations are more complex. In other words, in the information age, the role of teachers has evolved, moving from a traditional teaching role (being the "holder" of knowledge) to being "facilitators" (helping students learning the way each learns best) when learners take advantages of the true potential of multimedia as learning tools. At any time teachers' explanation plays an extreme part, which is a language art and cannot be substituted by any teaching methods. Although teaching methods have changed, teaching laws and characteristics of students' development in body and mind remain unchanged. Teachers should play a leading role in the teaching. In the past, students were thought of to be passive knowledge receiver. However, the role of students with learning has changed in the information age. There is a movement towards learner-centered approaches. Thus, students became learning subjects. How actively students participate in the learning situation is an important parameter for the learning environment. One part of the role of students is to actively formulate their own goals for their learning goals. For another thing, students should take a role as a teacher. Being a teacher is beneficial to improve one's own understanding.

### **Strengthening Teacher Training**

Multimedia assisted English teaching requires teachers with multimedia computer operating experience. It is a challenge for teachers using multimedia because of heavy preparation work and increasing workload. In the light of the problems the teachers should be trained with the use of modern equipments. They should be familiar with the operation. They should be expert in one thing and good at many. They should know well about modern educational theories and techniques.

### **The Principles of Multimedia-Assisted Teaching**

(1) Scientific principles. Namely, courseware design cannot appear any errors;



- (2) Subsidiary principle. We must always adhere to: Although multi-media teaching has many advantages, it is only a supplementary means, and does not substitute for the role of people;
- (3) Interactivity principle. More interactivity between teachers and students, students and multimedia, more effective results we will have;
- (4) Combination principle. Combine the advantages of modern teaching and the traditional teaching organically.

### **Conclusion**

In the last several years, the application of multimedia technology in English teaching has become a trend in china, which is especially beneficial to language learning. It is urgent that education needs to be modernized in rapidly society and multimedia is an important aspect in modern education. In order to suit for this kind of need, course reformation and multimedia teaching are sped up in every country, in which it is extremely needed to turn traditional teaching into modern teaching in English teaching. In the future, multimedia technology is likely to be a necessity not only for English teaching but also for teaching for many other subjects. As a device which stimulates and at the same time partners the user's processes of thinking, reasoning, and communicating, the multimedia also has the potential to change these processes. Surely, neither should the practitioners be blindly led by the technological innovation, nor should they deny the function of multimedia in language teaching. In sum, regardless of the difficulties lying ahead, we must admit that multimedia do make a revolutionary impact on language teaching. To be sure, it is a permanent task for a teacher to do more and deeper studies in the application of multimedia. It is no doubt that more practical and effective ways can be worked out to improve English teaching.

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## TRANSITIVITY AND ERGATIVITY IN ENGLISH AND ARABIC

*Dr. Khalid Ali Youssif AL-Sabae., Asst. Prof. College of Education, Zingibar, University of Aden*

### **Abstract:**

*The main objective of this study is to investigate and contrast the transitive and ergative verbs in English and Arabic languages. It also shows the similarities and differences regarding transitivity and ergativity. This study comprises eleven sections: introduction, objective of the study, questions of the study, significance of the study, transitivity versus ergativity, English ergative verbs, Arabic ergative verbs, analysis (comparison) and finally a conclusion.*

**Key words:** *transitive verbs, ergative verbs, arguments, nominative case, accusative case.*

### **1. Introduction**

No doubt English and Arabic are two different languages. English belongs to Germanic family while Arabic belongs to Semitic family. Therefore, their syntactic systems are dissimilar. Even though English and Arabic are different languages but they share some properties regarding universal grammar. According to Chomsky (1986:19-56) universal grammar is innate to human being and species specific. According to him and his followers in Transformational Generative Grammar is to find a theory of Universal Grammar. It is supposed that Universal Grammar must tell us about the nature of possible grammar of natural languages. It tries to find the principles which delimit the nature of human language.

### **2. Objective of the Study**

The main objectives of this study are:

- a. To investigate the syntactic properties of transitive and ergative verbs in English and Arabic.
- b. To investigate the semantic properties of transitive and ergative verbs in English and Arabic.
- c. To find out the similarities and differences regarding both languages.

### **3. Questions of the Study**

This study tries to answer the following questions:

- a. What are the main syntactic properties of transitive and ergative verbs in English and Arabic?
- b. What are the main semantic properties of transitive and ergative verbs in English and Arabic?
- c. What are the main similarities and difference between English and Arabic?

### **4. Significance of the Study**

The significance of the study might be summarized in the following points:

- a. This study would shed some light on the phenomenon of transitivity and ergativity in both languages.
- b. It might also help lexicographers and translators of both languages.
- c. From pedagogical point of view, it might help teachers and learners of both languages.

### **5. Data Collection**

The following sources are used to collect data:

- a. Arabic monolingual dictionaries.
- b. Arabic English bilingual dictionaries.
- c. The data incorporated in the relevant studies.

### **6. Methodology**

This study is a descriptive one. It depends on syntactic, semantic and morphological analysis.

Sentences in English and Arabic are contrasted and analyzed thoroughly regarding transitivity and ergativity in English and Arabic.

### 7. Transitivity Versus Ergativity

It is a common knowledge in grammar, the verb that has an object is called a transitive verb. Therefore, we dare to say that an object is a must in transitive construction. As a matter of fact, the verb in English can be classified into two main types; the transitive and intransitive verbs. The transitive verb can also be further classified into monotransitive which needs only one object and ditransitive which needs two objects. According to Hale and Keyser (1986) ergative construction is a result of certain verbs which share specific features of meaning. According to Lyons (1971) the term 'ergative' is a Greek word which means 'cause', 'bring about' or 'create'. It is noteworthy to indicate that the ergative verb can play the role of transitive and intransitive verb (Mahmood,1991). One of the prominent features

Of ergative construction is that the object of the transitive construction corresponds to the subject of the ergative construction. Consider the following English examples:

- 1- a- The window broke.  
 b- They broke the window.  
 c- The window was broken.

Let us examine the three versions of construction (1) , we find that there is a kind of close relationship between construction (1-a) and construction (1-c). They look syntactically and semantically the same. Surprisingly, they are not so. Construction (1-a) is an ergative construction, whereas construction (1-c) is a passive one. Semantically, two readings can be understood from construction (1-a). The first reading is whether the "window" broke by itself for a certain reason. The second reading is whether there is someone or something behind the breaking of the "window". If we examine again construction (1-a) and (1-b) we find that the subject of the intransitive construction in (1-a) becomes the object in transitive construction in (1-b). According to Halliday (1967:47) construction (1-a) is "process oriented" which means that the emphasis is on the event rather than the "doer" of the action. Whereas construction (1-b) is "agent oriented" which means that the emphasis is on the doer of the event.

### 8. English Ergative Verbs

To illustrate the process of English ergative constructions consider the following data:

- 2- a- The cook burnt the food.  
 b- The food burnt.  
 3- a- The sun melted the snow.  
 b- The snow melted.  
 4- a- The pirates sank the ship.  
 b- The ship sank.  
 5- a- The boy changed the lock.  
 b- The lock changed.  
 6- a- The kids spilt the juice.  
 b- The juice spilt.

It is obvious that constructions (2-a), (3-a) ,(4-a), (5-a) and (6-a) are transitive constructions. They have two arguments in each structure. The 'cook' and the 'food' are the two arguments of construction (2-a). The 'cook' is the interior argument, whereas ' the food' is the exterior argument. 'The sun' and 'the snow' are the two arguments of construction (3-a). 'The sun' is the interior argument, whereas 'the snow' is the exterior argument. 'The pirates' and 'the ship' are the two arguments of construction (4-a),they are the interior and exterior arguments respectively. For construction (5-a) 'the boy' and 'the lock' are its arguments. 'The boy' is the interior arguments and 'the lock' is the exterior argument. 'The kids' and 'the juice' are the two arguments of constructions (6-a). 'The kids' is the interior argument and 'the juice' is the

exterior argument.

Constructions (2-b), (3-b), (4-b), (5-b) and (6-b) are ergative constructions. The verbs 'burnt' in (2-b), 'melted' in (3-b), 'sank' in (4-b), 'changed' in (5-b) and 'spilt' in (6-b) are ergative and intransitive verbs as well. Each construction consists of monadic verb (one verb only) and only one argument. According to the data analysis above, we dare to say that ergative construction exists in English language.

### 9. Arabic Ergative Verbs

?almutaawaĖah verb is the nearest equivalent label for ergative verbs in Arabic (Hassan, 1996; Wafi, 2004). Regard the Arabic data below:

**7-a-** haraqa a-ṭṭabbaxu al-laĥma.

burnt the cook-Nom. the meat-Acc.

'The cook burnt the meat.'

**b-** iĥtaraqa al-laĥmu

burnt the meat-Nom.

'The meat burnt.'

**8-** a-aġabt aššamsu aṯṯalja

melted the sun-Nom. the snow-Acc.

'The sun melted the snow.'

**b-** ġaba aṯṯalju

melted the snow-Nom.

'The snow melted'

**9-a-** aqraqa al-qaraṣinatu assafinata

sank the pirates-Nom. the ship-Acc.

'The pirates sank the ship.'

**b-** qaraqat assafinatu -sank the ship-Nom.

'The ship sank.'

**10-a-** gayara al-waladu al-qofla

changed the boy-Nom. the lock-Acc.

'The boy changed the lock.'

**b-** tagayara al-qoflu

changed the lock-Nom.

'The lock changed.'

**11-a-** sakaba al-waladu al-Ėasira

Spilt the boy the juice

'The boy spilt the juice.'

**b-** insakaba al-Ėasira

spilt the juice

'The juice spilt.'

It is clear that constructions (7-a), (8-a), (9-a), (10-a) and (11-a) are transitive constructions, since they have two arguments in each structure. 'aṭṭabbaxu' (the cook) and 'al-laĥma' (the meat) are two arguments of construction (7-a). 'aššamsu' (the sun) and 'aṯṯalja' (the snow) are the two arguments of construction (8-a). 'al-qaraṣinatu' (the pirates) and 'al-safinata' (the ship) are the two arguments of construction (9-a). 'al-waladu' (the boy) and 'al-qofla' (the lock) are two arguments of construction (10-a). 'al-waladu' (the boy) and 'al-Ėasira' (the juice) are the two arguments of construction (11-a).

Constructions (7-b), (8-b), (9-b), (10-b) and (11-b) are ergative constructions. The verbs 'iĥtaraqa' (burnt) in (7-b), 'ġaba' (melted) in construction (8-b), 'qaraqat' (sank) in (9-

b), 'taqayara' (changed) in (10-b) and 'insakaba' (spilt) in (11-b) are ergative and intransitive verbs as well. Every construction consists of monadic verb and only one argument.

### 10. Analysis ( Comparison)

According to the data above, there is a kind of similarity between the English constructions in (2-6) and the Arabic constructions in (7-11). Virtually, English constructions are not morphologically marked while Arabic constructions depend on case marking. It is clear that the English transitive constructions and their ergative constructions are identical. According to the data above, Arabic ergative verbs are marked morphologically with the prefix 'ih', 'ta' and 'in'. Since Arabic depends on case marking, the ergative verbs are marked with the suffix of nomination 'u', and in the transitive verbs with suffix of Accusation 'a'. On one hand, functionally, the transitive constructions (7-a, 11-a) consist of subject, verb and an object. Semantically, they consist of two noun phrases and a verb phrase. On the other hand, the ergative constructions (7-b, 11-b) consist of a subject and a verb. Semantically, they consist of a noun phrase and a verb phrase. To conclude, the syntactic and semantic ergative phenomenon exists in English and Arabic with slight difference regarding the language different systems.

### 11. Conclusion

It is a common sense, that language is a universal phenomenon and each language has its own system, however, they have similarities and differences regarding universal grammar. As it is clear that this study is an attempt to investigate and contrast the linguistic phenomenon of transitivity and ergativity in English and Arabic. According to the data above, the findings of this study have shown that the two languages exhibit significant similarities and differences regarding the syntax and semantics of transitive and ergative verbs.

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### Appendix

The Phonemic Symbols used to Represent the Arabic Data in the Study are Listed bellow with their Arabic Graphemes.

/b//	Voiced bilabial stop	//ب
/t/	Voiceless dento-alveolar	/ت/
/t̤/	Voiceless dento-alveolar emphatic stop	/ط/
/d/	Voiced dento-alveolar stop	/د/
/d̤/	Voiced dento-alveolar	//ض
/k/	Voiceless velar stop	//ك
/q/	Voiceless uvular stop	ق/
/ʔ/	Voiceless glottal stop	/ء/
/ʒ/	Voiced alveo-palatal	//ج
/h/	Voiceless pharyngeal	/ح/
/ʕ/	Voiced pharyngeal fricative	/ع/
/f/	Voiceless labio-dental	//ف
/θ/	Voiceless dental fricative	//ث
/ð/	Voiced dental fricative	/ذ/
/g̤/	Voiced dental emphatic fricative	/ظ/
/s/	Voiceless dento-alveolar fricative	/س/
/s̤/	Voiceless dento-alveolar fricative	/ص/
/z/	voiced dento-alveolar fricative	//ز
/ʃ/	Voiceless	//ش
/x/	Voiceless uvular fricative	/
/g̤h/	Voiced uvular fricative	/غ/
/h/	Voiceless glotal fricative	/ه/
/r /	Voiced alveolar flap/trill(when geminate)	//ر
/l/	Voiced alveolar lateral	/ل/
/j/	voiced palatal glide	/ي/
/w/	Voiced bilabial round glide	/و/
/i/	High front vowel	/
/a/	Low front vowel	-
/u/	High back round vowel	'

**MODERN ADVERTISING AS A COMPULSIVE MARKETING TECHNIQUE***Manu. B., Research Scholar, Sree Sankaracharya University of Sanskrit, Kalady***Abstract:**

*Advertising plays an integral part in the successful marketing of any product. Many ways have been devised for decades in order to appeal the customer consciousness. Print media was such a popular form, which gave way to newspaper advertisements. With the advancement in technology, television ads became so popular which goes on changing its styles even today with respect to the changing trends in the market. But resolutions are always wide in the postmodern world where the corporate firms try every means to suit their needs, in a way that even alters the mindset of the customer. In an age where online media and sources play a prominent role in our day-to-day living, there are only very few youngsters who have never browsed at least once for any of their personal purposes. This lifestyle has been taken a great advantage by the corporate community. This paper attempts to analyze the methods and techniques used by corporate firms to attract customers via online media through a psychological process in an era of technological advancements. Furthermore, it explores the postcolonial and cultural implications of Advertisements as well.*

**Keywords:** Market, Media, Persuasion and Power.

Advertising plays is a form of marketing communication which could either be audio or visual in form, with an openly sponsored non-personal message which promotes in selling a product. Images and similar visual elements could convey information, afford pleasure, influence style and even determine consumption and mediate power relations.

Many ways have been devised for decades in order to appeal the customer consciousness. Print media was such a popular form, which gave way to newspaper advertisements. In the 18<sup>th</sup> century Europe where the towns and cities of the Middle Ages began to grow, not all people were able to read and write. Hence, signs and images were used in association with trade. It was by the latter half of the 18<sup>th</sup> century that advertisements began to appear in weekly newspapers in England. With the introduction of printing press, books and newspapers became much affordable and advertisements became common with an aim to promote these publications. However, false advertising and so-called "quack" advertisements became a problem, which ushered in the regulation of advertising content.

The first ever known effective form of advertising was put forward by Pears soap, under the idea and creativity of Thomas J Barrat from London, whom we call "the father of modern advertising". It included targeted slogans, images and phrases like "Good Morning. Have you used Pears soap?" which aimed at grabbing attention. Barret always understood the market and constantly reevaluated it with the change in tastes and fashions, telling that the advertiser has to change with them.

During 1920s, radio stations were introduced and various programs were organized by manufacturers with an intention to sell more radios. Initially, several non-profit organizations too set up radio stations, but later on, the practice of sponsoring programs was popularized which made a great realization to the station owners to earn more money through selling multiple sponsorships. Soon after the 1950s, television network flourished and programs began gaining sponsorships. Hence, ads became so popular with respect to the number of sponsors every program has. By 1980s, cable television gained prominence and satellite television introduced specialty channels which were exclusively devoted to

advertising. Today, all these things attained newer resolutions in multi-faceted forms and the advancement in technical aspects have changed the scenarios to a much higher level. This particular paper analyzes the methods and techniques used by corporate firms to attract customers via online media through a psychological process in an era of technological advancements.

There are several degrees of media communication. In case of television ads, they seem to follow a simple method of 'show and tell'. But they actually include visual metaphors and structural concept through an assembly of images, which when taken together, appears much more than a simple visualization.

A human brain processes images 60,000 times faster than the text. So, visual metaphor can make an image more meaningful in the moment. This metaphorical thinking in images is known to be as meta-writing. Together they can constitute visual writing. Hence, an advertiser initially analyses the devices that could capture audience attention.

### **The Art of Persuasion**

Persuasion could be defined as an action or fact of influencing someone or being influenced to do or believe something. In other words, encouraging someone to change his/ her mind upon an issue in order to dominate their money or time, or to convince people, all can be considered as persuasion. A good persuader would be good in convincing people around. Almost all the advertisers are very good persuaders. They appeal to the consciousness of the consumer in a wide variety of ways. They are:

#### **1. Logical Appeal:**

Appeal with the use of logos and images. Ethos of the consumer is specifically considered here. There are subdivided into:

1.1). Band wagoning: It is a method of propagating the idea that everybody is in favor of it and thereby raising an intention among the masses that one should join the crowd. A question of “why couldn't I?” appeals to the consumer consciousness.

1.2). Card Stacking: A practice that advertisers undergo by distorting facts or telling half-truth to sell a product; giving number games more than reality. For example, we have seen advertisements which say one sachet of their powder could give 100 glasses of a soft drink. As these things are on TV, people may feel that something must be true in it (appealing to the mind).

#### **2. Emotional Appeal:**

Utilizing the senses and emotions of the consumer for the popularity and influence of the advertisement. It is classified as:

2.1). Plain Folks: Using simple, down-to-earth people rather than celebrities, to introduce a product or an idea. These ads make an emotional appeal with the use of phrases like “hey, I like it!” making ordinary consumers feel that they befit the same. This is somewhat similar to the bandwagon technique, which arouses a thought “why shouldn't I?”

2.2). Glittering Generalities: Using 'good' labels such as 'amazing', 'beautiful', 'exciting' etc. with respect to certain products supported by general facts to sell it. For example, 'Creamy', 'Icy', 'Chocolatey' are common terms in ice-cream ads; some terms that cannot be literally denied are consciously used.

2.3). Catchy Slogans: The use of memorable phrases to foster support and catch consumer attention. For example, Nike uses the caption “Just Do It”, which raises a false intention that anyone who wears it can do anything that an efficient athlete does. Something that seems inspiring is actually a kind of persuading.

2.4). Snob Appeal: Applies with the products that could appeal or persuade the elite class people. Only the richest class of people in the society, which maybe 1% of the total population could afford to buy such products. But these ads silently propagate an idea that for one to seem wealthy, he/she should definitely buy that product.

2.5). Humor: It is considered to be one of the effective ways of communication between the consumer and the advertiser in order to sell a product. An emotion of positivity is created and is cleverly utilized for



marketing the product. A much familiar example would be the Vodafone ZooZoo ads.

### **3. Ethical Appeals:**

Images and elements that appeal to the ethos of the consumer are intelligently utilized for the market gain. They are distinctively classified into:

3.1). Testimonials: Utilizing famous and popular people to promote a product. The presentation in such a way that a celebrity says “I use this product”, appeals to the ethos of the consumer through the credibility of the speaker. As these people are so popular to the audience, an effective communication is established between them, which are utilized for the successful marketing of the product.

3.2). Transfer: This is somewhat similar to the 'testimonial appeal' mentioned above. But the difference is that the celebrity or the person in the ad may not directly say “I use this” as we seen before, but displayed as an icon. Hence, a transfer of image takes place. What happens here is lending the face of oneself to sell a particular product.

Logos, images and statistics that appeals to our brains are commonly used by advertisers today in order to persuade the consumers. They seem logical, appeal to the ethos and pathos, and finally hits at the very heart of the consumer which accounts for the effective marketing of the product. Commercials are made entertaining to capture attention, thereby clearing the challenge of resistance to the advertiser. There are definite strategies: humor, shock, suspense, mini-drama, special graphic effect, music etc. and clever ways to engage audience like “order in next 10 mins”, “special discounts”, “and free widgets” etc. Such ads have a unique selling proposition.

Ads these days are projected according to the viewing behavior of the audience, especially in the social networks. In an age where online media and sources play a prominent role in our day-to-day living, there are only very few youngsters who have never browsed at least once for any of their personal purposes. This lifestyle has been taken a great advantage by the corporate community. Based on our search data, they could analyze our likes and dislikes, which are utilized in the form of favorable advertisements at the margins whenever we browse internet for anything. For example: If you have searched for Micromax Canvas Infinity mobile phone for more than once from your computer system (possibly in Amazon or Flipkart), next time onwards even if you are loading Spark notes, the advertisement from that commercial shopping website will stay at the margin of your webpage, to arouse a tendency in us to fall for it as a result of constantly viewing it all day.

This instance is a clear example of how we are being utilized by the commercial kingdom, as a mere prey to their tactics, which make us purchase certain commodities even if we are not in need of it. All our browsing histories, search histories and even Facebook posts we share, are under surveillance, of some eagle eyes to whom we fall a prey. Such people could analyze even the exact character of a person that they could be able to stick him to their websites by providing data regarding his areas of interest, thereby adding numbers to their profit. A detailed study of this case can be conducted on the basis of several theories and studies conducted on these grounds.

### **Commodity Racism in Soap Advertisements**

“Commodity racism” is a term that refers to the way in which race and commodities mutually inform one another. Commodity racism encompasses racist modes of the commodification of people most importantly, slavery as well as commodities in which racism is embedded. In the 1800s Huntley and Palmers biscuit tins illustrated images of 'civilized and refined' European explorers conquering and taming the 'barbaric and savage' African people. Pears soap appealed to consumers by sending messages that the soap, "had the power to wash black skin white... while at the same time keeping the imperial body clean and pure in the racially polluted contact zones" (Hall). Uncle Ben's, Aunt Jemima and Cream of Wheat all send messages of the stereotypical subservient and inferior African-American. Fighting commodity racism in the media is a seemingly daunting task. The wide-acceptance and knowledge of racial ideologies makes it nearly impossible to omit racist messages in advertising because these ideologies have been

customary for hundreds of years. So it seems that in order to overcome racism in the media, society must understand the beliefs that found racial ideologies have been fabricated in order to justify slavery and racism, and gain a following of people to accept these practices.

Advertising is at the front of delivering the proper message to customers and prospective customers. The purpose of advertising is to inform the consumers about their product and convince customers that a company's services or products are the best, enhance the image of the company and also points out and create a need for products or services. While advertising can be seen as necessary for economic growth, it is not without social costs. Unsolicited commercial e-mail and other forms of spam have become so prevalent as to have become a major nuisance to users of these services, as well as being a financial burden on internet service providers here have been increasing efforts to protect the public interest by regulating the content and the influence of advertising. Some examples include restrictions for advertising alcohol, tobacco or gambling imposed in many countries, as well as the bans around advertising to children, which exist in parts of Europe. The advertising industries within some countries rely less on laws and more on systems of self-regulation. Advertisers and the media agree on a code of advertising standards that they attempt to uphold. The general aim of such codes is to ensure that any advertising is 'legal, decent, honest and truthful'.

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## THE TRANSLATION APPROACH TO ENGLISH LANGUAGE TEACHING: OPPORTUNITIES AND CHALLENGES

(With special reference to Abdul Bismillah's Hindi novel *Samar Shesh Hai*'s English translation)

*Zeba Mehdi, Research Scholar, AIESR, Amity University, Noida*

*Yusuf Mehdi, Assistant Professor, Jaipuria School of Business, Indirapuram*

### **Abstract:**

*The paper intends to deal with the translation as an indigenous theory and its challenges with special reference to Abdul Bismillah's Hindi novel Samar Shesh Hai's English translation. The author I translated the Hindi novel into English and would like to enumerate the various problems generally faced in the process of translation. The paper focuses on the need and purpose of teaching translation method in the learning of English language. English, being a target language, requires a lot of hard work and dedication. The translation method is the oldest one in teaching and learning English language. In fact, the method is a great success. The source language users depend on the structural and grammatical usage of the target language. In this process, the translation method helps them out with proper guidelines. In no two languages can one find exact equivalents thus, making translation a very complex and tedious process. But, translation is a very good medium in acquiring the target language, as the learners have to rack their minds in order to find closest and most appropriate phrases in the target language to describe the text in the source language. The aim of the paper is to discuss the translation theory with its pros and cons with the examples taken from the selected Hindi text.*

Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)... The central problem of translation practice is that of finding TL translational equivalents.<sup>1</sup>

Translation is an art of reproducing a text of one language in another along with its entire baggage of meanings, feelings, ideas, style, drift and diction. Not only this, it is expected to transfer the original text's ethno-linguistic and socio-cultural elements to the translated version. The aim is to retain, as far as possible, the aesthetic value of the source language material. Translation of a literary text is expected to fulfil all these requirements which, no doubt, are a very tall order.

The Target language of the Indians remains same for the last many centuries i.e. English. The Target language enjoys a special place in the whole world. But the Indians find it really difficult to acquire the language properly. They have to study the language to clear the exam and to outshine in academics and other fields. Many methods have been adopted to teach and learn English language. The Translation method is one of them and has succeeded in the task. Translation method is the indigenous method that was introduced in the 19<sup>th</sup> century. Translation is getting momentum these days. Except from only learning and teaching English, the translators translate the various regional works into English so as to spread the awareness of Indian culture worldwide. The method is time taking but provides good and definite results. The students should learn the different tenses of the target language, and then practise the method. Translation enables a person to understand the nuances of the two languages.

The present paper focuses on the translation as an indigenous method to teach and learn English language. The method has some challenges to face as the source and the target language belong to two different cultures. In fact, the dimensions of translation as a creative art are still being debated. One point of view is that it should be literal translation. The translator must transfer the whole source language material

into the target language. It means that he has to find word for word, coma for coma and phrase for phrase. This kind of translation may be, to some extent only, possible in case of scientific and technical texts. In case of literary texts, it is impossible. If it is aimed at, the whole text might be destroyed in the process. No two languages have identical lexicon except noun synonyms.

A language is not only a system of words and sentences, but it has also its own evolved system of cultural and ethno-linguistic paraphernalia. It is deeply rooted in the ethos of a community. There are words and expressions which don't have their exact equivalents in the other language. The students really feel traumatised while learning the language. Same is the case with the teachers. They find it difficult to make students learn and use the language efficiently. But the translation method has sought out the things for both the learners and the teachers. When translator is talked about, he is the learner as well as the professional translator. In fact, in the act of translation, it is important for a translator to confine himself to the writer's perspective. A translator is supposed to be a mediator between the two different language users. M.P. Pande in his essay "Some Problems of Theory and Practice of Translation," quotes L.S. Barkhudorov from *Inostranniye Yazyki v Shkole No. 3* (Moscow, 1972):

The main problem while translating is to convey the exact information, the actual content, and the means used for conveying the information depend on the norms of the target language.<sup>2</sup>

He clarifies that translation is a very responsible practice which ensures that the translation of fiction and other. The statement of creative writings should be handled by a translator familiar with the diction, idiom and nuances of the two languages. The learners should focus on the translation first, rest of the problems are secondary in nature. One should know the language, only then he will be able to think and react in the target language with proper effect.

A translator faces a lot of problems in the process of translation. If it comes to the translation of a Hindi text into English, it is even more challenging. The two languages are very different on a number of grounds. They have grown in entirely different linguistic environments. A language evolves in a culture and it carries its own cultural connotations and denotations. It has its own ethnic roots and extension. Words are symbols carrying meanings. The reader decodes words and deciphers the meaning. Through this process of decoding, he enters the world of the author.

A translator has to take the reader into the world of the writer through the Target Language. He has to employ all practicable approaches to do the job successfully. At some places, he may be able to do literal translation also. At other places free translation may be the answer. There may be areas where translation is simply not possible. He has to explain the meaning to the reader of the TL to make him understand the text.

So the translator has to create communicative values in the TL text to match as closely as possible the communicative values of the message in the SL text. Translation is an act of reproduction and it is unidirectional. It is hoped that it should be a fairly exact copy of the original text which is not possible. The translator shouldn't stress it either. The reason is that it involves a change in the medium of expression which has its own vocabulary, grammar, literary devices and cultural background. Secondly, she should translate the text and reasonably not the language only. If he tries to change SL in to TL word by word, it can be predicted that he will miserably fail in the task. The biggest problem that confronts him is the problem of equivalence. Two verbal objects denoting sameness in semantic representation can be called equivalents. The rules of tense sequence differ in the two languages. The translator has to follow the rules of the TL in such cases.

The dress and food items also challenge the translators. *Lungi, dhoti, saree, garara, roti, tikkar, etc.* are some problematic words. Though some of them have been accepted in the TL, yet they need to be explained in Glossary. Actually speaking, in case of Hindi to English translation, one feels traumatized if his translation reduces or enhances the essence of the SL text. This problem arises from the two languages' completely different ethno-linguistic backgrounds, as also geography. Consequently, there is no one to one

correspondence between the grammatical and lexical units of the two languages. Besides, the grammatical and lexical structures of the two languages convey their particular meaning. Lexis is concerned with meaning; therefore it plays an important role in the process of translation. The words in the languages have different shades and nuances which act as a hindrance in providing exact equivalents in translation. The following examples have been cited from the selected Hindi novel *Samar Shesh Hai* in order to prove the challenges in the process of translation. These challenges help the learner to understand the target language's different culture. It is very important to have a good knowledge of the two languages' disparities.

Mein nihayat behaya ban kar wahan rahne lage.

In the above sentence, the lexical item *behayabankar* effectively brings out the pitiable condition of the person. This kind of expressions is in vogue in Hindi writings. Its English equivalent "shameless" does not produce the same effect as the SL. No doubt, words in each language have their own intensity and tradition of existence. The sentence was finally got translated keeping in mind the real essence of it.

I bade goodbye to my self- respect and continued to live there.

Likewise, the expression *choosna* in the following sentence has no appropriate equivalent.

Pehli baar laga ki mujhe aaj kisi ras-bhare  
ganne ki tarah choosa gaya hai.

In this case also, the literal translation might destroy the basic meaning of the statement.

For the first time in my life, I felt completely cheated.

Another expression in Hindi language which is slightly difficult to handle is given below:

Main kisi fatey huey gharey ki bhati sadak par khara tha.

The expression *fatey huey* as given in the above expression poses difficulty about its equivalent in English. We have various English words for "fatna" that is "burst" or "explode" or "flare up", but neither of these words suits the situation. It has been translated as:

I stood there utterly disappointed.

This expression finely presents the essence of the statement. Literature is not an easy thing to deal with. It consists of various problematic areas. The transference of one culture into the other is definitely a difficult task. So, while translation, conveying the real flavour of the literary text is far more important than the only word to word translation. George P. Kahari in his essay "Cultural Identity and Problems of Cross-Cultural Communication" believes: "In literature, language is used in a way that is aesthetically appealing but it also invokes our personal attention to its use, especially as a medium for the making of folk-tales, at oral level, and for making fiction at the literate level."<sup>3</sup>

In addition to this problem, there are a number of more difficult areas where the translator has to tread very carefully. Hindi idioms, phrases, literary devices like similes and metaphors, culture-specific terms, slang words and abuses make the translator's task more challenging. In the process of the effort to render a truthful correspondence between the SL text and the TL text, there is the risk of reducing or enhancing the real meaning of the original work.

Actually an author is a creator in the process of writing. The words that he coins or invents and the expressions that he creates come from the depth of his heart and mind. It is very difficult for the translator to reach the same depth and intensity of feeling and then to transfer the same into the TL. The effect of sounds produced by words is very important in a work of art. The author chooses sounds purposefully to create the intended effect. The translator finds it very difficult to create the same effect in the TL. However, if she is able to transfer the text into the TL with an overall meaning, it is considered her success.

There are some terms that are untranslatable at the conceptual level. *Chooa* is a very important cultural term which has no corresponding word in English. The best it could be translated as 'left over' or 'dirty' in the context of food. But in Indian cultural system, it has a very complex sense. It refers to the Indian caste system where the food touched by the member of a low caste is regarded as polluted and unfit

to eat. In a broader context, it becomes unfit for eating if someone else has eaten from it. The concept of 'untouchability' is at the root of this term. The suffering people are also aware of this fact. The writer explains this fact by making dalit lady speak:

Hum logo ka chooa khaogey.

Since the English socio-cultural system doesn't have this concept, we find no word there to convey the actual cultural meaning. It has been constructed as:

Will you eat food cooked in our kitchen?

This re-construction of the sentence is an effort in the direction of creating the similar kind of tone as is created by the original. The word 'chooa' does not only refer to 'eating from some body's hands' rather it comments on the social structure where castism still prevails which prohibits eating at a dalit's house. Translation is not only re-production of a text rather it is a creation of new thoughts and deals with moulded expressions. Sujit Mukherjee in his book *Translation as Recovery* firmly believes, "Creative translation seen as producing a new version of the original work."<sup>4</sup>

The word *jhoota*, used in the SL text is a problematic word. A part of a cooked food if eaten by someone and left becomes *jhoota*. It is thrown away.

wah *jhoota* pani pee gayey

We do have equivalents for the word *jhoota* like 'left over' or 'not suitable to drink' but it does not match the situation. The translated sentence reads as:

She drank my left over water.

The translated sentence lacks the depth of love. It simply shows that there was remaining water that she drank. But we, Indians, if say that, mean the other way round. The love, affection enabled her to drink the *jhoota* water. Sometimes, a translator has to be very careful in giving the real flavour of the SL. It is always aimed at. How far a translator gets success is a different issue.

There is another area where the translator has to tread cautiously. Metaphors and similes also carry symbolic meanings at various places. N.K. Shastri in one of his essays "Translation: Mode of Literary Communication" justifies the problem of translating metaphors: "Metaphor is one of the indirect figures and like all other indirect figures, it communicates in an indirect way what might have been communicated directly in terms of the conventions of a language and for that reason it has "an effect over and above what would accompany the direct accomplishment of the intended effect."<sup>5</sup>

In the process of translation, a translator encounters various problems where he is about to reduce or enhance the effect of the sentence in the SL text. There are many sentences that read directly but convey different ideas.

Hindi is a very rich language in which wide range of variations are available. These variations provide a significant literary effect in Hindi language. A writer can express himself in many different ways and that too beautifully. The treatment hyperbolic language in expressing certain situations and feelings plays an important role in translation. This enhancing practice makes the task of translation difficult. The translator tends to resort to reduction of the intended meaning. e.g.

Paav bhune ja rahe the.

My feet burnt.

Such expressions present a problem before the translator. If he tries to give the same degree of intensity, he might enhance the effect further. If she puts it in an ordinary manner, she might reduce the effect. But this is part of the business of translation.

This kind of reduction in the intended sense of the SL is also possible in dealing with the religion related cultural expressions. Another problem area in translation is the transference of abuses as in the SL. The writers use abuses to provide extreme intensity to the situation. It is a practice frequent in Hindi language to use abusive words while describing one's depressed state of mind.

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These two are well-known abuses in Hindi language. The first one is generally used to humiliate someone, calling him good for nothing. The latter gives meaning of “sadness” prevailing in the atmosphere. But this equivalent is not suitable to the context. The SL abuses cannot be transferred in to TL as they are. They are given meanings rather than an expression. In English language we do have abuses, slang, but that are not similar to those in Hindi. Thus, their transference asks a translator to tread cautiously while giving sense, lest it should destroy the essence of the sentence.

Last but not the least, translators face the problem of dealing with dialect particularly used in the dialogues. Standard English is the only possible option. Obviously, it may have resulted in the loss of the transference of the elements of the writer's style. They make all possible efforts to fulfil the needs of translation by striking a balance between the two languages so as to enable the readers to participate in the traditions and style of the Target Language text, and enjoy a full rapport with them.

Having experienced the joys and despair of the act of translation, one may still feel tempted to say that the endeavour of translation is an endeavour worth undertaking. The losses, however grave they may be, do not outnumber the gains of translation. The undeniable truth of the activity of translation is that it enriches the TL and introduces the SL texts to a larger audience the world over. The learners get benefited in the whole process of translation. As regards Hindi-English translation, the gains are really huge. There is an ever increasing number of Hindi works in all areas of literature. Their English translations will make them available to the English readers across the globe and the translation method can easily enable the Hindi users to grasp the knowledge of the target language with precision. The fact cannot be ignored that translation method provides different situations to the translator or the learner. The method comes out with great results.

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## LITERATURE AND POSTMODERNISM: AN OVERVIEW

*Bilal Ahmad Dar, Research Scholar, Department of English, Aligarh Muslim University*

### **Abstract:**

*Postmodernism as a concept is very challenging and pandemic. We speak of Postmodern Literature, Postmodern Culture, Postmodern Philosophy, Postmodern Thinking, Postmodern Logic and Postmodern Architecture. The list is endless. Postmodernism as a word is very easy to utter but fathoming and understanding its meaning, relevance, and context is very difficult and at the same time vexing. Postmodernism is many things at a time. Some opine it as a stance; some call it as an ongoing trend, some call it as a reaction against Modernism, some say it is a continuation and extension of Modernism, for some it is a philosophy, for some it is a particular attitude of looking at things, and for some Postmodernism is all about language games. And nowadays, we speak of Postmodern style, Postmodern techniques in literature. But what Postmodernism is in actuality and reality is a very far seen conclusion. The paper attempts to study what Postmodernism and Postmodern Literature is. The study of Postmodernism in the present paper will be mainly definitive and explanatory and the main argument will only be about Literary Postmodernism or Postmodern Literature.*

**Key Words:** *Postmodernism, Concept, Pandemic, Literature, Relevance, Meaning, Stance, Explanatory.*

### **Introduction:**

In the first instance, postmodernism like Modernism, Post colonialism, Romanticism, Post structuralism etc. designates a temporal and periodical trend. In common logic, whatever comes after Modernism is Postmodern or related to Postmodernism. Concise Oxford Dictionary defines Postmodernism as: Any style in art, architecture, literature, philosophy, etc., that reacts against an earlier modernist movement. Modernism as a popular trend and style began in 1922 and ended in 1939. M. H. Abrams in his book *A Glossary of Literary Terms* says:

The term Postmodernism is often applied to the literature and art after World War II (1939-1945), when the effects of Western morale of the first war were greatly exacerbated by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb... Postmodernism involves not only a continuation, sometimes carried to extreme, of the counter traditional experiments of modernism, but also diverse attempts to break away from modernist forms ... (168)

Modernist literature, as we know, is highly innovative, technical and hence elitist in style. Postmodernist literature that came in reaction to Modernist literature is also technical but in different sense. It is not elitist in its stance and perspective. In a word, we can say postmodern literature is a literature that abandons the technical newness, superior or elitist style, uniformity or virginity of Modernist literature. In postmodern literature there boundary between high and low art and style has eroded. Postmodern literature employs hybrid styles and themes. Patricia Waugh in her acclaimed book *Literary Theory and Criticism* writes:

By the mid to late 1970s, postmodernism had become a buzz-word, a catch-all term to define art that was neither realist nor Modernist. It was a manifestation of the counter-culture, a form of anti-art reflecting a post-war change in the 'structure of feeling' which was ant-elitist, anti-establishment, and counter-aesthetic (406)



Postmodern literature whether in the form of poetry, novel or drama is characterized by pastiche, parody, collage, intertextuality, fragmentation, simulacrum, hyperreality, magic realism, fictionalization of history. Postmodern literature is also characterized by randomness and abruptness. In this regard, J. A. Cuddon in his *Dictionary of Literary Terms and Literary Theory* describes Postmodern literature as characterized by 'an eclectic approach [by a liking for] aleatory writing, [and for] parody and pastiche.' (269)

We have a plethora of Postmodernist literary works that exhibit the postmodernist techniques given in the above paragraph. If we look at T.S. Eliot's poem *The Waste Land*, it serves as the best and perfect example of postmodern poem for it employs every technique of postmodernism. It has an element of intertextuality, narrative fragmentation, parody, pastiche, collage. It also expresses the loss of sublime, technique of anti-elitism, and the feelings of anti-establishment which are the explicit characteristics of Postmodernist literature.

Novel is the most preferred genre of postmodern writers. The most famous postmodern novelists are Zadie Smith, Salman Rushdie, John Fowls Thomas Pynchon, John Barth, Gunter Grass and many others. Zadie Smith's novel *White Teeth* (200) is a prototype postmodern novel. It belongs to the postmodern genre of novel called hysterical realism. Salman Rushdie's novel *Midnight's Children* (1980) also is the best example of postmodern literature or novel. It employs the elements of magical realism, historiographic metafiction hyperreality. Further, in it as a postmodern novelist, Rushdie tampers with the historical events. Gunter Grass's *Danziger Trilogy* is also a piece of postmodernist literature to reckon with. The titles of postmodern novels are very unique and absurd. We have Thomas Pynchon's novel titled *V* (1963). Likewise Zadie Smith has written a novel titled *NW* (2012). This is one the specialty of postmodern novel. So, we can say postmodern literature is very exceptional and technical kind of literature. It entertains as well as teases us with techniques of magic realism, historiographic metafiction etc.

### **Defining Postmodernism:**

Postmodernism as a term was coined by Arnold Joseph Toynbee in 1939. The term postmodernism is a very debatable term. It is used very extensively in every field of knowledge. Defining Postmodernism is not an easy job for it is used in different fields and subjects. The term Postmodernism has different purport in different areas of study. We cannot give a complete meaning of the term Postmodernism in single sentence and fancy phrases. It is an umbrella term, so we can only give its characteristic features. But in order to simply this term different theorists have defined it in different ways. Lyotard who is one of the notorious postmodern theorists has given many definitions of postmodern or postmodernism. In his much acclaimed book *The Postmodern Condition* he writes:

The postmodern would be that which, in the modern, puts forward the unrepresentable in presentation itself; that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the attainable; that which searches for new presentations, not in order to enjoy them but in order to impart a strong sense of the unrepresentable... (81)

So, from the definition given above what comes to fore is that postmodernism is all about the strange presentation of things, about self-reflexivity, about the tampering of good forms and styles. One of the most concise and funny definitions of postmodernism is given by Terry Eagleton. According Terry Eagleton, "Postmodernism is among other things a sick joke at the expense of revolutionary avant-gardism." (*Brainy Quote*)

Postmodernist literature is always addressed by language games, hybrid styles, and pastiche. Unlike Modernist literature, there is no uniformity of style and tone in postmodern literary works. In this regard Leslie Fielder writes:

Postmodernism could be seen as a ruptural break with Modernism; a way in which

Modernism's hierarchies of aesthetic value could be broken down to create a new, mongrelized literary form which would collapse any valuing system dependent upon distinction between art and pop. (Qtd. In *Literary Theory and Criticism* 406)

One of the relevant and accurate definitions of Postmodernism has been given by Gary Alysworth. The definition is given as under:

Postmodernism is a set of critical, strategic and rhetorical practices employing concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning. (Alysworthy)

Postmodern literature abandons the binaries and hierarchies between high art and low art. There is a complete erasure between sublime and common style. Featherstone in his book *Postmodernism* (1988) opines the same thing as under:

... The effacement of the boundary between art and everyday life; the collapse of the hierarchical distinction between high and mass /popular culture; a stylistic promiscuity favouring eclecticism and mixing of codes; parody, pastiche, irony, playfulness... the decline of the originality/ genius of the artistic producer and the assumption that art can only be repetitious.(203)

### Conclusion:

Hence, from the definitions of many postmodernist theorists, it can be safely concluded that postmodern literature is a literature that employs multiplex techniques, styles and media in order to bring home the point. It is a literature characterized by narrative fragmentation, narcissism, pastiche, parody, intertextuality, claque, and heteroglossia.

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**G. N. DEVY'S *THE BEING OF BHASHA*: CRITICAL APPRAISAL**

*Dr. Khalid Ahmed Ali Al-swmaeai, Assistant Professor, Department of English, Faculty of Education, University of Aden, Yemen*

*Dr. Ramesh Chougule, Associate Professor and Head, Department of English, Dr. Babasaheb Ambedkar Marathwada University, Sub-Campus, Osmanabad, Maharashtra, India*

**Abstract:**

*G. N. Devy is one of the influential Indian English critics, socialactivists and philosophers. He has been working for the betterment of Adivasis living in Western India. His books include 'After Amnesia: Tradition and Change in Indian Literary Criticism', 'Of Many Heroes: An Indian Essay in Violence' etc. He is fascinated by a fairly fashionable area of study. His contribution to Indian Literary Criticism is unique. His latest work entitled 'The Being of Bhasha' published in 2008, can be read as a single comment on the nature of knowledge consumed in India and the violence arising in our society because of the mismatch between knowledge and existence. The present essay or the notes as described by G. N. Devy undertakes cultural and intellectual engagements neglected in our society that is the oral traditions of Adivasis living in Western India.*

**Key Words:** *Adivasi, cultural and intellectual engagements, folklore.*

Ganesh Devi's essay *The Being of Bhasha* is divided into eight parts having separate titles. The first part entitled 'The Substance of Language' takes us deep within the universe of India's oral literature in Adivasi languages. G. N. Devy has studied the languages for which 'no script existed'. He argues that 'no scholarship in the field of Indian literature or literary aesthetics would ever be complete unless the peculiarities of Adivasi literary traditions were taken into account'. Aizaz Ahmad pleads for the translation of Indian literatures and comparative study of Indian literatures in regional languages in order to label it as Indian literature and neglects oral traditions that are rich in India. However, G. N. Devy for the first time includes oral traditions of Western India in Indian literature and pleads for the study of the same.

G. N. Devy's study of the languages and literature of India's *Adivasis* initially depends on the existing framework of folklores studies and anthropology. According to him, with the decline of oral traditions and deforestation of the country, human languages will also decline and disappear. And if the *Adivasi* languages and their oral literature decline, the study of Indian aesthetics would be incomplete and imperfect. Hence, it is essential to juxtapose the known sources of literary theory in India with the samples of literary creativity in *Adivasi* languages. Indian literary aesthetics ranges from the ancient Prakrit and Sanskrit, mediaeval Persian and Arabic, the bhashas and English, to the yet unscripted languages of the *Adivasis* and the code languages of the nomadic communities. The term 'literary' in Indian literary tradition includes the written as well as the oral and the two can be separated at the cost of either or both of them. Speech is the primary domain of a language and not script. Scripts though not indispensable for linguistic creativity, can easily cause 'internal displacement' of linguistic creativity in a given language. Dialects have importance in the survival and growth of the bhashas. In many ways, the being of the bhashas has been dependent on the dialects that sign their emergence.

G. N. Devy gives us the origin and clear sequence in the formation of language. Origin of languages in the evolution of the human civilization is a secret. Some believe that language is a social institution. G. N. Devy raises a number of questions regarding the existence of universe and attendant sounds, *anaahat*

*dhwani* (eternal sound) and sound coined by the human beings, sound transmitting the message while other means like gestures, body movements do the same thing etc. He asks the question whether meaning exists prior to language, why breath is used to transmit meaning while human eye and gesture do the same? Since other forms like gestures, eyes, body movements are enough to transmit meaning, why only sound is cultivated? There is a well-established view that culture has no other expression but language, that the two are one and the same. It is also maintained that cognition would be impossible without language. A similar view is also held as far as meaning is considered. For every transaction of knowledge, language has been used as an alternative that determines the other boundaries of each transaction of the intellect. Meaning can't exist entirely in the absence of language. No doubt, sometimes humans can share experience without use of language. For instance, love, fear, anxiety etc are communicated without use of language. But all experiences cannot be shared without use of languages. Human languages may at best be seen as dialects of the uninterrupted *dhwani*. Though images and symbolic means are capable of conveying total range of meanings, the soundsymbol based language will have to be counted as a dialect of the total range of meaning. And the totality of the human languages stabilized through words and scripts will have to be seen as a dialect of the totality of all experiences, all meanings and all sounds. Hence, it is essential to study dialect which forms the language. That is the language is defined by its dialects. It is through them that language keeps its ceaseless contact with the universe outside it, and therefore manages to belong to it.

In second part of essay entitled 'Writing and Aphasia', G. N. Devy proceeds to speak of forms of writing which he came across while working on oral tradition. He cites the speech-syndicate of Gondhali community from Maharashtra, a community which uses not a language of signs, images or pictographs, but their speech or gesture has characters belonging to different kinds of 'script'. There are other many forms of writing in our society like practices of carving on ships and boats in Lakshadweep, paintings on walls in the Rathwa tribals in Gujarat all are examples of numerous manuscript traditions of India. Though the written form of language does not exist in some part of India's *Adivasi* and tribal communities, their paintings, carvings etc. also have the same potentiality in communicating meanings as has the language. Hence it is essential to study these unknown languages.

In India's literary past, most of the linguistic creativity has been in the oral tradition. Though people knew writing, it was not used as a means of educating the next generation in remembering these compositions. Most part of literature and knowledge were handed down not through writing but through speech and oral media. Hence, it is essential to study such speeches and oral literature in order to understand what is meant by Indian literary aesthetic. Most of the *Adivasi* languages do not have their own scripts. They have a very rich tradition of songs, stories, history and memory. They form a body of documents, which were not written by hand but conveyed by tongue. Such oral traditions and the language used for conveying such rich traditions are not included in the Eighth Schedule of the Constitution. Mainstream languages become obstacles in the development of *Adivasi* languages. Hence, it is necessary to respect the great linguistic variety which our historical and human experiences have bestowed upon us.

In the third section of essay entitled 'Silence, Insanity and Language', G. N. Devy argues that silence and insanity are essential for the production of aesthetic experience. Before colonialism in India, both these things existed. That is why Abhinavagupta considers *Ramayana* as unique for its *Karunayasa* whereas *Mahabharata* for its *shantarasa*. But due to the British/Western education, Western psychology and psychiatry in colonial period, Indians lost patience for insanity. Before colonialism in India, there was a space for silence and insanity in our family and society. But under the influence of British teaching, we start to eliminate the space for insanity. Indians lose capacity to experience silence or respect it, also lost capacity to cope with insanity as an essential part of our being. In fact, silence communicates more than language. Intense emotional experiences are expressed through silence and not in languages. However, human languages have developed to a level of complexity which can accommodate euphoria, hysteria, insanity and silence as patterns of significance. The interiors of the bhashas, shored in the past by silences

and abnormalities are desolating with a speed.

G. N. Devy proceeds to discuss the birth of story-telling and fiction and the evolution of script in the next part of essay entitled 'The story of telling'. Languages enable us to understand the world external to us. Languages allow human consciousness to come to terms with the world. The human consciousness comes to terms with space and time with the help of the two mental capacities: memory and imagination. Memory allows us to come to terms with time, whereas imagination allows us to come to terms with space. Memory helps us to interpret images and imagination helps us to negotiate the human defeat at the hands of space. Thus, space is controlled by imagination and time by memory.

Language, memory and imagination come together and allow the consciousness to function so that it can create a fantasy of the world and this is the beginning of fiction. However, only writing a fiction is not enough. More factor is essential for fiction to emerge is that it must be told. Sense of otherness which is unique to human being makes him or her to distance herself from the other. Human mind needs to tell the story to other and this otherness is the fourth element in the composition of fiction. The first three - memory, imagination and language create fiction and the fourth otherness forces to tell the story. Human mind recognizes the significance of otherness and animal mind lacks this capacity. Thus, language, memory, imagination and otherness when come together allow human consciousness to function, to create fantasy of the world and there lies the beginning of fiction.

G. N. Devy discusses truth, fiction and cyberspace and shows how all are important for the creation of fiction. Human consciousness is capable for fantasy of the world. The phenomenal world is a virtual representation of human consciousness. Human mind constructs new dictionary of objects to describe their significance in terms of images perceived. It is human being which turns real into virtual and virtual into real. Reality is different from truth. Truth is perceived differently by different religions. The meaning of truth changes from time to time and from one community to other. For ancient Indians, truth could not be described in words. In ancient India, we have "a theory of truth which maintains that the substratum of every object is one and the same" (p. 26). It is indescribable, intractable. 'It is you'. Therefore, the purpose of learning should be nothing more than to be able to appreciate that the distinction is a falsehood and the unity and the oneness of all things and beings alone is Truth. However, Buddhist version of truth refuses this concept and maintains that sufferings and pains are truth. It can be experienced and expressed. However, these are just the notions of truth and not truth itself. There is no correspondence between the notions of truth and reality. Truth and reality are two different planes of sensory experiences, conceptual exercises and intellectual understandings. What is common to these two planes is the 'is-ness' of things, the phenomenal presence of the world that the human consciousness may have created as a fantasy. It is in order to effectively describe the presence of the present that the human mind has to build thought structures in the order of the truth. Fictional narratives acquire their truth value by their ability to convince the subject that the events narrated in them have taken place in some kind of real or imaginary past. Truth refers to that which fiction does not apparently refer to this world, though this world becomes material for use in a fictional creation. Thus, fiction refers not to this world in existence; rather it refuses to the world within, or to the flux of existence that the human imagination creates.

Memory is of essence to any conceptualization of truth. Imagination is of essence of fiction. Fiction calls for an exercise in imagination, a construction of images drawn from a world that is known to have existed as well as the worlds that have not come into existence. "Truth" claims to refer to the world that is, fiction to the world that spills over the 'is-ness' of existence. Different versions of truth are being existed in the world. For Chinese truth acquires its truth value by being visible whereas Indian school believed that it truth becomes visible and if it is represented in a work of art, it ceases to be truth. Thus what is truth for one school may be quite different and also opposite for another school. Even within a single school, truth changes from age to age. Sensory experience acquires truth. Fiction deals with imagination. Fictional narrative acquire their truth value by their ability to convince the subject that the events narrated

in them have taken place in some kind of real or imaginary past. Fiction does not necessarily refer to the world of existence. Rather it refers to the world within or the flux of existence that the human imagination creates. Fiction at once deals with imagination and the past. Fiction becomes possible only when through the medium of the past tense the human consciousness learns to invent a virtual existence. Human language brings us from truth to fiction and from fiction to the cyber space, from real to the imaginary and from the imaginary to the predominantly virtual. All memory, truth, imagination go in making language of human being. The creator works with the help of these faculties of human being in order to form language of creativity. The four apparatus of human understanding like sensation, intellect, imagination and memory work in their own way in the creative process. Ideology is another possibility of thinking offered by human beings. The natural thing in world is narrated in the form of culture using ideology. Ideologies allow an individual to look at life experience with a sense of consistency. Ideologies focus their attention excessively on the political sphere of the human existence. The other spheres of human existence like aesthetic and the ethical are also useful in the creation process.

Freedom and knowledge are the other essential part of creative process which human being possess. Knowledge acquires its meaning from sensation, life experience, imagination and memory. Knowledge leads human beings towards freedom and enlightenment. However, the same knowledge can be used to perpetuate slavery as it happens in India. So it is better to pursue path of freedom instead of acquiring knowledge. Ganesh Devi argues that it is freedom which brings knowledge to people and not the other way round. The freedom suggested by Devi is not the freedom of *moksha* or freedom of scientific progress; it is freedom of experiencing reality.

Thus, Ganesh Devi appeals the scholar to undertake cultural and intellectual engagements that are being ignored. He has studied various factors which are responsible for the creative process. Ganesh Devi is cultural hero who represents very important and useful information about the formation of culture and language both useful for the creative process.

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11  
THE POETRY OF JOHN DONNE

*Dr. Prashant Sidnal, Plot No. 17, Shri Ramanagar, Post: Mutaga, Belgaum, Karnataka*

John Donne was a great poet and divine. He was born in Bread Street, London, his father being a prosperous ironmonger and his mother the daughter of the playwright John Heywood. Donne was brought up as a Roman Catholic. He was educated at Oxford. According to his earliest biographer, Izaak Walton (whose *Donne's Life* appeared in 1640), Donne then travelled abroad. He entered Lincoln's Inn in 1592. The dating of most of his poetry is problematic, but to this period of the 1590s probably belong most of his fine love poetry and the five *Satires*.

In 1596, Donne sailed on the Cadiz expedition when the Spanish fleet was defeated, and the expedition to the Azores. On his return, he became chief secretary to Sir Thomas Egerton, a former lawyer, Lord Keeper of the Great Seal. Donne now lived next to the Palace of Whitehall, and he met Ann Moore, 14-year-old daughter of Lady Egerton's brother, Sir George Moore. In 1601, Donne became MP for Brackley, one of Egerton's pocket boroughs. Soon he married Ann in secret. This amounted to social suicide. Egerton had the poet briefly imprisoned. So Donne was un-done then.

The Donnes had 12 children. The family was not happy. In 1605 Donne travelled to Europe with Sir Walter Chute. Donne preferred the busy life of the metropolis to rural calm. In 1607 he wrote *Biathanatos*, an erudite prose-work about Christianity. In 1610 he published his most notable prose-work, *Pseudo-Martyr*, designed to persuade English Roman Catholics to take the Oath of Supremacy. This and *Ignatius His Conclave* (1611), a satire on the Jesuits, met with the approval of James I. Donne's despair is reflected in the *Holy Sonnets*. Then he befriended Jonson, Drayton and Inigo Jones. He also made an important new friend in Sir Robert Drury, a vivacious landowning gentleman with whom Donne travelled to Paris in 1611, returning the next year via Germany.

In 1615, Donne took Holy Orders. James I appointed him a royal chaplain and he began to acquire a reputation as a fine preacher. In 1616, he was made Reader in Divinity at Lincoln's Inn. Donne's wife died in 1617. The poet's grief at her death is powerful proof of his devotion to her; he never quite recovered, and according to Walton, he was thereafter 'crucified to the world'. In 1621 he was made Dean of St Paul's. His financial position was finally secure. Late in 1623 Donne became seriously ill during an epidemic, and began work on his *Devotions upon Emergent Occasions* (1624) consisting of meditations, expostulations and prayers. On 27 March 1625, James I died, and Donne preached his first sermon before Charles I. The poet died on 31 March 1631, and is buried in St Paul's.

Very little of Donne's verse appeared in print during his lifetime. There was a publication of his *Collected Poems* in 1633. His early poems include 'The Good Morrow', 'The Canonization', 'The Bait', and songs such as 'Go and Catch a Falling Star'. Much of Donne's poetry confronted the theme of death; in his *Holy Sonnets*, mostly written before he was ordained, there is the memorable poem beginning 'Death, be not proud'. The Norton Anthology adds: "Donne began life as an outsider, and in some respects remained one until death." (Norton 1233). His religious poems are more difficult than the secular. As a devotional poet Donne is less stylistically arresting. As a writer of religious prose, he is best known for his 160 *Sermons*. Generally regarded as the foremost of the physical poets, Donne was always an uneven writer. His secular poems were original, energetic and highly rhetorical, full of passionate thought and intellectual juggling.

...

Because of T. S. Eliot's great efforts, John Donne was first acknowledged to be a major English poet, and his achievement meaningfully evaluated. Pope translated Donne's *Satires* so thoroughly that they were unrecognizable, and Dryden misleadingly said that Donne wrote nice speculations of philosophy. The poets of the 19th century show, with the exception of Hopkins, the influence of Milton rather than of the metaphysical poets such as Donne. The poets of later century have learned much from Donne's poetic method, by which emotions are expressed by ideas. Ironically, both Donne and Dryden, by writing in what are essentially speech rhythms and not in the current poetic mode, revitalized the language of poetry.

Dryden was in error when he called Donne's poetry philosophical. Donne was not committed to a particular philosophic system, but he was interested in the fascinating, conflicting, and disturbing philosophies of his times. The scholastic way of thought, in which systems tended towards synthesis and unity, was giving way to the European scientific renaissance, which was analytical. Ptolemaic astronomy was challenged by Copernicus; and Aristotle was challenged by Galileo. What interested Donne, however, was not the ultimate truth of an idea but the fascination of ideas themselves.

In some poems, as in *The Indifferent*, Donne celebrated variety in love and in the song, *Goe, and catche a falling starre*, he insisted that no woman remained faithful. As well as there are serious love poems in which he is seen to have absorbed and surpassed it. In *A Fever* the world would not merely be a place of darkness after the lady's death; it would disintegrate:

But yet thou canst not die, I know;  
To leave this world behind, is death,  
But when thou from this world wilt go,  
The whole world vapours with thy breath.

Donne writes of both sexual and spiritual love. In only two or three poems does he praise platonic relationships, and the poems that describe a relationship in which the beloved woman is not the poet's mistress are extremely bitter and mocking, as in *The Apparition*.

The poem *The Good-Morrow* begins:  
I wonder, by my troth, what thou, and I  
Did, till we lov'd? were we not wean'd till then?  
and continues:

For love, all love of other sights controules,  
And makes one little roome, an everywhere.

At first Donne's images may amaze rather than delight the readers. However, they communicate effectively the idea through which the emotion is conveyed. The areas from which Donne's images were drawn - astronomy, geography, philosophy, and alchemy among others - were those of interest to educated readers. Donne's images do not evoke general sensation, but explain the particular one of which he wrote. In *A Valediction: Forbidding Mourning*, the central idea is that love is not destroyed by death. Donne compares his love to "but trepidation of the spheres" which on earth is not destructive, although the lesser "moving of the earth brings harms and fears." Further, his love is beyond the ordinary love.

The rhythm of Donne's poetry is as varied and accurate in conveying the sense as the imagery he employs. Its texture is rough and often irregular. The speech cadences of the verse are essentially dramatic. It is not smooth verse, but it is exact and musical. The opening of *The Sunne Rising* is illustrative of this:

Busie old foole, unruly Sunne,  
Why dost thou thus,  
Through windowes, and through curtaines call on us?  
Must to thy motions lovers seasons run?

*Aire and Angells* has lines in which the vowel sounds are long and the consonants soft, when love is contemplated, and short-voweled monosyllabic lines which express love's actuality. This is wonderful. The power and beauty of Donne's poetry is its synthesis of emotion, passion, and thought. *The*



*Anniversarie*, which was presumably written to his wife, Ann, is a triumphant expression of confidence in love. The discussion of death in the second stanza of this poem is not, here or in other of his lyrics, a morbid preoccupation but, as is true of all Donne's poetry, an illustration of the all-embracing and inquiring quality of his mind.

Probably the *Songs and Sonnets* are the best known of Donne's poems, but some of the *Elegies* and religious verse are of the same quality. In 1615, Donne was ordained an Anglican priest and became Dean of St. Paul's Cathedral in London. The poetry that Donne wrote after his ordination was as passionate, as intellectually inspiring, and often as tormented as his love poetry. He spoke of God and the church in the same breath. The *Holy Sonnets* are vibrant and impassioned cries, infused with the knowledge of the need for grace. They, too, are highly personal and dramatic. Number XIV begins-

Batter my heart, three person'd God; for you  
As yet but knocke, breathe, shine and seeke to  
mend; That I may rise, and stand, o'erthrow mee,  
and bend Your force to breake, bio we,  
burn and make me new.

It ends:

Take mee to you, imprison mee, for I  
Except you enthrall mee, never shall be free,  
Nor ever chaste, except you ravish mee.

It is said,

Donne was the greatest of the metaphysical poets. In some few of their poems he was equaled by Vaughan and Marvell and in religious poetry by Herbert. But the body of his work is poetry of quality which, when compared with that of any other of these poets, is unsurpassed. When his images are understood in their function of communicating a state of mind, and his ideas in their power to give expression to emotion, Donne's poetry is appreciated for its wit, beauty, and perception. (*The Works* 9)

Note: All the quotations are taken from *The Works of John Donne*.

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12

**THE EMERGENCE OF ENVIRONMENTAL THINKING IN  
ROSALINE JAMIR'S CANTICLES OF MIRACLE LINES**

*T. Imchanochetla Changkija, Research Scholar, Department of Science and Humanities,  
National Institute of Technology Nagaland, Chumukedima Dimapur, Nagaland*

Literature is a truthful expression of life through the medium of language. Its success lies in blending both art and morality in such a beautiful way that art, in the long run, becomes the thought. Literature in the territories of Northeast Indian writings in English is the superb rendition of the cultural ethos and glorious heritage. The writers have come up with jewels in new compositions of prose, poetry and short stories which have become landmarks of Indian writing in English. The quality and variety of writing from the North East contains some of the finest utterances of life and conduct. The importance of North East Indian writings in English has been recognized. Many good short stories and poetry have demonstrated the feasibility of North East Indian writings in English. There is a great hurdle because the unique intricacies of social life and the untranslatable nuances of conversational speech are better rendered through the medium of one's own mother tongue. But the creative writers of Northeast have overcome this hurdle. Some good writings in English have appeared either as translation or as original works. However, these states have also produced some of the greatest writers and journalists over the years.

Naga writers writing in English have gained a great name in the field of modern literature. Since Nagas are a community that holds dear the tradition of story-telling and narrate song poems, it would be evident to readers of the Naga literatures. Naga writers have drawn powerful inspiration from their own rich history of the oral tradition and rendered a huge contribution to the rise of literature written in English. The oral tradition is the source of knowledge to explore the rich history of origin, culture and social life of the people. And this is why oral tradition is important in understanding the Naga writers and their literary works. There are only few Naga writers writing in English. The Naga writers use their literary art to weave the rich cultural heritage and social realities of Naga society. Some of the prominent Naga writers writing in English are Easterine Kire, Temsula Ao, Nini Lungalang, Monalisa Changkija and Rosaline Jamir. Women seem to have taken the helm in promoting Naga literature. The literary experiences of these writers have generated great interest among the Naga scholars in the Naga society.

Today the world has generated new ways of thinking about the human relationship to the environment. The environmental thinking cannot be known by reason, but it can be felt and experienced by one's emotional thoughts (feelings). Environmental thinking is rapidly emerging in the field of literature that studies the relationship between human beings and the environment. It aims to explore the environmental dimensions of literature and other creative media in a spirit of environmental concern. The emergence of environmental thinking offers unique resources for activating concern for future. It deepens our understanding of the relationship that we have with the environment; it can certainly be an aid to activism. An environmentalist can be deeply devoted to the preservation of nature for the benefits of the planet. The writers explain how nature and the natural world are imagined through their writings.

The writers are preoccupied with nature writing with a variety of landscapes, beautiful thoughts and positioned to explore new attitudes towards environmental thinking. The environmental writing speaks on the issue of aesthetic form and addresses the state of the natural world thematically. Literature and environment studies have evolved significantly to focus on literary renditions of the natural world in the poetry, fiction and nonfiction as means to value nature and build a strong relationship with the natural world.

Rosaline Jamir, in her poetry, derived a number of themes and titles from the beauty of Nature. This influence is best seen in her “CANTICLES of Miracle Lines” and there is an effort to achieve a synthesis of the Northeast India. Rosaline Jamir further elaborates her concept of expression as an activity that seeks consummation only through complete freedom of thought and emotion. The poetess sees and expresses the beauty in nature because she recognizes the spiritual meaning of events. Nature is the source of all artistic activity which inspires the artist to create beautiful works of art. Every landscape is wonderful and has its beauties but only she can appreciate this beauty who pays due heed to it and looks at it imaginatively. Her expression is creative and gives new forms to her thoughts and fancies. She has tried to locate man in relation to nature and God. She has also made an attempt to see how man fulfills his destiny and realizes his end. She places man at the centre of nature, in the realization of higher ends and in the fulfillment of his destiny. Nature is the shadow that we, our essential life is incarnated in the creation of our own mind. When we perceive the underline principle in nature, we come to know our essential self. Through the perception of the exterior beauty of nature, man becomes conscious of the spiritual beauty of the universe. The soul of Nature is reflected by melody of her heart.

Rosaline Jamir's “CANTICLES of Miracle Lines” assesses the Nature and extends various influences that shaped her outlook on life. Another far-reaching influence on Rosaline's mind was nature. She perceived the benign influence of nature on all sensitive and responsive minds. Rosaline has tried to locate man in relation to nature and has also made an attempt to place man at the centre of nature. Through her perception of the beauty of Nature, man becomes conscious of the beautiful world. The poem “COLORS” is a celebration of the greatness and beautiful colors of Earth. There is so much wisdom and expression in colors; they are first abundant with feelings. The poetess believes each color has its own language and soul. Every passion and affection of the mind has its appropriate tint; and coloring, with powerful effect. For e.g: Black looks like the darkness of night.

*By dark night  
Mourning for those  
Bound, by Black*

The expression of colors is influenced by their association with phenomena of nature. No one can possess Her but all are ultimately possessed by Her. Natural objects are intellectually conceived that draws on environment, for e.g: “dark night”, “the skies and seas azure...”, “as sunshine on the dim”, etc. It can be observed that the emphasis is on the beautiful sights of nature. Rosaline uses a natural object as a major image of her poetry.

The poem, “Of Wordsworth's Nature” tells us about the poetess admiration for Wordsworth's philosophy of nature. Wordsworth is a supreme worshipper of nature. This poem traces her love for nature and gave rise to profound thoughts in her mind, because she had witnessed the sufferings of humanity:

*Oh, this the world that was,  
It made me wonder?  
What man has made of man?*

The poetess now directly addresses the beauty of nature and asks herself, why its beauty and charm is deserted by man. Man in his ignorance does not understand the value of nature, and fails to realize that man himself is its creations. The poetess says that she is not only conscious of the visible objects that she sees around, but also conscious about its existence. We have an insight into her optimistic outlook on nature. The poetess tells us that the nature possesses divine things, and man must preserve it for man to enjoy its beauty. Thus nature is established as an all-encompassing form of power that can govern one's life:

*Screaming peace...  
And all need, know  
From city lines  
For Nature, man pines  
For truly,  
She sprinkles,  
She brightens lives, a peace within.  
Tis all, man need have*

In the poem, "Ah, Motherland", the poetess proudly declares her pride of being a Naga. She is mesmerized by the beauty of her land, with all its pristine glory, rich flora and fauna, energy and power. She promises to go on praising of her Motherland. She is confident that the beliefs and ideals held by her are the gifts from her land and identifies herself in the midst of nature. She wants to enjoy life with all her primitiveness and expresses her desire of freeing herself to be with nature:

*Her hills and valleys,  
Flora and fauna;  
Legends of glories!*

The poetess is enchanted by the rich cultures and traditions of her land. The poetess saw the generosity of her people overflowing with love and oneness. She realized that beauty lies in the perfect whole and not in the parts or individual that make up the whole:

*Of rich traditions,  
A colorful past  
Her identity stood  
World famed.  
Her people were love  
Generosity ever flowing*

In the second stanza the poetess changes her mood and tells that the colorful life of her Motherland in the past no longer exists today:

*That colorful past  
Tainted today,  
Her virginity diseased,  
In binding shackles  
Man and child trudge,  
Destination belie  
Ah! Motherland, these tears for you....*

Rosaline Jamir became tired and sick of the lecture given by the shallow preachers and moved out all alone doing nothing. The dark side of the spiritual life of the people became silent. In the poem the poetess nostalgically recalls those years where her people were full of faith and moral values:

*Smart sermons by shallow preachers  
They wish not  
To separate good from evil,  
Their clever refers  
Save not a soul?  
For, they themselves are*

*But a show.*

The poem brings out the frailty and mortality of man. Man has lost all its glory and turned the beautiful land into the world of darkness. It loses its beauty and broken into pieces which cannot be mended. The poem offers a strong message of hope for man to distinguish between the selfish love and selfless man:

*Recreated today;  
No need for refutes  
Just reflections  
And if you may  
Arise! Anew, a regeneration  
Beyond man's wondering eyes!*

Rosaline Jamir looked within her own heart and wrote with a vision and a compelling vigour and sincerity. Her poetry reveals the resources of rich and beautiful life. She treats all elemental things of nature, love, faith, in which all men are forever interested. The themes are from her own convictions and always appealing to the nobility of our human nature. In short, Rosaline Jamir's approach to nature is poetic, aesthetic and also realistic.

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13  
**THE RELATIONSHIP BETWEEN MAN AND NATURE IN  
 JOHN KEATS'ODES: AN ECOCRITICAL READING**

*R. Saravanan, Research Scholar, PG Department and Research Centre in English,  
 Alagappa Govt. Arts College, Karaikudi*

*Dr. G. Somasundaram, Assistant Professor of English, PG Department and  
 Research Centre in English, Alagappa Govt. Arts College, Karaikudi*

**Abstract:**

*This article attempts to talk about the relation between human and nature in John Keats' Odes as the representation of Keats' consciousness in natural world and the changing of nature in the epoch of industrialization, particularly in England. This study will argue three odes, "Ode to a Nightingale", "Ode to Psyche", and "To Autumn" clears during the English Romantic Period. The main concern of this study is to analyze Keats' wakefulness of nature and the relationship between human and nature which existing in these three odes written by John Keats. To analyze the topic of discussion, this study applies Ecocritical theory. This study finds out that Keats expresses nature as the source and the core of this world. He emphasizes that the nature must be confined and preserved to uphold human's life and also the world. This relation between human and nature affects Keats in writing his odes as the representation of his feeling to nature and social condition in his period.*

**Keywords:** *Ecocriticism Awareness; Industrialization; Nature; Ode; Environment.*

The beauty of nature is a unique theme in English Romantic period, when nature was neglected by people because of industrialization. John Keats is different outlook about beauty in his odes. It is understood that this study portrays the state of human and nature that is affected by industrialization and vanishing of the nature as the important part of life in this world. John Keats brings his odes to the reader and society to jog your memory that the environment is very significant for human being. nature must be preserved and confined. Keats' imagination and nature consciousness empower the movement to save nature from the annihilation that can ruin the world.

This study will investigate the relation between man and nature which drives John Keats in writing those poems. John Keats believes in feeling rather than thought and later he is also known as a sensuous poet. He is sensuous because he makes use of that poetic image, which directly affects the sense organs. Keats finds truth and beauty as two aspects which are inseparable. Beauty, for him, is the source of comprehension which is beyond the successive reasoning. His idea of nature derived from his ecological consciousness plays a central role in the understanding of aesthetics, rational, and imagination (Ngiewih 1).

His poems characterize the social condition which people forget the beauty from their senses. Many people forget the beauty of nature such as seasons, sunshine, wind, and joy of nature. In fact, John Keats describes the rapport and the interaction among human, nature, and animal which happened in the autumn and portrays the condition when nature met human. John Keats was simply telling the main characteristics of autumn, and the human and animal activities related to it, a deeper reading could suggest that Keats talks about the process of life (Bloom 24). Autumn symbolizes maturity in human and animal lives. The aim of this study is to analyze the social condition which affects the poet's psychological state and in this study the writer tries to elucidate how imagination could create objectives that are expected.

The following objectives will be intended to answer every question proposed in the statements of the problem are, to find out how Keats expresses nature in his “Ode to Nightingale”, “Ode to Psyche”, and “To Autumn” and to find out how the relation of human and nature affects John Keats in writing these three odes. In analyzing John Keats' odes, the writer would try to apply the ecocritical theory. Ecocriticism is the study of the relationship between literature and physical environment. Both terms are used to denote a critical approach which began in the USA in the late 1980s and in the UK in the early 1990s. In the USA the acknowledged founder is Cheryll Glotfelty co-editor with Harold Fromm. In the 1992 she was also the co-founder of Association for the Study of Literature and Environment. It has journal called-Interdisciplinary studies in literature and Environment. Today Ecocriticism becomes an emergence movement. Since ecocriticism in the USA seems to be strongest in the universities of the east and the west. (Garrard-5) John Keats with his imaginative thought can be described by the ecocritical theory which emphasizes on the backdrop of the poet, social condition, and psychological state which actually determined the feeling and imagination in his work. The use of ecocritical theory in this study will be maximized by analyzing the backdrop of the poet and nature around him, because in some ways, the background of the poet and environmental condition are very significant and should not be left behind.

Background of the poet is a main element in analyzing his works. Thus, this part is going to describe the backdrop of the poet which represents the poet's reaction and world view portrayed in his odes. Keats as an English Romantic Poet lives in industrialization period, when nature is neglected and dying. People in that period concerned on wealthy and social status which make them careless toward his environment. Disorder, over populated, filthy, and sickness harms urban areas because a mass resettlement of people from rural area caused many difficulty in social and environment. They are showed in Keats' odes, especially “To Autumn”, which depicts natural and human condition in some places and times. In this following line, *Until they think warm days will never cease* (10) he portrays social condition that people always relied on nature as source of life.

There are many significant events that occur in Keats' life. Those are the death of his family, his mother's marriage, and his illness. Those events affect Keats' feeling and his interpretation of life. The death of his family makes sorrowful episode in his life. Keats' theme and method in writing his odes were inclined by memory of his family's death. That suffering of his past incident drives him to fear death and life as well. Repetitions and stresses of word loss were applied in his odes. For example “Ode to a Nightingale”, I have been half in love with easeful death (52). Keats was obsessed with an easeful death. Keats' extreme anxiety toward his illness and miserable drive him to die and go away from this world. His hopelessness portrayed his mental state and past memory which was unhappy. The pain of his mother's marriage also gives effects in Keats' feeling and his understanding of love. Keats' mother leaves him and his brothers and sister alone with his grandparent when Keats was eight years old. His mother married again with another man twice after Keats' father died. According to Abhilash, his mother impacts him not only in the matter of death but also his relationship with women (01). It describes his interpretation of woman that is dreadful and frightening. It is because his bad memory of his mother who leaves him unaccompanied affects Keats feeling about woman and about love in general.

“Ode to a Nightingale” Keats creates fantasy world through poetry for accomplish his desire and expressing his imagination and his feeling. He wants to escape from the painful experience of this worldly life. Keats often writes his poem autonomously without any plans. He just wrote everything which came to his mind. Keats is a spontaneous writer that writes everything around him. “Ode to a Nightingale” can be called his natural ode, because when he wrote this ode when he is sat beneath the tree in summer. He sees a bird flying in his head and singing freely, so Keats has an encouragement to write “Ode to a Nightingale” with his poetic mastermind and insight from nightingale, and also nature surround him added with Keats feeling, so “Ode to Nightingale” has been made in very short time. In this ode, Keats describes his own fantasy which stands in green country. Just like the following.

of for a draught of vintage ! that hath been  
 cool'd a long age in the deep-delved earth  
 tasting of flora and the country green  
 ("Ode to a Nightingale" 11 13)

In these lines, Keats supposed a place that is green and there is much vegetation that grows beautifully. He supposed medieval period when the region of England is dense with variety of plants and there is some natural forest. Keats misses this condition, so he creates this condition in his ode. England in which he lives now is awfully varied from England in medieval era. England in Keats era has a lot of changes. The green place has changed into urban area, factory, and houses. It is interpreted that Keats saw a projection of fantasy world, a world that is not in reality. In this fantasy, Keats sees an inexplicable place and makes his curious. Keats imagined the forest, he explains a forest for the reason that of the historical condition. He thinks that forest will be sick and ruined; Forest soon will be lost because of time. In Keats period, country village and green forest area have been turned into urban and industrial area. This is a result of Industrialization which occurred in Europe, especially in England.

The last stanza says that the persona in this Ode is dreaming. His real life affects to his mind. When Keats writes his ode, he freely used his imagination. But, reality wishes to use limitations. In this ode, there are insatiable desires which cannot be completed in this real world. He goes to certain place which is so natural and abandoned. He describes natural place is so energetic and so beautiful because that environmental condition is so hale and hearty. One with nature is only in his dream. It portrays in this following lines: Was it a vision, or a waking dream/ Fled is that music: /do I wake or sleep ( Ode to a Nightingale 45 46)

However, when he has an idea of a mistreated place, he expresses the turmoil condition. People live and go away from that place so often and they did not conscious of nature. A balance of nature portrayed in his odes, because the essential and foundation of nature is to find a sense of balance. Nature is ailing and Keats so heartbreaking with that condition. Keats' texts are considered the work of a genius mind because of the way he intermingled opposing feelings In "Ode to a Nightingale", he speaks how hurting is a life. He says that his feeling moves him to die and feels sorrow and misery if he stays in this world as he seen nature slowly dying.

"Ode to Psyche" beauty is natural and original in this ode, Keats describes a beauty that is untainted and natural. He says that Psyche is very pretty and graceful; she undergoes some tests in this world. She should come down to the earth to find inspiration and true love. Beauty is anything that is natural and unique. Psyche who descended to the earth saw a beautiful and wonderful world by visiting various places in the world, such as natural forest, green fields, beaches, and beautiful mountains. Keats' depiction of beauty is implied in the poem as it describes in this following lines:

Upon the midnight hours;  
 Thy voice, thy lute, thy pipe, thy incense sweet  
 From swung censer teeming;  
 Thy shrine, thy grove, thy oracle, thy heat  
 Of pale-mouthed prophet dreaming. ("Ode to Psyche" 45 49)

England was at that time experiencing a considerable transformation, where the jungle and natural places have been destroyed and replaced with the advent of settlement and factories that directly caused a negative impact on environmental degradation. Natural environment affects Keats' in his understanding of beauty that is something natural and new. However, Keats' disease is also caused by bad environment and slumming places in which those are being the main reason the spread of epidemic diseases. This is why John Keats loved the natural places covered with variety of plants and cleaned air.



Keats praises Psyche as a gorgeous and natural goddess. The understanding of natural beauty is affected his interpretation of the prettiness of woman. His appreciation of natural environment directly moves him to love and admire someone who is lively, humble, and honest. Keats' imagination of beautiful Psyche was written in "Ode to Psyche" that actually is the representation of Fanny Brawne, his lover. Fanny Brawne is someone who took his heart and began to affect Keats to write several poems which concerned on the nature and life.

"To Autumn" Keats describes his feeling about extreme anxiety which is listed in his ode. He portrays life as hard and painful, he should fight against all the obstacles that blocked his way. Keats was suffered by the situation which makes him desperate and willing to end it all with end up his life. It is described in these following lines: Who hath not seen thee oft amid thy store /Sometimes whoever seeks abroad may find ("To Autumn" 12 -13) Keats' struggle against his sickness and financial troubles are obstacles that always weighed him wherever he is. In line 13, Keats expresses his feeling toward his problems and he speaks himself that creates an end for his condition. In sentence, whoever seeks aboard may find, reveals his reaction to his life that is so miserable and sorrow. Keats tries to defeat his miserable by using his ability to express his emotion through poem. He states that everyone who seeks abroad may find everything they search. Through poetry Keats expresses his emotion and feeling to be more creative and positive things.

Critics criticize his style of writing and abuse him as an unskilled poet and condemn his physical condition. Keats' extreme anxiety of his condition affects his writing and his understanding of life and nature. Suffers and sorrows always be parts of John Keats' life. His sickness makes him so agonizing and eager to end up by suicidal action. It is rather die than live in hurting ill health and grief. It is expressed in his ode that he always mentions death, desperation, and sorrow in his odes, especially Ode "To Autumn". His sorrowful interpretation of life described in his writing is because of his ill health and his bad condition. However, his miserable childhood affected his later life and also his suffering toward his mother who led him to miserable episodes of his love story. Actually, there are many factors that influence his writing skills, such as death of his brother and his mother marriage which gave him desperation toward life

Human and nature bond with nature. Nature gives sources to human and human protects and conserves nature. That relation just like an encircle, we need nature to survive but nature needs our conservation to survive, too. Keats often personified nature as dying and sick which need treatment and if nature is neglected it will die. It assumes that Keats often portrays natural condition based on his interpretation, just like the following lines: Among the river shallows, borne aloft /Or sinking as the light wind lives or dies; ("To Autumn" 28 29) In that above lines, we can assume that shallow's river and borne aloft portrays environmental condition of nature. Pollution attacks river and endanger ecosystem which will harm our life. Keats always worries about environmental condition which every day become worse, it happens because our omission. People did not care much about nature, they always focuses their desire which concern on wealth and social status.

All of these three odes, "Ode to a Nightingale", "Ode to Psyche", and "To Autumn" portrays a balance of hope and despair. As portrayed in "Ode to a Nightingale", he desires to escape with nightingale, which reflects a freedom and happiness from real world and sorrows to the beautiful world, an ideal beauty of peace and restful world without any negative side of human's greed and also life without lies. In his "To Autumn, Keats illustrates autumn as wonderful moment, just like these following lines: With fruit the vines that round the thatch-eves run;/To bend with apples the moss'd cottage-trees, (Keats' "To Autumn" lines 6, 7)

In these lines we can conclude that Keats' expression of beautiful nature is seen in "To Autumn". He describes fruits and trees grow well added by beautiful season of joy which calming heart and making convenient to our heart. Keats praises the joy of autumn as happy hour and presents his feeling about nature in which nature never betrays, not like man. Liar and disturber are man's possession that Keats wants to

express through poetry. Human always makes use of natural sources without any limitation, forgets their responsibilities to conserve nature.

Life will find a balance, if we're imbalanced we will feel so desperate and moreover, we will be brave to take suicidal action or just imagine that dead is the only way to ease our pain. Keats gives us a lesson through his writings or his historical life, that every sorrow and happiness in our life is just like beautiful scenery of the night, completed with glorious starry night and beautiful moon. Life is so wonderful with life and death, with sadness or happiness, that just like a rainbow in the sky. Through his writings, Keats gives portrayal of nature, human, and life. Life is like a beautiful voice of nightingale that flies away with beautiful goddess who brings colors and happiness to the world then flies together through the autumn to witness the beauty of the autumn and return to its creator. Life is wonderful with a sadness and happiness as a balance of this nature and life.

He also believes that the world is full of sorrowful, miserable, and painful. However, his interpretation toward nature and his world view made him write poems concerned with nature. His affection toward nature is presented in almost all of his poems and odes, such as "Ode to a Nightingale", "Ode to Psyche", and "To Autumn". So, human must conserve to protect nature and their own body as a gift from the Creator, the Almighty God. Keats' world view is portrayed in all of his odes, his natural awareness drives him to illustrate and to describe nature as a source of life and the core of the world. People must protect and conserve nature to sustain their life in this world. John Keats also portrays the condition of human and nature in industrialization era. Keats believes, nature and human is in one condition. If human protects and conserves to nature, nature will give the source of life to the human and all living beings in this world.

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## HENRIK IBSEN'S *A DOLL'S HOUSE*: A SOCIAL DRAMA

*Dr. P. Madhan, Associate Professor of English, Alagappa University, Karaikudi*

### **Abstract:**

*This article probes deeply Henrik Ibsen's drama A Doll's House as a social drama. When a playwright handles the widely prevalent beliefs and practices of society as themes of his dramas it becomes a social drama. In the selected drama by Ibsen, how women were treated only as dolls and not as human beings equal to men is portrayed very powerfully. The female protagonist Nora, for all her sincerity, genuineness and love and affection for her husband and her responsible nature is treated only somewhat inferior by her husband. This paper sheds light on the key characters' words and deeds and portrays how the then social practice of considering women as subordinate beings and treating them accordingly.*

**Key words:** *Borrowing, Dismissal, Reinstatement, Persuasion, Departure, Morality, Social laws and Hypocrisy.*

Henrik Ibsen is one of the men-influential dramatists of modern times. He is described as a playwright of ideas. His plays are known as social drama which lay emphasis on prevalent social beliefs and practices and handle them as themes. Henrik Ibsen, born on 20<sup>th</sup> March, 1828 in a small shopping town, skien in Norway, was from a poor family. His father who was an unsuccessful business man was unable to provide standard school education for him. He was forced to eke out a living for himself. Before that, he managed to hire a private tutor for his matriculation pass. His first play *catiline* proved unsuccessful. His second play *The Warrior's Barrow* met with some success but not to a great extent.

In 1852, his movement to the capital city also provided him with the opportunity of becoming familiar with the then popular Berger National Theatre company which employed him for the writing of plays. It sanctioned financial assistance for him to travel to Germany and Italy and study the drama writing techniques which stood him in good stead. His other important plays are *The Wild Duck*, *Hedda Gabler*, *The Master Builder*, *Little Eyolf* and so on. His drama brings to the **fore** the various facets of society. They offer enlightenment also. One can see the adoption of three unities in his plays. His characters and themes are from real world and they reveal the average humanity and its concerns. This realistic setting greatly impacted his contemporaries like G.B.Shaw. A critic by name R. Ellios points out, "we live in not look at, a play of Ibsen."

Some technical factors also contribute to the realism of his plays. Ibsen presents detailed stage and focuses on visual correctness of his settings and characters. His employment of discussion as the chief weapon to convey his ideas is to be noted besides his rhetoric, irony argument, paradox, epigram, parable and so on. Ibsen's plays are more a triumph of dramatic art than of ideas. His selection of effective dramatic method to drive home his views is also worthy of mention. When he goes for the use of "the retrospective method", the story on stage is presented rather than narrated or told. The close study of his plays will bring to the surface the fact that the drama starts just before the catastrophe. The knot of the play is supplied by the arrival of some family friend, or well-wisher who did not frequent the household for a long time. The people of the household when they hold discussion or interaction with the guest some problems break out. Whenever the past is revealed, it brings out some change in the characters. P.F.D. Tennant, a famous critic of Ibsen describes how Ibsen applies this method in his plays. The presentation of a perfect household and its shattering, the speech of a guest who has come home after a long gap can be seen much in the Ibsen's

dramas.

*A Doll's House* is a drama of social criticism. The story is portrayed as taking place in 19<sup>th</sup> century Norway. It is a classic example of the treatment of the women by the society, their plight and predicament. This is a social drama because through the character of Nora the status of women is described. She symbolizes the women of her period. And the character of Torvald Helmer depicts the ego centrism and malechauvinism of men of that period and also their tendency to look down upon women as inferior beings. The character of Krogstad appears as a symbol of hypocrisy and danger. The character of Dr. Rank shows the opportunistic nature of people. And the Mrs. Linde's portrayal exemplifies how certain people are not ready to help their friends at the expense of their safety and security. The play has only limited characters, but it brings before eyes the Norwegian social life of 19<sup>th</sup> century.

A day before the Christmas, the play opens. Nora is portrayed to be busy with making last minute Christmas purchases. Her husband Torvald has just become the manager of a bank and she hopes in the coming year the family would not face financial crisis. She is seen purchasing plenty of toys for her children and macaroons sweets for her. Her appearance and behaviour is such that she looks only as a grown up child with mental maturity of women of her age. Her husband does not like her to eat macaroons like children. He loves his wife so much that he calls her "squirrel", "little bird" and so on. She is treated in her husband's house as a toy as she was treated at her father's house.

When Torvald falls ill and needs medical treatment, Nora is forced to borrow money for it. This took place seven years before now, just after the birth of her first child. The doctors told her that if he was taken to Italy for further treatment, his condition would improve and he could recover. In that situation, she did not like to get her husband's advice for he being puritan and strict disciplinarian was against borrowing money. To make matters worse for Nora, her father is also in death bed. Caught in this difficult circumstance, Nora was compelled to borrow money from Krogstad forging her father's signature. Krogstad, the money lender has traits corresponding to his profession. With the borrowed money from him, Nora arranges his treatment and tour in Italy.

Her husband recuperated from his ill health owing to the timely financial arrangement of Nora. But she has not told her husband about the loan. When her spouse offers her money for household expenses, she spends it for the purpose but saves a sizable portion of it for the settlement of Krogstad's loan. In addition, during winter she does some copying work as well. But Torvald is under the impression that the required money for his treatment came from Nora's father.

The circumstances change and Krogstad joined the bank where Torvald serves as superior officer. Krogstad and Torvald used to be childhood friends. By taking advantage of their childhood friendship, Krogstad calls his boss in singular in the presence of others which irritated him very much. Torvald awaits an opportunity to terminate Krogstad from his position in the bank and appoint somebody else deserving for the post. When Krogstad makes a mistake in his transaction, it leads Torvald to take steps towards the termination of Krogstad. Meantime, an old friend of Nora, Christine Linde who was proposed to by Krogstad before also approaches Torvald through Nora for a position in the bank. Torvald thinks of her as Krogstad's replacement.

Krogstad on hearing the news of his possible termination from the bank meets Nora and threatens her that in case he is terminated from the bank he will disclose her forgery signature matter to her husband who is known as a puritan and who earnestly follows social laws pertaining to the behaviour of men and women. Sensing that her life is in crisis, Nora unsuccessfully pleads with her spouse not to terminate Krogstad from his job. But Torvald is deaf to the entreaties of Nora and issues termination order to Krogstad who in turn writes a detailed letter about the dishonest act of Nora in forging signature of her father for the loan. Then he dropped the letter in the mail box of Nora's house. Nora with the knowledge of Krogstad's letter in the mail box tries heaven and earth to distract her husband's attention from it. At this point, when they are to attend a fancy dress ball, Nora goes as a neapolitan fisher girl and performs the

tarantella dance. With a view to diverting his attention from the mailbox, Nora dances so long. Torvald and Dr. Rank, close friends spend time together at the ball recollecting old memories. Nora considers the idea of confiding in Dr. Rank the entire issue but his proposal of love to her forces her to withdraw from that stand. Mrs. Linde on sensing the plight of Nora offers her help to Nora. Mrs. Linde received proposal from Krogstad which she was to turn down on account of her aged parents. Now, she talks to Nora She would give consent to Krogstad to marry him and also to look after his children.

Nora's nobility is known at this juncture when she thinks that her husband's tranquility and composure will be ruined if he gets to know what she did seven years ago when he was hospitalized. Nora with so much of innocence thinks her husband will accept all the blame and feel for herself. He will remain thankful to her for what she did for his recuperation. Mrs. Linde in the meantime endeavours to convince Krogstad not to go ahead with his plan of revenging innocent Nora. In turn, she tells him she would marry him and take care of his children. But she at this point, realizes that the crisis reaches a stage where Torvald has to know what enabled his recovery. Mrs. Linde states to Nora there is no point in hiding matters from her husband.

Before Krogstad who has been convinced by Mrs. Linde sends his second conciliatory letter to Nora's household, Torvald happens to read the first letter which explains how Nora put her father's fake signature and arranged documents for availing herself of the loan of two hundred and fifty pounds. The reading of the letter makes him so furious that he comes down hard on the innocent Nora. He calls her a hypocrite and woman without morality and religion. She is unfit to live as his wife. He thunders by saying henceforth he will be only his brother. He is also afraid of the possible legal action that is likely to be initiated against Nora when this issue is raised with law enforcing authorities. His words and actions shatter the heart of innocent and plain hearted Nora so much that she takes her hardest decision of leaving the household and her children. The second letter from Krogstad which was written after Mrs. Linde's acceptance of her marriage with him tells Nora Helmer and Torvald Helmer he will not take any legal action against Nora and so the possibility of the ruinage of Helmer family's repute is no longer likely. This news delights Torvald so much that he begins to fondle and caress his spouse like before. But Nora now fully understands the hypocritical, unaffectionate, unreal and ingenuine nature of her husband. She knows how much Torvald is self-centered. Nora drops the idea of leading her life with him in the same household. She goes out of home in pursuit of her livelihood leaving behind her children whom she loves so much. The woman who was portrayed as very simple, innocent, plain in the beginning of the drama turns out to be mentally tough. The crisis she faced in her life has transferred her so. She is a representative of women of middle class in 19<sup>th</sup> century Norway who were all accorded only this sort of treatment at home both by father and husband, who looked at them only as dolls and toys and not as human beings with emotions and feelings, passions and sentiments.

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**THE DIPTYCH SPACE/TIME AND THE RITUAL OF SACRIFICE IN  
WOLE SOYINKA'S *THE STRONG BREED***

*T. Gnanasekaran, Research Scholar, P. G. Dept. & Research Centre in English,  
Alagappa Govt. Arts College, Karaikudi, Sivagangai Dt, Tamil Nadu, India*

*Dr. M. Shamuna Jerrin Araselvi, Assistant Professor, P. G. Dept. & Research Centre in English,  
Alagappa Govt. Arts College, Karaikudi, Sivagangai Dt, Tamil Nadu, India*

**Abstract:**

*This article shows that the diptych space/time constitutes a key element whereby Soyinka justifies the metaphysical link between the world of the living, that of the dead, and that of the unborn found particularly in the Yoruba cosmogony. At the same time, Soyinka delves deep into his Yoruba culture and denounces the absurdity of some traditional practices such as the ritual of human sacrifice for the sake of the preservation of the community. He thus uses death as a means of salvation. The individual is thus in a perpetual attempt to identify himself within a society, which inevitably creates a feeling of fear and unease. This particular situation turns every action of the individual into a very important element for that identification.*

**Keywords:** *Ritual Theatre, Yoruba Culture, Tradition, Sacrifice, Salvation, diptych.*

Wole Soyinka mainly insists on the role of the individual who sacrifices himself to save the community. For him, theatre constitutes a way for the individual to identify himself with a specific culture. It is also a means to require his own identity among a community which, sometimes, may tend to deprive him of that identity. As Soyinka writes, “ritual theatre, viewed from the spatial perspective, aims to reflect through physical and symbolic means the archetypal struggle of the mortal being against exterior forces.” The individual is thus in a perpetual attempt to identify himself within a society, which inevitably creates a feeling of fear and unease. This particular situation turns every action of the individual into a very important element for that identification. Thus, his actions finally bear a ritual aspect to an extent. Soyinka states:

Ritual theatre, let it be recalled, establishes the spatial medium not merely as a physical area for simulated events but as a manageable contraction of the cosmic envelope within which man no matter how deeply buried such a consciousness has latterly become fearfully exists. And this attempt to manage the immensity of his spatial awareness makes every manifestation in ritual theatre a paradigm for the cosmic human condition. (*Myth, Literature and the African World*, 41)

Nothing is then fortuitous, and this sometimes urges the individual to undertake all important actions so as to achieve self-identification. This explains in some cases the necessity to do sacrifices for the sake of the preservation of the community in which the individual identifies himself. The sacrifice appears unavoidable as it is obligatory to conserve the existence of the community and of its attributes. Saving the community becomes thus an obligation, which justifies the importance attached to the carrier in *The Strong Breed*.

But there are prerequisites for a good carrier: if in Eman's home village the carrier is a descendant of the family of the “strong breed”, in the village he fled to the latter is chosen among the strangers. In both villages, the carrier is chosen the last day of the year before midnight. The choice of the carrier is thus tied to time and space. We can state that in *The Strong Breed*, Soyinka uses the diptych space/time to epitomize

and criticize some ritual practices of his Yoruba culture.

The purpose of this paper is to show that the diptych space/time is determinant in the fulfilment of the role of the carrier. By the same token, we will illustrate that through the use of flashbacks, Soyinka highlights the real causes of Eman's failure and, at the same time, he expresses a critical view of the ritual sacrifice of the carrier.

In *The Strong Breed*, Soyinka delves deep into the Yoruba cosmogony in so far as he focuses on the traditional beliefs of his people. He uses death as a means to save the community from disappearing into the "abyss of transition" which, according to Soyinka, is a zone where changes of essence occur and is situated nowhere precisely. This area represents a fourth stage that can be added to the three ones basically found in the metaphysics of most African societies: the world of the living, that of the dead (ancestors), and that of the unborn.

In fact, *The Strong Breed* can be seen as a play whereby Soyinka fully explores the concept of destiny and its effects. For that purpose, he utilizes the concepts of space and time in such a way that they constitute an unbreakable nucleus necessary for the fulfilment of the role of the carrier.

The first manifestation of the diptych space/time appears in the choice of the carrier in Eman's home village. Indeed, Eman is a descendant of the family of the "strong breed" who are the only people accepted to purify the village by accepting to carry the sins. As such, Eman must follow the footsteps of his father by accepting to be the carrier of his village on the last day of the year. Eman's status as a carrier is thus related to his lineage in his village, but also to the moment when he has to fulfil his duty. But contrary to the expectations, Eman decides to withdraw and flee to another village.

In fact, Eman's refusal to fulfil his duty as a carrier is not fortuitous. On the one hand, it is an outcome of the death of his betrothed Omae whose fate is ultimately connected with his own. For the sake of clarity, Soyinka uses another representation of time in the play, that is to say the flashbacks through which the past and the present are interwoven. This allows him to lead the audience towards the real causes of Eman's refusal.

The second flashback in the play (*The Strong Breed*, 136-142) shows Eman and Omae both aged about fourteen. Clearly, this is during circumcision time, and the flirtatious Omae is not allowed to get in contact with Eman:

OMAE [*cooly*]: Aren't you glad to see me?

EMAN: I am not.

OMAE: Why?

EMAN: Why? Do you really ask me why? Because you are a woman and a most troublesome woman. Don't you know anything about this at all? We are not meant to see any woman. So go away before more harm is done.

OMAE [*flirtatious*]: What is so secret about it anyway? What do they teach you?

EMAN: Nothing any woman can understand.

OMAE: Ha ha. You think we don't know eh? You've all come to be circumcised. (*The Strong Breed*, 137)

As the flashback unfolds, the audience is progressively shown the first signs that foresee Eman's failure. In effect, he decides not to go back to his home village and not to carry away the sins for his folks:

EMAN: You are afraid of what I will say about you? Don't

worry. Only if you try to shame me, then I will speak. I am not going back to the village anyway. Just tell them I have gone, no more. If you say one word more than that I shall hear of it the same day and I shall come back.

EMAN: I won't come back.

OMAE: Smoked vulture! But Eman, he says you cannot return next year. What will you do?

EMAN: It is a small thing one can do in the big towns.

Listen carefully Omae... I am going on a journey.  
 OMAE: Come on. Tell me about it on the way.  
 EMAN: No, I go that way. I cannot return to the village.  
 OMAE: Because of that wretched man? Anyway you will first talk to your father.  
 EMAN: Go and see him for me. Tell him I have gone away for some time. I think he will know.  
 OMAE: But Eman...  
 EMAN: I haven't finished. You will go and live with him till I get back. I have spoken to him about you. Look after him!  
 OMAE: But what is this journey? When will you come back?  
 EMAN: I don't know. But this is a good moment to go. Nothing ties me down. (*The Strong Breed*, 140-141)

It is then obvious that Eman has decided to go on a long journey. Another element epitomized through this second flashback is Omae's attachment to Eman. The two young persons who love one another are introduced to us. At the same time, we are shown that Omae does not hesitate to infringe the traditional laws. She sees her betrothed by coming to the hut where the circumcised boys are kept.

Eman's decision is reinforced in the first flashback (*The Strong Breed*, 132-134) through which he is shown discussing with his father. This appears first through his father's scepticism:

OLD MAN: I meant to wait until after my journey to the river, but my mind is so burdened with my own grief and yours I could not delay it. You know I must have all my strength. But I sit here, feeling it all eaten slowly away by my unspoken grief. It helps to say it out. It even helps to cry sometimes.

[*He signals to the attendant to leave them*]

Come nearer... we will never meet again son. Not on this side of the flesh. What I do not know is whether you will return to take my place. [My emphasis]

(*The Strong Breed*, 133)

The old man is not convinced that Eman has returned to be a carrier. Eman's answer is clear enough: "I will never come back" (*The Strong Breed*, 133). He does not want to fulfil his duty because he is affected by Omae's death. Though he knows that "no woman survives the bearing of the strong one" (*The Strong Breed*, 133), Eman is psychologically dejected. Moreover, he was away for twelve years, and this has changed him as he states: "I was away twelve years. I changed much in that time" (*The Strong Breed*, 134). Here again appears another impact of the diptych space/time. If Eman has changed his views towards the tradition of the carrier, it is because he has moved from his home village to another one for twelve years. This is different from what happens in *Death and the King's Horseman* where Olunde decides to come back to recapture the honour of his family.

In *Death and the King's Horseman*, when the king dies, his horseman must be buried with him. But the horseman Elesin Oba refuses to fulfil his duty and to be buried with the king. Instead, he is attracted by earthly pleasures he claims himself by stating that he deserves to be honoured before joining the world of the ancestors: "*Then honour me. I deserve a bed of honour to lie upon.*" (*Death and the King's Horseman*, 20).

But for the sake of honour, Elesin Oba' son, Olunde who has been to Europe to study medicine accepts to commit the "ritual suicide" at the place of his father. Olunde's aim is to preserve the honour of the family and avoid the curse of the village on his father: "And since he has been so helpful to me I don't want him to incur the enmity of our people. Especially over nothing." (*The Strong Breed*, 52). In order to achieve his goal, he tries to convince Jane Pilkings to not interfere in the ritual of the sacrifice: "But at least have the humility to let others survive in their own way." (*The Strong Breed*, 53). Thus, Olunde keeps open the bridge between the world of the living and that of the dead ancestors.



It is then clearly shown that the time Olunde spent in Europe four years does not prevent him from still keeping some important aspects of his culture by accepting the ritual practice. In *Death and the King's Horseman*, Soyinka praises the safeguarding of the traditions by the younger generation symbolised by Olunde, contrary to what happens in *The Strong Breed* in which he pictures another young person whose fondness for earthly pleasures soils his sense of duty.

In *The Strong Breed*, the shift of location for a period of time has resulted into a change of ideas for Eman who decides to flee away from his village to go to another one. But through the play, we notice that this new shift of location turns Eman into what he was fleeing, that is to say a carrier.

In fact, this situation is not a surprise to the informed audience in so far as the first flashback reveals a premonitory statement made by Eman's father:

OLD MAN: I am very sad. You only go to give to others what rightly belongs to us. You will use your strength among thieves. They are thieves because they take what is ours; they have no claim of blood to it. They will even lack the knowledge to use it wisely. Truth is my companion at this moment my son. I know everything I say will surely bring the sadness of truth. (*The Strong Breed*, 134)

The old man's words mean that Eman will certainly fulfil his duty among a community that is not his. The metaphor used by the old man also reveals that Eman cannot escape his destiny as a carrier. In one way or another, his final end is to be a carrier. Soyinka focuses on this aspect of the destiny of the individual who is doomed to meet it. In order to epitomize that inevitability of destiny, he firstly contrasts Eman's "two lives" in his home village and in his new village. With a new location and another time, Eman turns to be a carrier again.

Secondly, Soyinka shows through Ifada and Eman that no one can change the destiny of the individual. This is justified in the sense that Ifada, who was first chosen as a carrier, is finally freed when Eman took his defence, considering him as a helpless boy who is not willing: "Yes. But why did you pick on a helpless boy. Obviously he is not willing." (*The Strong Breed*, 128). Clearly, Eman has forgotten that the traditional practices and laws in his home village are different from those in his new village. In other terms, the shift of location has entailed a change as far as those rules and practices are concerned.

But beyond this superficial aspect, we can see that Ifada is not actually destined to be a carrier, even if he is a stranger in the village. Moreover, Soyinka stresses to an extent the absurdity of those traditional rules which have also a part of subjectivity. That subjectivity can be noticed through the fact that the carrier symbolizes the scapegoat which should be blamed for the sins of the village. He is the one who should purify the village by accepting to shoulder the responsibility for those sins. The fact that an individual only decides to take the responsibility of a whole community justifies the acceptance of such people who can be chosen as a carrier (a descendant of the strong breed in Eman's home village, and a stranger in Sunma's village).

Of course, if strangers are accepted in the village, it is because in this case the villagers would not have any difficulty finding the appropriate carrier. As Oroge explains it to Eman, no sensible person would accept to be sacrificed as a carrier. Consequently, the choice is fixed on Ifada who is the idiot of the village. For Jaguna, "Ifada is a godsend" (*The Strong Breed*, 128), meaning that the latter has no choice; he does not have to be willing. Therefore, giving shelter to strangers, particularly to idiots like Ifada, is the easiest way for the village to have a carrier:

JAGUNA: What is the man talking about? Ifada is a godsend. Does he have to be willing?

EMAN: In my home village, we believe that a man should be willing.

OROGE: Mister Eman, I don't think you quite understand. This is not a simple matter at all. I don't know what you do, but here, it is not cheap task for anybody. No one in his senses would do such a job. Why do you think we give refuge to idiots like him?

We don't know where he came from. One morning, he is simply there, just like that.  
From nowhere at all. You see, there is a purpose in that.  
(*The Strong Breed*, 128)

All this argument over the choice of Ifada as a carrier has a particular purpose in the play, which is to reorganise the events so as to have again the conformity between Ifada and his destiny. Ifada is not destined to be a carrier, and as such, he does not have to be sacrificed. Now the only alternative found by the villagers is Eman who is the only other stranger in the village:

JAGUNA: Take him out. [*The men carry out Ifada*] You see, it is so easy to talk. You say there are no men in this village because they cannot provide a willing carrier. And yet I heard Oroge tell you we only use strangers. There is only one other stranger in the village, but I have not heard him offer himself [*spits*.] It is easy to talk is it not? (*The Strong Breed*, 129-130).

Eman is ridiculed by Jaguna who considers him as nothing but a coward. At this level, Soyinka illustrates the absurdity of the ritual sacrifice and of certain traditional rules. Soyinka becomes critical towards his own community by pointing out the senselessness of human sacrifice which, apparently, is accepted only by senseless people.

In trying to save Ifada, Eman just turns back the lights onto himself. He takes back inadvertently the status of a carrier. It is only through the stage directions that the audience is first introduced to Eman as a carrier:

... About half-way down the passage, Eman is crouching against the wall, tense with apprehension. As the noise dies off, he seems to relax, but the alert hunted look is still in his eyes which are ringed in a reddish colour. The rest of his body has been whitened with a floury substance. He is naked down to the waist, wears a baggy pair of trousers, calf-length, and around both feet are bangles.] (*The Strong Breed*, 131)

Then it is the woman who discovers Eman hiding from his pursuers:

WOMAN: Oh, my head. What have I done! Forgive me neighbour... Eh, it's the carrier!

[*Very rapidly she clears her throat and spits on him, flings the pail at him and runs off, shouting.*]

He's here. The carrier is hiding in the passage. Quickly, I have found the carrier!

[*The cry is taken up and Eman flees down the passage. Shortly afterwards his pursuers come pouring down the passage in full cry. After the last of them come Jaguna and Oroge.*]

(*The Strong Breed*, 131)

This is reminiscent of what Eman's father told him about the inevitability of his destiny. Eman has become a carrier, but in the wrong village and among the wrong community; among those his father called "thieves". On the one hand, the ritual of the carrier is tarnished because Eman first refuses to be a carrier, and then accepts so as to avoid the sacrifice of an innocent and unwilling boy. Thus, the significance of the ritual is partially removed by the attitude of both Eman and the villagers.

On the other hand, it shows that the concept of time, though it plays an important role in the choice of the carrier, may sometimes be of no significance in the identification of the stranger. Here, the space has more impact and contributes more to the designation of the carrier. In spite of the time Eman has spent in the village, the reality is that he is still a stranger and may be chosen as a carrier. This is understood by Sunma who tries her best to convince Eman to leave the village with her for the night. Sunma knows that the villagers still look upon Eman as a stranger:

SUNMA: By yourself you can do nothing here. Have you not noticed how tightly we shut out strangers? Even if you lived here for a lifetime, you would remain a stranger.

(*The Strong Breed*, 123)

Sunma considers that Eman should not interfere in the sacrificial rites of a village where he is a stranger. Moreover, for her, the sacrifice is just a murder that should be banned. Sunma's attitude is a new illustration of the importance of the diptych space/time. She is aware of the influence of the shift of location in connection with the temporal shift. These two elements constitute the fundamental axis round which Sunma centres her speech in her attempt to convince Eman to flee:

SUNMA: Tonight. Only tonight. We will come back tomorrow, as early as you like. But let us go away for this one night. Don't let another year break on me in this place... you don't know how important it is to me, but I will tell you, I will tell you on the way... but we must not be here today, Eman, do this one thing for me.

EMAN [*sadly*]: I cannot. (*The Strong Breed*, 122)

The key terms in Sunma's speech are all suggestive of the interconnections between space and time; which clearly appears through the combination "here-today". These terms preceded by the adverb "not" and the auxiliary "must" imply that Eman's ending as a carrier or not depends on his location at a specific time. It means that Eman becomes a carrier if he stays in the village, whereas leaving it just for the night will utterly prevent him from being sacrificed.

Eman's destiny being stronger than any other power, he stubbornly decides to stay. He does not want to leave and creates the necessary conditions for the unavoidable fulfilment of his destiny. This justifies the interconnections between the individual and the universe in general, and the cosmological influence upon him. In other terms, the individual is, in a way or another, tied to a cosmic reality that manifests itself through deeds and beliefs. Soyinka writes:

"Man can shelve and even overwhelm metaphysical uncertainties by epic feats, and prolong such a state of social euphoria by their constant recital, but this exercise in itself proves a mere surrogate to the bewildering phenomenon of the cosmic location of his being". (*Myth, Literature and the African World*, 2)

Soyinka reinforces his arguments to prove that the link between the individual and the "supra-natural" world cannot be broken or, if it is broken, it may cause a chaos in the world of the living and in that of the dead ancestors. He states: "In Asian and European antiquity, therefore, man did, like the African, exist within a cosmic totality, did possess a consciousness in which his own earth being, his gravity-bound apprehension of self, was inseparable from the entire cosmic phenomenon. It always be recalled that myths arise from man's attempt to externalise and communicate his inner intuitions". (*Myth, Literature and the African World*, 3)

This is reminiscent of the belief in the chain of being in England during the Elizabethan period. People believed that there was a link between the earth and Heaven, and that any break of the "chain of being" would result into a chaos. Any trouble on earth is a reflection of the disorder in Heaven. Similarly, Soyinka's description of the Yoruba cosmogony illustrates that link between the individual and the cosmic: "Thus the death of an individual is not seen as an isolated incident in the life of one man. Nor is individual fertility separable from the regenerative promise of earth and sea. The sickness of the individual is a sign of, or may portend the sickness of, the world around him. Something has occurred to disrupt the natural rhythms and the cosmic balances of the total community". (*Myth, Literature and the African World*, 51)

This is all the more understandable since the "fourth stage" constitutes an area where occur changes of essence, where there is a dialectical mutation of the physical and the metaphysical, and of the material and the spiritual.

The consequence of the spiritual structure is that the audiences are perpetually reminded the metaphysical link between the world of the living, that of the dead ancestors, and that of the unborn. The audiences do not only know the past and the present, but can also foresee the future. This is one of the most important characteristics of the Yoruba cosmogony; which is justified by Soyinka who writes "It is necessary to recall again that the past is not a mystery and that although the future (the unborn) is yet unknown, it is not a mystery to the Yoruba but co-existent in present consciousness." (*Myth, Literature and*

*the African World*, 149).

This situation is another illustration of the inevitability of man's destiny which he can meet at any time, whereas the justification can be found clearly in the past. This is valid for Eman whose wavering attitude is grounded on facts explained to the audience through the flashbacks. For example, Eman would gain the pride of his father and of his community if he accepted his duty as a carrier for his home village. His blood designated him to shoulder an honourable task, but he finally dies unwillingly, carrying the sins of another village. Nothing can be more absurd, as Soyinka seems to state. The justification is found in the first flashback, when Eman's father draws his attention on the fact that he may behave in a way which will not satisfy his family. In any case, because he belongs to the lineage of the strong breed, failing to fulfil his duty will be a betrayal for him and for the family.

Moreover, when analysing more carefully the old man's discourse, we can notice the premonition in it and the inevitability of destiny. He explains to Eman that he cannot avoid fulfilling his duty. No matter how hard he will try, he will never be able to flee his task. That is what is meant by the old man when he states that Eman cannot do less than the task he is designated for as a carrier and a descendant of "the strong breed". Their discussion illustrates it:

OLD MAN: Other men would rot and die doing this task year after year. It is strong medicine which only we can take. Our blood is strong like no other. Anything you do in life must be less than this, son.

EMAN: That is not true father.

OLD MAN: I tell you it is true. Your own blood will betray you son, because you cannot hold it back. If you make it do less than this, it will rush to your head and burst it open. I say what I know my son.

EMAN: There are others tasks in life father. This one if not for me. There are even greater things you know nothing of. (*The Strong Breed*, 134) [My emphasis]

It is thus clear that even if Eman tries to avoid his destiny, he will meet it sooner or later. Furthermore, Soyinka reinforces his view about that absurdity by letting the audience feel some kind of regret invading Oroge and Jaguna. This information is given first in the stage directions where we learn that the villagers are "subdued and guilty" (*The Strong Breed*, 145). They are guilty of being obliged to sacrifice almost unwillingly a human being for the mistakes he has not committed himself. Moreover, they have caused the unnatural death of Eman, even though his fated task as a carrier is natural to an extent. This leads Oroge and Jaguna to regret their acts, particularly when they consider the attitude of the villagers:

JAGUNA: I am sick to the heart of the cowardice I have seen tonight.

OROGE: That is the nature of men.

JAGUNA: Then it is a sorry world to live in. We did it for them. It was all for their own common good. What did it benefit me whether the man lived or died? But did you see them? One and all they looked up at the man and words died in their throats.

OROGE: It was no common sight.

JAGUNA: Women could not have behaved so shamefully. One by one they crept off like sick dogs. Not one could raise a curse.

OROGE: It was not only him they fled. Do you see?  
how unattended we are?

JAGUNA: There are those who will pay for this  
night's work!

OROGE: Ay, let us go home. (*The Strong Breed*, 146)

The atmosphere in which Soyinka puts Oroge and Jaguna on the one hand and the audience on the other hand, is meant to epitomise the inner feeling of both the actors and the audience of the play. It entails a sensation of guilt in front of an absurd ritual practiced "unlawfully".

In *The Strong Breed*, Soyinka's critical stance comes to a climax. There is no doubt that in this play Soyinka states his strong belief in the irrevocability of the destiny of the human being. He uses space and time as physical elements and "as a medium in the communicative sense" (*Myth, Literature and the African World*, 39) in order to epitomize the main aspects of destiny which, to an extent, is ultimately related to the individual. However, it does not prevent him from showing a gleam of hope. In effect, the regretful attitude of the villagers and the reactions of Oroge and Jaguna in the last scene of the play can be perceived as a means for Soyinka to state that they are becoming aware of the absurdity of the ritual of human sacrifice. Therefore, it can be expected that those people may one day decide to get rid of that practice. In the same way as Eman's view has changed over the years, the villagers may have a different stance as time goes by. In other terms, the diptych space/time may probably lead to the necessary changes and to the awakening of the people.

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## GEORGE BERNARD SHAW'S MAJOR PLAYS

*Dr. Prashant Sidnal, Pl No. 17, Shri Ramanagar, Post: Mutaga, Belgaum, Karnataka*

George Bernard Shaw was a great playwright, novelist and critic. Born in Dublin, where he worked for an estate agent after dropping from school, Shaw went with his mother, a singer, to London in 1876. There he began a programme of studies. An active interest in socialism was added to his love of music. He became a socialist in 1882 and soon joined the Fabian Society, on whose Executive Committee he served for years. With the generous aid of William Archer, whose interest in Ibsen he shared, Shaw obtained work as a journalist. He was an outstanding music critic on *The Star* (1888-90) and then drama critic for *The Saturday Review* (1895-8). His trenchant articles on the contemporary theatre are collected in *Our Theatre in the Nineties* (1932).

Shaw's first publications were novels, *Cashel Hymn's Profession* (1886), *An Unsocial Socialist* (1887), *The Adventures of the Black Girl in Her Search for God* (1932) and others. His social, political and ethical opinions are on display in the wonderfully lively *Prefaces* to his published plays as well as in such studiously and vivaciously controversial works as *Common Sense about the War* (1914), *How to Settle the Irish Question* (1917), *The Intelligent Woman's Guide to Socialism and Capitalism* (1928) and *Everybody's Political What's What* (1944). From Shaw's friendship with William Archer came the suggestion that they should collaborate on writing a play. They never did, but *The Quintessence of Ibsenism* (1891) is as much a manifesto for Shaw's future work as a playwright. *Widowers' Houses* (1892), a vigorous attack on slum landlordism, was produced by J. T. Grein for the Independent Theatre Club. Like *Mrs Warren's Profession* (1893) and *The Philanderer* (1893), it was considered too strong to pass the censor and confined to private performance. *Arms and the Man* (1894), which wittily subverts the conventional view of male gallantry, was the first of Shaw's plays to be presented publicly. It was followed by *Candida* (1897), *The Devil's Disciple* (1897), *The Man of Destiny* (1897), *You Never Can Tell* (1899) and *Captain Brassbound's Conversion* (1900).

Both Harley Granville-Barker and J. E. Vedrenne encouraged Shaw at the Royal Court Theatre. They presented the first performances of *John Bull's Other Island* (1904), a provocative thrust at the Irish question, *How He Lied to Her Husband* (1904), *Man and Superman* (1905), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). It was an unfamiliar experience for the theatre-going public to be drawn into intelligent debate. *Caesar and Cleopatra* (1907) maintained Shaw's growing reputation for mischief and iconoclasm, as did *Getting Married* (1908), *The Shewing Up of Blanco Posnet* (1909), *Misalliance* (1910), *Fanny's First Play* (1911), *Androcles and the Lion* (1913) and *Pygmalion* (1913).

Shaw contributed four of his most serious plays to the new theatre of the 1920s, *Heartbreak House* (1920), *Back to Methuselah* (1922), *Saint Joan* (1923) and *The Apple Cart* (1929). The best of his later plays are *Too True to Be Good* (1932), *The Millionairess* (1936) and *In Good King Charles's Golden Days* (1939). His voluminous correspondence is being edited by Dan H. Laurence, but the fascinating letters to Ellen Terry, Mrs Patrick Campbell and Molly Tompkins have been published in *Ellen Terry and Shaw: A Correspondence* (ed. C. St John, 1931), *Correspondence between Shaw and Mrs Patrick Campbell* (ed. A. Dent, 1952) and *To a Young Actress: Letters to Molly Tompkins* (ed. P. Tompkins, 1960), as have the *Letters to Granville Barker* (ed. C. B. Purdom, 1957).

Here follows a critical introduction to five of Shaw's major plays that are popular in India.

**Candida (1897):** Revd James Morrell is a vigorous Church of England. Clergyman of forty; sensible, benevolent, bold and sure-a Christian Socialist and unconsciously abit smug, Heis hero-

worshipped by his brisk secretary Proserpine and his curate Lexy, but his world is shattered when he takes pity on nervy young aristocratic poet March banks, who then announces he's in love with Morrell's charming wife Candida. To Morrell's dismay he finds himself undermined by March bank's higher vision and appreciation of Candida.

Meanwhile, Candida's father, the crude and avaricious Burgess, arrives to make up his three-year quarrel with Morrell, and starts fawning over lordly March banks, who in his quaveringly intense way is now scoring all the points in his arguments with Morrell for the love of Candida. She, however, with her wise and transcendental feminism, is able to ascertain the true strengths and weaknesses of both men, and she maternally chooses the weaker man - her husband. Her decision enables Marchbanks to at last become a man, and he willingly forgoes happiness in order to follow his nobler nature, and leaves without either Morrell or Candida knowing the secrets of his poet's heart.

**Man and Superman (1905):** Staid and respected Roebuck Ramsden is sixty-ish; Jack Tanner is in his thirties, a rich socialist egoist whose advanced ideas Ramsden considers anarchist. Both have been appointed joint guardians of Ann Whitfield, whose father recently died, and who is being romantically pursued by a sensitive and poetic family friend, Octavius Robinson. Ann, though, is set on Jack, who is ignorant of her designs until his down-to-earth cockney chauffeur Straker points out the obvious. Frightened by Ann's predatory powers, Jack and Straker flee to Spain where they are captured by brigands, led by the flamboyant Mendoza.

Act Three is the dream 'Don Juan in Hell', often performed as a separate piece or as a reading. It features Tanner's ancestor Don Juan, his old flame Dona Ana, the Devil and Dona Ana's father the Statue, killed in a duel by Don Juan. The four engage in brilliant metaphysical speculations on life and death, heaven and hell and meaning; it ends with Don Juan's explanation of man's self-consciousness as the crowning glory of the 'Life Force' - thus, he intends to leave hell with its continuous round of empty pleasures and go to serve in the austere but more satisfying realm of heaven. Upon awakening, Jack and Straker are rescued by the friends, and although he goes on resisting the scheming Ann almost until the end, Jack knows that her vitality the 'Life Force' will conquer him, and finally he submits.

**Pygmalion (1912):** Outside Covent Garden Opera House one rainy night, Professor Higgins impresses a group of bystanders with his skill at phonetics. He can place anyone by their accent with remarkable accuracy and his skills frighten the coarse-speaking Eliza Doolittle, a guttersnipe Cockney flower-girl. Next day Higgins and his friend Col Pickering are astounded when she appears offering money for elocution lessons in order to get a job in a flower shop. Pickering bets Higgins won't be able to pass her off as a lady and Higgins accepts the bet. Although Eliza is shrill and excitable she is a quick learner and passes the test - she is accepted as a lady at the Ambassador's Garden Party and attracts the attention of the Eynsford Hill family. Eliza's opportunistic dustman father Doolittle soon appears and attempts to blackmail Higgins, but to his chagrin ends up a rich member of the middle-classes after being recommended to an American Reform Society. Despite their continual bickering, Eliza and Higgins find they are reluctantly attached to each other, but she escapes his domination and goes off to marry Freddy Eynsford Hill.

**Saint Joan (1923):** The play is an imaginative reconstruction of the main events in the life of Saint Joan of Arc (d. 1431) who was burnt at the stake, in Shaw's opinion, for nothing more than 'unwomanly and insufferable presumption' in a brutal male world she confronted as an equal. A series of episodes follow Joan's career from her first arrival at the castle of her local squire claiming to have been sent by God to deliver France from the English, to her execution at Rouen. She dies abandoned by the King whose fortunes she rescued from defeat at the hands of the English, by the French Catholic church she thought she was defending, and even by Dunois, the royal bastard who knew her greatness better, perhaps, than anyone else. In an epilogue, the ghosts of her main betrayers repent of their treachery to her, and celebrate her inauguration as a saint.

**Arms and the Man (1896):** Set in Bulgaria, 1885, this mild satire highlights the illusions of war, romance and class. The fleeing Bluntschli, a Swiss mercenary officer fighting with the Serbs against the Bulgarians, takes refuge in Raina's bedroom. She is the daughter of Major Petkoff of the Bulgarian army. Against her high-minded principles, she is both intrigued and disgusted by Bluntschli's matter-of-factness in military matters, such as filling his cartridge case with chocolates instead of bullets. In complete contrast is her heroic fiance Sergius, whose hot-headed cavalry charge against machine-guns (supplied with the wrong ammunition) had routed the Serbs. Raina helps Bluntschli escape, but when her father and Sergius return shortly from the war, Bluntschli reappears in order to return her father's coat which Raina had lent him. Louka, an insubordinate servant girl, knows of Raina's association with Bluntschli and uses the information to ensnare Sergius, whose passion for her is far earthier than his 'higher love' for Raina. The couplings are completed when Raina realizes her true love is in fact the chocolate-cream soldier Bluntschli, who conveniently happens to inherit a string of Swiss hotels from his father.

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**EXILE, TRAUMA AND MEMORIES: STORIES OF SURVIVAL OF THE  
PALESTINIAN REFUGEES IN SUSAN ABULHAWA'S *MORNINGS IN JENIN***

*Dr. Payel Pal, Assistant Professor of English, Amity School of Liberal Arts,  
Amity University, Haryana, India*

**Abstract:**

*Since the latter half of the twentieth century, the Israel- Palestinian conflict has emerged as one of the most pathetic and complicated cases in the history of migration and displacement. The Jewish infiltration in the middle-east in 1948 as a consequence of the escalating anti-Semitic waves in the post-war Europe had in turn led to forced expulsion and exodus of the Palestinians from their native land. Piteously, even after decades, majority of the Palestinian-Arabs are segregated and surviving in straightened conditions in other countries. For the Palestinians, the issue of rehabilitation is as much problematic as their return to their land. This paper seeks to study how Susan Abulhawa's novel **Mornings in Jenin** (2006) unravel and brings to foreground the dichotomies of development for the Palestinian-Arabs. Beleaguered by the sudden eviction, the community is still entrapped in a complex web of transgenerational trauma. Abulhawa chronicles the turmoil of Abulheja family over four generations and shows how each one of them confronted the ramifications of the dispossession. While some have been detained, imprisoned and tortured by the Israeli forces and spent their lives in the refugee camps, others have vainly fled to the Western countries in search of peace. But in no way, life has been redemptive to them. Rootless and scattered, Abulhawa depicts that the Palestinians are being incessantly pushed toward more psychic disruption. In probing the terrible psycho-social repressions, the novel thus represents a compulsive portrayal of the Palestinian predicament marred by a cycle of trauma, memories, hopes and disillusionments. In light of such an intimate delineation, the paper will finally posit, that Abulhawa's novel not only offers a strong commentary on the uniqueness of the Palestinian refugee status that has stymied the possibilities of healthy development but more significantly also throws a scorching light on the political negligence of the global institutions in assuaging the deeper undercurrents of the crisis.*

**Keywords:** *Migration, development, refugee crisis, rootlessness.*

Since the later half of the twentieth century, the Israeli Palestinian conflict has emerged as one of the most pathetic and complicated cases in the history of migration and displacement. While it is true that most of the migrations in the current decades are being motivated by the opportunities of better lives in the metropolis, it is also an undeniable fact that the predicament of refugees and their diasporic experience across the world foreground a bitter picture. Indeed, it will be no exaggeration to say that the forced expulsion of the Palestinian Arabs following the massive Jewish infiltration in the middle-east in the post-Second World War period testify to the persistence of such a grim reality. The encroachment of the Jewish people and later the establishment of the state of Israel led to the tragic exodus of the Palestinians from their native landan event that marked the perennial exile of the latter from their homeland. Consequently, the Palestinian Arabs faced extreme problems of relocation and rehabilitation as much as they were continually tormented by a desire to return to their home. This paper seeks to study Susan Abulhawa's *Mornings in Jenin* as a crucial literary intervention in attempting to analyze the fragile status of the Palestinian Arabs since 1948. A Palestinian- American writer, Abulhawa portrays the vulnerabilities and complications enmeshing the community even today. *Mornings inJenin* unravels the dichotomies of

development for the Palestinian Arabs. Abulhawa chronicles the turmoil of a four-generation family and shows how the ramifications of dispossession are incessant. Shattered by the history of eviction, the community is still confronting the challenges of healthy development and social restoration. Entrapped in cycles of trauma and victimization, Abulhawa's novel offers a powerful commentary on the uniqueness of the Palestinian refugee crisis. No less, the author also pinpoints the political negligence of the global institutions in assuaging the deeper undercurrents of such crisis.

Beginning as early as the 1940s, the novel captures the atrocities perpetrated by the Jewish forces on the Palestinian masses, resulting in the uprooting and displacement of thousands of families from their land. Abulhawa's novel not only depicts the brutalities of the Israeli forces but more significantly lays bare how the horrendous repressions curbed the possibilities of hopeful future of the Palestinians. In portraying the harrowing experiences of the Palestinians, Abulhawa delineates how their psycho-social development was stymied. Though the novel centralizes the journey of Amal, a girl born in a refugee camp, yet it assumes much significance in highlighting the difficulties, trauma and challenges heaped upon the Palestinian community since the influx of the Jewish people. Against the backdrop of Palestinians enjoying a free life in the land, Abulhawa places her narrative vividly delineating how the Jewish people suddenly attacked and expelled them. Quite interestingly, unlike the other communal conflicts, the Jewish-Palestinian one got initiated with the occupation of land. Historically, the Arabs resided in the territory of Palestine until the Jewish people in the later-half of the twentieth century started their march to establish autonomy over it. Aftermath the anti-Semitic hue in the WWII era, the Jewish people fled from different corners of Europe moving to the middle-east and forcefully declared their birthright to the land of Palestine. The novel provides a description of the Jewish calling themselves as:

Freedom Fighters, Soldiers of God . . . set about getting rid of the non-Jewish population first the British, through lynching and bombings, then the Arabs, through massacres, terror, and expulsion. Their numbers were not large, but the fear they provoked made the year 1947 quake with menace, injecting it with warnings of coming history. (Abulhawa 25)

The combat between the "heavily armed, well organized, and well-trained" Jewish forces and the helpless Palestinian natives led to merciless usurpation of the latter. This was followed by the erroneous interference of the Western powers, who exhibited their arbitrariness in dividing the land without minimum regard to the sovereign rights of the Palestinian people. The territory of Palestine, which once had been the home to many thousands of Arabs, then got partitioned by the United Nations into Israel, West Bank and Gaza. The area covering Jerusalem and Bethlehem was declared an international zone. Then in 1948, the British evacuated Palestine and subsequently, the Zionist leaders proclaimed the independent existence of the state of Israel. Robin Cohen in his book *Global Diasporas* summarizes this event as:

Israeli politicians and Zionists alike assume that the creation of the state of Israel in 1948 was the logical development of the Jewish aspirations since the original dispersals. Zionists imagined a Golden Age when King Solomon and David ruled and the Jews were united and free from fear. The establishment of Israel was seen as a means of recovering a lost Eden, resolving the causes of anti-Semitism and re-territorializing Jewish identity making of Jews a nation like other nations. . .

[And] perhaps the most controversial and difficult issue for Zionists to accept is that while founding of the Israeli state provided a measure of justice to Jews, it occasioned serious injustices for Palestinians. (104-05)

Abulhawa's novel throws a scorching light on the duplicitous role played by the Western organizations and countries. For the rest of the world, the plight of the Palestinian-Arabs remained only as matter of negotiation and re-negotiation. The historic tragedy of the Palestinian-Arabs finds its most pathetic reflection in the words of Yehya, Amal's grandfather:

Yehya tallied forty generations of living, now stolen. Forty generations of childbirth and funerals, weddings and dance, prayer and scraped knees. Forty generations of sin and charity, of cooking, toiling, and idling, of friendships and animosities and pacts, of rain and lovemaking. Forty generations with their imprinted memories, secrets, and scandals. All carried away by the notion of entitlement of another people, who would settle in the vacancy and proclaim it all that was left in the way of architecture, orchards, wells, flowers, and charms the heritage of Jewish foreigners arriving from Europe, Russia, the United States, and other corners of the globe. . .

In the sorrow of a history buried alive, the year 1948 in Palestine fell from the calendar into exile, ceasing to reckon the marching count of days, months, and years, instead becoming an infinite mist of one moment in history. The twelve months of that year rearranged themselves and swirled aimlessly in the heart of Palestine. (Abulhawa 35)

The other heinous consequence of the Jewish occupation was the rampant measures of de-Arabization. The community was gradually stripped of its identity. On one hand, the Palestinians could not go back to their land, and on the other, more disastrously, those who were detained had to suffer inhuman torture at the hand of the Israeli forces. Sometimes, the Palestinian-Arabs were being physically brutalized and at other times, were dumped as bare anomalies. In the novel, Yousef, Amal's elder brother suffers endless harassments. Abulhawa depicts that "Yousef had endured torture and random beatings that had marked nearly every part of his body, he had been forced to strip before women and his students [and] made to kiss the feet of a soldier who had threatened to beat a small boy if Yousef did not kneel" (Abulhawa 108). Ironically, such physical victimization of the Palestinian natives disrupted their family lives. The author shows how "[m]ost men [who] had endured such treatment . . . [and] had returned from the humiliation with violent tempers aimed [miserably] at their wives or sisters or children" (Abulhawa 108). Poignantly, these people unable to overcome the trauma of victimization became enmeshed in the cycle of memories, disillusionments and hopes. One such piteous example is Dalia, Amal's mother. Witness to the viciousness of the Jewish invaders, Dalia neurotically shrinks into her self-constructed world of fear and nostalgia. Refraining from the joys of a normal livelihood, Dalia's coldness and rigidity prove detrimental to her motherhood. After her newborn son is snatched by a Jewish soldier, Dalia almost surrenders to a comatose life, suffering a psychic fragmentation. Dalia's aversion and lifelessness dismantled her relationship with Amal and Yousef. Remembering the terrible dysfunction that Dalia embodied, Amal, after her death mulls:

My eyes vented quiet tears. I cried, not for this woman's death, but for my mother, who had departed that body years before. I cried with a bittersweet relief that she was finally and completely rid of the whorehouse world that had deflowered her spirit. I cried for the blunt impact of guilt that I could not, had not saved her somehow. I cried because, hard I tried, I could not find in the small pale body the woman whose womb had given me life. (Abulhawa 127)

In other words, Abulhawa depicts how the Palestinian Arabs were left either as prey to the Jewish army or at the mercy of the whimsicalities of the foreign powers. Unsheltered and scattered, the question of socio-economic development of the Palestinians turned to be a crucial one. With the dismantling of Palestine's territoriality, the hope of returning to their original homeland became as much profound as ambiguous. Spending their lives in camps in the neighboring countries, the Palestinian Arabs forever remained incarcerated in a web of complex citizenry. While on one hand, the hopes of resettlement were gradually deteriorating, then on the other the desire to return intensified more and more, almost becoming immutable. Abulhawa's novel brings to light the uniqueness of the Palestinian crisis testifying to the problems that utterly beleaguered the backbone of the community.

Elucidating the insidiousness of the Israel-Palestinian conflict, *Mornings in Jenin* depicts how the Palestinian people's demand for their rights and citizenship were thrown in disarray. In this context, one is

easily reminded of Susan M. Akram who makes an in-depth study of the 1951 Refugee Convention and the 1967 Refugee Protocol, and analyzes how those were trying to probe the rights and issues of refugees across the world. She claims:

The Refugee Convention brought about a number of significant changes in the substantive definition of “refugee” and in the manner in which the international community dealt with refugee flows. One of the most significant of these was the adoption of an individualized definition of “refugee,” as opposed to the group or category approach that had been used until then. A second major change involved a shift in emphasis from returning refugees to their places of origin to the principle of *non-refoulement* (nonreturn) against a refugee's wishes, as well as a new emphasis on resettlement in third states. Finally, instead of addressing refugee problems in an ad hoc fashion involving only the states directly affected, the new approach viewed these problems as being the responsibility of the entire world community. (36)

Read against the backdrop of such an observation in which alleviation of the refugee problems was perceived as a collective responsibility, the plight of the Palestinians seemed to be a massive contradiction. Reduced to a liminal status, the Palestinian-Arabs faced tremendous abjection. The global institutions could neither appropriately address the problems of the refugees nor decimate the overwhelming tension. As Abbas Shiblak puts it forward:

Three durable solutions to refugee situations are widely recognized worldwide: repatriation to the country of origin, rehabilitation in the country of first asylum, and resettlement in a third country having the capacity and willingness to absorb the refugees. In the case of the Palestinians, the largest single refugee group, none of these options is available. Given Israel's refusal to comply with UN Resolution 194 of 1948, which established the principle of repatriation and/or compensation, and the Arab states' unwillingness to accept the permanence of the status quo involving hundreds of thousands of refugees on their soil, the Palestinian refugees have been left in limbo for some fifty years. (36)

To add to this, the deteriorating political climate could not be assuaged by special agencies such as UNCCP and UNRWA. United Nations Conciliation Commission on Palestine (UNCCP) set up in 1948, seeks the protection of the refugees and pacifies the escalating discontent. Similarly, in 1949, United Nations Relief and Works Agency for Palestine Refugees (UNRWA) started relief work for the displaced and strove to resolve the crisis of the refugees through specific programmes. Sadly, given the uniqueness of the Palestinian situation, most of the issues remained unresolved and undecided. If, the forcible expulsion had haunted the community, then the desire to return evoked the right to nationality and self-determination. S.M. Akram rightly encapsulates the internal conflict that torn the community within itself:

The right of return, most commonly articulated in the language of the Universal Declaration of Human Rights, 25 also is included in many draft declarations, constitutions, laws, and jurisprudence of states. Aside from the significant support existing in international conventions for the right of return, the right not to be expelled, the right to a nationality, and the right not to be denationalized on an arbitrary or discriminatory basis, a large body of declaratory law has developed through UN Resolutions affirming the right of return specifically in the Palestinian context, Resolution 194 (III) being the most important one. (41)

Caught in such complications, the healthy growth of the Palestinian refugees was pathetically truncated. While some found temporary solace in the camaraderie in the camps, others somehow struggled to escape to the Western countries in search of peace, though in vain. Majority men took recourse to violence, as the only means to retaliate the Israeli forces and enunciate their national rights. The Palestinian-Arabs were to

be beneficiaries of a special regime to ensure their protection, when the main prongs of that regime failed, they were left without even the minimal protections that afforded all other refugees under the “international burden-sharing system” (42). Abulhawa's novel points the deplorable conditions of the Palestinians showing how their lives got marred by an immitigable cycle of trauma, memories and imaginations.

In the novel, Abulhawa depicts how each of the characters are deeply entrenched in their past. Even if time progresses and the refugee girls like Amal make their way to the United States, the cultural psyche of the Palestinians always remain rife with nostalgia and love of the homeland. To put in other words, Abulhawa evinces how the Palestinians are being incessantly pushed toward psychic conflicts and life has never been redemptive to them. Yehya, Amal's grandfather, “makes his way back to Ein Hod, undetected by the soldiers” (Abulhawa 43) crying out “[t]hat terrain is in my blood'. . . 'I know every tree and every bird. The soldiers do not” (Abulhawa 44). Undoubtedly, the grandeur with which Yehya “roamed his fields, greeting his carob and fig trees” epitomizes the “excitement of a man reuniting with his family” (Abulhawa 44). Significantly, Yehya's love for the land becomes a transgenerational cultural memory. As in the narrative, “almost thirty years later, and with the same curled moustache as his grandfather, Yousef would recall the yellow clay across Yehya's teeth on the day he came from his sixteen days in the paradise of realized nostalgia. . . Despite [Yehya's] vagabond appearance, he came invested with euphoria and the people lifted him to heights of esteem befitting the only man among them who had outwitted a ruthless military and had done what five great nations could not effectuate” (Abulhawa 44). Yehya's pride, heroism and indomitable spirit later inspired the nationalist zeal of the Palestinian Arabs who by then were growing “weary of the promises of the United Nations and lethargic with the humiliation of 1948” (Abulhawa 44). Not surprisingly, Yousef would feel glorified recapitulating about his ancestor and “in the happiest days of his life, some thirty years after Yehya made his daring journey, Yousef would tell his sister Amal about their grandfather, whom she had never known” (Abulhawa 44). If, Israeli brutalities have thus ignited the heroic temper of Yehya and later Yousef, then for majority Palestinians survival was excruciatingly painful. Amal's reminiscence brings one case to point.

Abu Sameeh . . . a refugee who had started life over after 1948. [The] Israeli campaign had taken the lives of his father and four brothers. He had married in the refugee camp, raised children, and supported his two widowed sisters. Like the rest of us, he looked forward to the return, when we would all go home. But in the end, the original injustice came to him again and took his entire family once more. There could be no starting over a third time. Nothing more of life was left to live. (Abulhawa 70).

Alarmingly thus, thousands of uprooted families were jeopardized forever with the consequence that could hardly regain the hope of living a normal life.

The love of homeland and an acute sense of betrayal have an unflinching impact on Amal. Not witness to the tragic history, for a second-generation Palestinian such as Amal, homeland is only a psychological construct that torments as well as mesmerizes her. Amal says: “I conjured all the places of the home that had been built up in my young mind, one tree, one rosebush, one story at a time. I thought of the water and sandy beaches of the Mediterranean “The Bride of Palestine,” Baba called it which I had visited only in my dreams” (Abulhawa 64). Listening to the stories of the Palestinian exodus and experiencing its trauma via her parents, Amal's only way of returning to her homeland is through imagination. At times, Amal recollects the spirit of camaraderie that rejuvenated the Palestinian refugees in moments of hardest turmoil. Amal reminiscences the warmth that she shared with her father, her childhood confidante Huda and her brother Yousef. Sadly, with flickering hopes of restoration, Amal gradually realizes that unification or permanent re-settlement is a far cry. Cursed with exile, physical and psychological, the refugees vainly searched for peace and progress. While Amal, an academically promising student makes her way to America, others stumble in various camps. With the passage of time,

Amal succeeds to carve an independent living there and subsequently also makes endeavors to relocate her husband and her brother. But to her bad luck, her brother sacrifices his life fighting for the emancipation of the Palestinians and her husband is annihilated in a bomb-blast. As the narrative progresses, we find Amal suffering from the pangs of estrangement. Abulhawa delineates how Amal, despite settling in United States, fails to have a life of mental peace and relief. Neither can she amalgamate with the foreign culture, nor happily reintegrate with her family, then scattered in different camps. As an immigrant, Amal's identity and hopes of constructing a laudable future are paralyzed, and she condemned to an "in-between" status. While she attains economic stability, but the ambiguous relationship with her country and its immutable associations tormented and agitated her throughout. In positing Amal's psychic anxieties, Abulhawa depicts how the Palestinian history of deprivation and its ongoing strife, stifled the possibilities of healthy psycho-social growth. Amal, forever remained incarcerated in a disturbing world of re-imaginings and re-constructions, with the dream of returning to homeland being continually deferred. Writers such as Salman Rushdie and V.S. Naipaul have stated about their diasporic experiences of homelessness and exile as eventually affecting their identities. Rushdie, for example, in *Imaginary Homelands* observes:

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge which gives rise to profound uncertainties that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but the invisible ones, imaginary homelands, Indias of the mind. (10)

Pertinently, unlike Rushdie's, Amal's crisis in Abulhawa's novel represents a case of collective trauma. She is passionately attached to the land as well as also bears wariness for it. The conflict is piteously articulated in her own words:

I have always found it difficult not to be moved by Jerusalem, even when I hated it and God knows I have hated it for the sheer human cost of it. But the sight of it, from afar or inside the labyrinth of its walls, softens me. Every inch of it holds the confidence of ancient civilizations, their deaths and their birthmarks pressed deep into the city's viscera and onto the rubble of its edges. The deified and the condemned have set their footprints in its sand. It has been conquered, razed, and rebuilt so many times that its stones seem to possess life, bestowed by the adult trail of prayer and blood. Yet somehow, it exhales humility. It sparks an inherent sense of familiarity in me that doubtless, irrefutable Palestinian certainty that I belong to this land. It possesses me, no matter who conquers it, because its soil is the keeper of my roots, of the bones of my ancestors. Because it knows the private lust that flamed the beds of all my forefathers. Because I am the natural seed of its passionate, tempestuous past. I am a daughter of the land, and Jerusalem reassures me of this inalienable title, far more than the yellowed property deeds, the Ottoman land registers, the iron keys to our stolen homes, or UN resolutions and decrees of superpowers could ever do. (Abulhawa 140)

Amal's tragedy brings to spotlight the profound feeling of betrayal that ruined the Palestinian community. Violence, mayhem and dispossession upstaged the dignity of the Palestinians who forever "[became] confused in the rank eternity of waiting, pining at abstract international resolutions, resistance, and struggle" (Abulhawa 48). Predictably, the race remained either imprisoned within a web of conflictual imaginings or poignantly inclined to aggression as the only mean to retaliate the racial coercion. Incessant betrayal and dehumanization at the hands of the Jewish people led majority of the Palestinians to take up arms. In the novel, Amal's elder brother Yousef becomes the leader of the Palestinian liberation organization (PLO) and fights till death for the country's cause. Incidentally, though PLO strove for

restoring the causes of the Arab race, it was charged for fueling terror and vengeance. Through such political complications, Abulhawa drives home how the issue of development became problematized. Beleaguered by the Israeli forces and negligence of the global organizations, the Palestinian-Arabs over the time struggled to preserve their nationalist pride and recuperate Arab sovereignty.

Narrating the turbulences in the lives of Yousef, Fatima, Huda and Amal, the author shows how each of them chartered their own course in braving the challenges of displacement. While the world paid minimal attention to the demands and grievances of the Palestinian community, these people miserably survived amidst the dread of victimization, merely conjuring dreams of reintegration in land of their own. Importantly, Abulhawa raises the question of the development of this community through ironically depicting the undercurrents of humanity that each of these refugees do inculcate. Despite being torn and tattered, these refugees for generations went on rejuvenating each other's lives through memories and stories of Palestine. If the years of cruelty have eradicated the possibilities of healthy future, then deep nostalgia for ancestors and land have reinforced the solidarity among the rootless.

On its publication, Bernard-Henri Levy, a well-known French star had thrashed Abulhawa's novel as biased stating that 'is there no end to the demonization of Israel?' ("The Antisemitism to Come?"). Abulhawa, in her response draws upon the mass usurpation that has been a reality since the consolidation of Israel. She retorts:

Israel has been wiping Palestine off the map, expelling us and stealing everything we have. All that remains to us is less than 11 percent of our historic homeland, now in the form of isolated Bantustans, surrounded by menacing walls, snipers, checkpoints, settler-only roads and the ever-expanding Jewish-only settlements built on confiscated Palestinian property. We have no control over our own natural resources. The amount of water one receives is based on one's religion, such that Palestinians must share bathing water, while their Jewish neighbors water their lawns and enjoy private swimming pools. According to Defense for Children International, in Jerusalem alone, Israel has imprisoned 1,200 Palestinian children this year, who are routinely abused and forced to sign confessions in Hebrew, which they do not understand. Israel routinely targets Palestinian schools and has created a full generation of lost souls in Gaza, who are growing up knowing only fear, insecurity, and hunger. ("The Antisemitism to Come?")

Significantly, Abulhawa's sharpens her critique by dramatizing the hideousness of jingoist nationalism and asserting a humanist perspective. While the Arabs have been peripheralized and their citizenry undermined, the author does not only show how the Palestinian community is subjugated with the question of their development being pushed to the margin but more poignantly unveils that the insidiousness of this conflict poured beyond generations. In the novel, Ismael's tragedy is a case in the point. Ismael is Amal's youngest brother. As a child, he is snatched from Dalia, Amal's brother by Moshe, an Israeli soldier. Moshe wants to bring happiness to his wife Jolanta by gifting him a child. Jolanta, a Jewish woman is "ravaged by Nazis who had forced her to spend her late teens serving the physical appetites of the SS" (Abulhawa 36). Victim of the genocidal violence, Jolanta "lost every member of her family in death camps and had sailed alone to Palestine at the end of Second World War. She knew nothing of Palestine or Palestinians, following only the lure of Zionism and the lush promises of milk and honey. She wanted refuge" (Abulhawa 36). Jolanta's escape to Palestine represents the helplessness of many "orphaned, widowed [and] devastated Jews" (Abulhawa 36), and when Moshe, Jolanta's husband, snatches an infant from an Arab woman to gift to Jolanta who being a victim of the genocide could not "bear a child" (Abulhawa 36), the narrative undoubtedly upholds the picture of a crisis that has transgressed the lines of race and religion. This child grows up as David, unaware of his origin paradoxically nurturing hatred for the Palestinians. Later, David becomes instrumental in oppressing Yousef. In juxtaposing the stories of the two brothers, Abulhawa evinces the piteous fate of many

Palestinians who are usurped by the Israeli army and condemned to perpetual estrangement.

To conclude, *Mornings in Jenin* offers a powerful portrayal of the Israel-Palestinian problematic. On one hand, Abulhawa reproduces the step-motherly attitude of the global organizations towards the Arab nationalism and on the other, she highlights the liminality of the community unable to overcome the horrors of exodus. As a consequence, most of the Palestinians are losing their lives either as prisoners or are fighting to win back a land of their own. As immigrants in the neighboring countries, they are peripheralized and their issue of citizenry desperately sidelined. Entrapped in stories and memories, the unabashed love for the homeland is still predominant. Amal's irrevocable love for her land finally turns out to be fatal testifying to the hapless destinies of the Palestinian-Arabs. Interweaving autobiographical elements with humanist zeal, Abulhawa upholds the pangs of the Palestinian community. Thus, facing one of the biggest turmoil, the Palestinian predicament is precarious and undecided. Living the life of an exile, Abulhawa delineates that if the Nazi persecution of the Jews has been horrific, then what the Palestinian-Arabs faced was no less heinous. Bringing to spotlight a humane account of the continual political impediments, the author endeavors to capture the attention of the international readership to the traumatic existence of the Palestinians that has received little attention. In picturizing the cumbersome survival of a race undauntedly combatting with the psychic and social hazards, Abulhawa aims to drive home the point that vital growth is possible only through the envisaging of the Palestinian refugee problems as a crisis of the larger humanity.

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18

## REDEFINING FEMALE EXISTENCE: “THE NEW WOMAN” IN SELECT NOVELS OF MANJU KAPUR AND ANITA NAIR

*Ruchi Nigam, Lecturer in English, Junabhadra College, Jajpur, Odisha, India*

### **Abstract:**

*Manju Kapur and Anita Nair are two contemporary women writers in English whose novels have ample and vivid portrayals of the domestic scene. Most of their novels are set against the backdrop of the family. Taking family into consideration, they portray the women as strong characters who resist the patriarchal dominance and hegemony, redefining their existence. The writers also throw light on how the protagonists reconstruct their lives, and their 'selves'. They are not left in the lurch but there are signs of hope and rejuvenation by restoring their selves as well as familial bonds. The writers give a glimpse of the post-independent India where the social notions about women have changed considerably. The novelists under study have tried to register these significant changes by creating illustrative situations and characters in different context. The novels under consideration are (Difficult Daughters and A Married Woman by Manju Kapur and The Better Man and Lessons in Forgetting by Anita Nair)*

**Key words:** *Resistance, new women, redefining existence, freedom, dominance, subjugation.*

Manju Kapur and Anita Nair are two contemporary women writers in English whose novels have ample and vivid portrayals of the domestic scene. Most of their novels are set against the backdrop of the family. Taking family into consideration, they portray women as strong characters who resist the patriarchal dominance and hegemony, redefining their existence. Besides family, the two writers also take into consideration the relationships that define the family set-up, the psychodynamics of women- and also other characters. The writers have thrown light on how the protagonists reconstruct their lives, and their 'selves'. They are not left in the lurch but there are signs of hope and rejuvenation by restoring their selves as well as familial bonds. The writers give a glimpse of the post-independent India where the social notions about women have changed considerably. The novelists under study have tried to register these significant changes by creating illustrative situations and characters in different context.

Anita Nair is a novelist, though in the past she has been a journalist. Anita Nair deals with the concept of patriarchy and signifies inequality in relationships. Her novel raises questions about the role of woman in contemporary postcolonial India.

Manju Kapur is a well-known name in modern Indian literature. A modern writer with modern views and notions, she knows that today's women are far more intellectual and mature than their predecessors. Her protagonists are today's women who are not ready to submit to the age-old traditions and customs of patriarchal society. Her protagonists are well-educated and have independent thoughts. It helps them to take a bold stand against the society which is ready to tie them down with patriarchal rules and regulations. They understand the value of education as it is the only way to self reliance. All her novels speak volumes with their language, style and narrative techniques. Her canvas is always larger than life capturing the minute details of everything she sees in life through the prism of the family.

The emergence of a new generation of Indian Women in the nineteen eighties and nineties who tend to interrogate the traditional images of women in terms of feminist and female identities and patriarchal values, led to a radical change in attitude towards education, social roles, professional freedom, marriage and sex. The novels of Anita Nair and Manju Kapur follow a definite trajectory of the women's world in

which there is the assertion of freedom of 'New Woman' at the professional, educational and sexual levels. They define their existence through their resistance against traditional mindset that subverts distinct feminine and female identity within family. Manju Kapur, in her novels, not only portrays the vulnerable condition of women in Indian society but also the swift transition of women from being the dominated to the dominant in all spheres of life. Her characters emerge as 'real women' of the contemporary world.

In *Difficult Daughters*, Manju Kapur portrays women, belonging to the new generation, who are motivated by the freedom struggle. For them there is immense satisfaction in leading their own life and being independent. Virmati is the eldest of the long chain of children born to an ever pregnant mother. Her life is smeared under the pressure of family responsibilities and her childhood lost in being a young mother to her siblings. Yet her desire to study further never diminishes. She belongs to a typical traditional family, which follows the tradition of marrying off their daughters after receiving the basic qualification of house-keeping. However, Virmati goes against the tradition of her family. She makes up her mind that, "She too had to go to Lahore, even if she had to fight her mother who was so sure that her education was practically over" (17).

No one supports Virmati. There is an endless argument between 'educations versus marriage'. When Virmati repudiates marriage and insists on her further education, she is trying to articulate her own belief in women's possible emancipation. "Virmati, is a new woman of colonial India and stands as a metaphor to explore the possibilities for modern women in education and economic independence who experiences humiliation and disillusionment in their colonial matrix" (Srivastava 19).

Much against the wishes of her mother, Virmati ventures to Lahore in order to pursue a B.T. course where she encounters Swarnlata who is an extended shadow of Virmati. Shakuntala's visit provides her inspiration and plants the "seeds of aspiration" in Virmati (17). She takes Virmati to a meeting of the women's Student Conference, and the lectures of various luminary women expose her lacuna, as Virmati finds them "talking in language she had still to learn" (144). At such a time, Virmati contemplates: "Am I free, thought Virmati. I came here to be free, but I am not like these women. They are using their minds, organizing, participating in conferences, politically active, while my time is spent in love" (142).

Virmati now realizes that a woman's life is not confined to love, marriage, education, and domestic-limbo, instead she has to play a vital role in the outer world and in the empowerment of her nation. Consequently, she decides to be active in India's freedom struggle like her peer group. She opts for higher studies for she realizes that it can be "her passport to independence, not just her passport to sleeping with the Professor" (152). Studies ensure economic independence for Virmati. She joins as a Principal in Pratibha Kanya Vidyalaya at a hill station in Nahan. Kasturi feels worried about her but Diwan Sahib pacifies her and says: "She will be like my own daughter, and Nahan like her home. The *maharani* is interested in fostering education for girls and the Principal of her school will have a lot of status. People will treat her like Sita" (166).

Educationally and professionally equipped Virmati wants to be socially independent as well. Her streaks of rebellion come very early. She gets tangled in a love affair with the Professor even though she knows that the Professor is a married man. Her views on sex and marriage are liberal. After marriage with the Professor, she gives birth to Ida but

Virmati never corresponds to the age-old family tradition but paradoxically she persuades Ida to make herself fit into the channel of the family. In her futile attempt, she tries to keep her under control. Ida emerges as an uncontrollable person who is left alone having no issue, engulfed in melancholy, depression and despair (75).

Virmati is a prototype of postcolonial Indian woman, as she succeeds to shake off the fetters of her mothers' influence over her. Thus, in Virmati we see the incipient 'New Woman' who is conscious, introspective, educated and who wants to carve out a life for her. Virmati's desire for asserting self-identity is, a value charged, almost a charismatic term with its secured achievement regarded as equivalent to

personal salvation.

Manju Kapur's *A Married Woman* figures the heroine who carries the fight of Virmati to new battle grounds. It is the story of an artist whose canvas challenges the constraints of middle class existence. Astha is brought up in a usual middle class family where the mother has the usual notions of an old lady; the belief of a traditional lady: getting the daughter married. The mother believes that: "When you are married, our responsibilities will be over. Do you know the *shastras* say if parents die without getting their daughter married, they will be condemned to perpetual rebirth" (1). It was not only Astha's mother who was worried about her daughter's marriage but also her father who thinks that if his daughter will "sit for the IAS" (3) she will 'find a good husband there" (3). Thus, education for a daughter here is "seen as an alternate option for marriage and sometimes a trap to hunt down a good husband and become a perfect wife and daughter-in-law representing "Indian Womanhood" (Phaniraja, Janardhanreddy 16).

But, although her parents try to confine her to the tradition, Astha has her own tradition. She is a girl of modern Delhi with liberal thoughts. Thus, she refuses to meet a man whom her mother has invited to visit their home. Moreover, she has a physical relationship with Rohan whom she meets in the final year of her college. And as Simone De Beauvoir says: "Marriage is the destiny traditionally offered to women by society" (1). Astha also meets her destiny in Hemant to whom she gets married and soon their marriage falls into pattern. They are blessed with two children. As time passes, Astha starts feeling lonely and marginalised and disturbed. She is left "with enough free time to be restless in" (46). She, therefore, joins a school, which gradually changes her life. Shalini R. Sinha states: "But this new career of hers, though vetted and approved by her family, is never allowed to come before her other more important roles that of a wife and a mother" (196). Her personality begins to explore. The school in which she was working organizes a workshop, in which Astha meets Aijaz and thus, begins her journey of breaking all boundaries one by one. Astha gets absorbed in her job. Her job gives her recognition and appreciation. "Between her marriage and the birth of her children, she too had changed from being a woman who only wanted love, to a woman who valued independence. Besides, there was the pleasure of interacting with minds instead of needs" (71-72). At school, she grows to be her principal's right-hand, woman, appreciated and valued for one-tenth of the work she did at home, and paid for it too. Her salary meant she did not have to ask Hemant for every little rupee she spent. And, thus, the once looked down-upon job becomes dear. However, Astha's education gives her the wings to question such a system, to be treated as equal to her husband.

Astha's involvement with Aijaz offers her opportunity of independence. After the death of Aijaz, Astha emerges as a social activist and starts taking part in rallies and staging related to his death in spite of much resistance from her husband and in-laws. She gradually, moves out of the physical and emotional constraints set by her and the society and the family. The constant opposition and disinterest in her affair shown by her family members makes her irritable. She is sick of her frequent sacrifices for family and her status of an unpaid servant. Astha slowly moves away from Hemant, both physically and emotionally only to find gratification in another woman Pipeelika someone she met in the rallies. She enters a lesbian relationship with Pipeelika whose name is pared down to Pipee, Pip and then, finally P as the intimacy grows.

In Astha's extra-marital sexual relationship a new dimension of rebel feminism is visible. She challenges the constraints of the middle-class existence and the established notions of heterosexual relationships with Pipee. In this connection Ashok Kumar says: "Manju Kapur has exposed a woman's passion with love and lesbianism, an incompatible marriage and ensuing annoyance with passion to revolutionise the Indian male sensitivity, she describes the traumas of her protagonist from which they suffer and perish in for their triumph" (165). Kapur shows Astha growing and evolving at various stages through various relationships. In words of Kavita:

She is progressive and conscious of her rights, but she quickly compromises to the fact that a woman's real position lies within the family unit which she must sustain and protect and

not ignore or neglect due to the false notion of being "liberated". In this sense Astha is not only the face of the new woman of our time but also the real woman of our time (187).

Anita Nair's novels follow a definite trajectory of feminine world. She portrays women characters who are independent both educationally and professionally and define their existence through their own choice.

Nair's debut novel *The Better Man* is set in a little fictitious village called Kaikurussi in the state of Kerala. There are a set of new women in her novels. The character of Valsala is a non-conventional character, one who murders her husband along with her paramour Sridharan. She is a woman who values sexual liberty as a necessity. She thinks: "I am just forty years old. I don't want to be pushed into old age before it is time. I want to live. I want passion. I want to know ecstasy, she told herself night after night" (131). Her desire for passion is so strong that she conspires her husband's murder along with Sridharan.

Valsala characterizes "a new woman". She is fearless, with no hesitation in declaring her wish for sexual liberty and she is clever enough not to abandon her husband's wealth either. She knows that she will get material wealth "the house, the land, the retirement benefits, the sizeable LIC. After twenty-three years of marriage she thinks, she deserves to have it all. She didn't want to give it up just like that. Now does she want to give up Sridharan.

Anjana is the female protagonist of the novel. She is beautiful, educated but abandoned by her husband after a failed marriage. But her failure in marriage could not shatter completely. She stabilizes herself by joining a school. Her new job fills her life with contentment. "Books became her comrades and the transistor radios her baby. By losing herself in other people's lives, she tried to escape the grimness of her own reality" (233).

During these hard times, she meets Mukundan who offers her support. Once she decides to marry Mukundan, she files a divorce suit against Ravindran to free herself from the virtual bondage that ties her to her husband. Anjana is a principled lady. The day she gets to know that Mukundan has betrayed his friend Bhasi, she gets and decides not to support him: "You are a coward. A smug and completely self-absorbed person who puts himself before anyone else and then uses his own feebleness of character to excuse it. What a great trick that is! To admit your frailty so no one will condemn you later on" (323). She has the guts to rebuke a man for the fault and by this, she emerges as a strong woman. Anjana remains unperplexed by the ignominy of divorce. It is she who initiates the process of severance rather than men. She proves that she is not a helpless woman but a strong woman who knows the possibilities.

Meenakshi, the third woman character who is really strong suffers from a broken marriage but uses it as a platform to strengthen herself unlike women who seek sympathy. "Meenakshi stonily rejected the sympathy of aunts, cousins and neighbours because she realized that it was self-congratulatory" (58). What she does is makes herself economically independent. She opens a creche, sells bangles and accessories and even becomes an LIC agent. She is known for her sagacity and wisdom and people forgot that she was married and that her husband had left her. After some years her husband returns when he suffers from the tuberculosis of the spine and has to quit dancing as a profession: "He couldn't dance anymore and when they abandoned him, he remembered that I existed"(61). When she hears that he wants to return, "a part of her wanted to rush to his side. To forgive and revive the dead marriage. To know once again the protective feel of a husband's arm thrown around her"(61). She finds Balan helpless: "she saw how weak and lonely he was. The men did their best to heal his body. But they ignored his ego. No one told him how great a dancer he was or how his talent was so rare that it could only be god's gift"(62). In spite of being aware of the problems and the burden she accepts him. "This time I could have said no. which is why I said 'yes'"(62). Her greatest strength is, thus, seen when she decides to 'revive a dead marriage' (61) and forgives Balan for his wrong doing. She is an example of women, whose identity has been scripted by patriarchy. In spite of all the pain and rejection she bears at the hands of Balan, she tends and nurses her consumption-ridden husband back to health.

The strength of the character makes her a true woman with an identity of her own. Mukundan wonders, "Where did it come from, this streak of steel that ran within her, straightening her back, tilting her head high, and sealing that cracks in her much-broken heart?" (62). He draws an inference that was a curse on Meenakshi. She was the one who always needs to be strong. Even when her husband is beside her she is struggling to earn money for her husband's treatment. Mukundan misunderstands her meetings with him and dreams of her magnificent body. But she is now an insurance agent trying to meet the target. She can sense Mukundan's feeling and clearly announces, "I am married and a grandmother. I know what everyone in the village thinks, but I have been faithful to my husband. And I am not going to change that even for you" (66). After many days she gets an offer to work as a matron of a hostel for working women in Thrissur. She decides to live her life independently. When Mukundan inquires about her old house and its inmates she bluntly says, "Haven't I given them the best years of my life?... there is nothing left of me to give any more" (249). She remains undeterred and strongly takes the decision: "Let my son cope from now on. His wife can manage the house. As for my husband and mother, they can look after themselves. No one here is weak or helpless. If I don't leave now, I will never be able to" (249). She longs for some personal space in her life: "No expectations. No heartbreaks. I will read. I will sew. I will watch some TV and I will sleep. I won't think of anything or anyone else except myself" (250).

The three characters in *The Better Man* Meenakshi, Anjana, and Valsala are portrayed as evolving into new women who transgress the traditional borders of womanhood and seek self-identity in terms of unbridled freedom and carnal love. They are the women of a new generation who realize selfhood through resistance to tyranny and bondage as well as through assertion of personal choice, who have no qualms in desecrating the institution of marriage for the sake of love and passion.

*Lesson in Forgetting*, a novel about second chances brings forth women characters who are strong and determined.

Meera, the central character of the novel is an urban, educated woman "wife of Giri, queen of her world, mother of two, author of cook books, mentor of corporate wives, and friend to the rich and celebrated..." (6). What makes Meera strong is that although her husband Giri has left her, yet she maintains her cool temper and realizes that she needs to survive and live for her son and daughter. She gets a job for herself so that she can support her family. She faces all the trials and tribulations all alone and defies the idea that a woman needs the support of man to live in this world.

Meera is close to Vinnie, who runs a boutique, drives her own car, manages the dual life of a wife and mistress and never has one varnished hair out of place. "Even her chopstick stays where it should" (168).

Meera is able to express her thoughts, conscious and subconscious, when Vinnie pokes her with her incessant queries. She advises her and consoles her when Meera feels guilty for having said or thought of things she never did earlier. She eases her when they are out shopping. At one instance she says, "it's all right, you know. You have your needs too. We all do. Whether it is for chocolate or men. If it is JAK who makes you feel like a woman, let it be JAK" (171). Meera sheds her coyness and opens her heart to Vinnie, "but it would be nice to be seen as a woman. I get lonely too, Vinnie. But no one would like me to admit it. Neither my children, nor my mother or grandmother. It is as if the woman in me had to die when Giri left" (171). She reveals her telephonic conversations with Soman, a man half her age. When Meera says that she has to make him understand that she is not that sort of a woman, Vinnie snaps her and justifies her switching of lovers. She labels women as vulnerable. She explicates, "that's what we are. Vulnerable fools who believe that this time, no matter how often we have been proved wrong, we've found the right man. The one who is going to enchant our lives into an extended fairy tale. The man you think you can lean into, and he'll be there for you" (173). Vinnie is the force that helps Meera become a new woman. When she goes to the party alone, Vinnie is happy at it and says, "you don't need an escort. No one makes much of these things any more. A woman by herself at a party is like a man by himself" (183). She thinks of Vinnie's and

Kishore's relationship. They only share a home and a business and independent lives. When Meera calls this relationship a farce, Vinnie justifies, "It is the circle of security that has us enchanted. Not the house or the money, the sex or kids. Not even companionship"(185). Vinnie's presence in her life transforms her. When Raj tries to flirt with her in the party she could handle herself. She clarified to him, "single not available"(186). She finds herself bold and assertive: "Now that she has dealt with the wolf, Meera is confident enough to gambol with lambs"(186). She learns to rise above the heap of burden and enjoys "the lightness of being"(186). She finds a way to live happily in spite of all the depressions and burdens: "temporary remission. A quick joy in the period of lull"(187). Thus, Vinnie is a true new woman.

Smriti, Prof. JAK's daughter is yet another woman who proves her mettle in the novel. *Stree Shakti* is one forum that works to make awareness among the Indians, especially among villagers about dowry, burning women for that and killing girl child at the womb of mother. Smriti is part of this forum. This forum plans to cover all Tamilnadu by arranging workshop series on female feticide. It gives Smriti an opportunity to see true India, to talk to the women who kill their daughters in their wombs without a qualm. The forum is intended to stoke up guilt, regret, remorse.

Young and spirited, she joins this NGO and works for it. She is shown as both educationally and professionally independent and mature. Smriti becomes a victim of such a mistaken identity. Smriti with all her frivolousness is also a girl who wants to bring about a reform in the society by her social activism but she is cruelly punished by the male society for her interference in local matters. Vinai states:

She is a product of the contemporary society, with its potential to liberate women from male-domination and give birth to the new woman. But Smriti appears a freak in the eyes of her community since she demonstrates the possibilities of her society to a group of people, who are not yet ready to either grasp these possibilities or acknowledge them (119).

But destiny has it otherwise for her. She is rendered invalid for a life-time because she shows the courage to defy her boy-friend.

Kala Chiti, the caretaker of Smriti and Kitcha, although uneducated falls into the category of 'new woman'. She emerges as a woman of strength in the novel. Her husband and her in-laws, no one supports her because she is unable to conceive a child. Her husband even decides to go for a second marriage. Her husband's decision to go for second marriage is too much for Kala. She resists the marital tie by choosing to move out of marriage a conscious decision. She redefines her womanhood- confident, decisive, not obedient, docile, self-sacrificing, self-effacing, silent and submissive. She lives her life to the fullest extent without harbouring a deep sense of resentment or regret of not having acquired marital bliss and comfort of a home and family.

JAK's mother Sarada tries every method to fit herself into the mould of a good wife or a *grihini*. She is described by the author in the following manner: "who observed every auspicious date and ritual, who braided jasmine for evening puja and played the *veena*, who on *janmasashtmi* laid a trail of footprints through the house and lit a hundred and one lamps *kartika vilakku*" (15). Sarada, as her husband leaves her and her parents blames her for that, starts to live on her own with her son Kitcha, i.e. JAK. She begins to work in a small school in the neighbourhood school. She is graduate with Mathematics. As the school needs a primary teacher in Maths, she joins it and also completes her B.Ed. She received a letter from her husband, in which he writes that he is not coming back but going to Rishikesh where the ashram would help him seek the unconscious better. After that, Sarada stops to talk much about her husband. Finally, she accepts that her husband is not coming back. She becomes aware that her life is not over. She marries a Physics teacher from Hyderabad. It is a fine example of woman's struggle to live a life without husband. *Lessons In Forgetting* is a story of women's quest to move on life.

The novels of Anita Nair and Manju Kapur unravel the misinterpretations about the role of women in contemporary post-colonial feminist literature. The question is about the vulnerable position of women and whether she can survive alone. The novels provide an answer that there is certain strength deep inside

that every individual has and that woman must be courageous and claim their own lives and possibilities.

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## DIASPORIC CONSCIOUSNESS: A STUDY OF BHARATI MUKHERJEE'S *THE TIGER'S DAUGHTER*

*Sushil A. Deshmukh, Assistant Professor, Department of English, Tuljaram Chaturchand College of Arts, Science and Commerce, Baramati, Dist: Pune, Affiliated to Savitribai Phule Pune University, Pune*

### **Abstract:**

*Diaspora carries a sense of displacement of a community or an individual who, for whatever reason, are separated from their national territory, and usually diasporic people have a hope, or at least a desire, to return to their homeland at some point, if the "homeland" still exists in any meaningful sense. In recent times, there has been a tremendous growth and popularity of Indian writing in English due to the writers like Bharati Mukherjee, Kiran Desai, and Jhumpa Lahiri etc. In her novels Bharati Mukherjee exhibits diasporic consciousness through the negotiation of identities by her women protagonist. In 'The Tiger's Daughter' the woman protagonist strives to resuscitate her identity through the act of adapting, nostalgia and establishing of a home culture through material and non-material forms of belonging, by creating transnational identities and by ensuring continuity with the homeland.*

**Keywords:** *Diaspora, Diasporic Consciousness, Bharati Mukherjee Identity, Homeland.*

### **Introduction:**

Diaspora often leads to a sense of displacement, homesickness, cultural nostalgia, alienation, rootlessness, loss, identity crisis, and cultural amnesia etc. Indian English writing is replete with diasporic concerns and consciousness. Most of the Indian English writing is rooted in the postcolonial situation. It is governed by an urge to relocate, to reconstitute, and most importantly, to establish and examine cultural identity. Cultural identity *per se* being a derivative of historical and political circumstances, it naturally follows that diasporic writing be densely interwoven with journeys to one's roots. To be a part of diaspora is to trap within complex personal circumstances; and to be a writer in addition is to have one's imagination shackled to the collective forces of history, culture and tradition. This complexity emerges as a marked pattern in the creative forces at work in diasporic writers. (Sing) Bharati Mukherjee is one of the first diasporic writers who created a territory for others women writers. Her writing displays many hues of deracination, rootlessness, quest for identity and diasporic exotica having a global appeal and cosmopolitan outlook. She tries to describe the condition of women immigrants in North America in the aspects of cultural collisions and in their control of their destiny.

Mukherjee's *The Tiger's Daughter* is a story about a young girl named Tara who ventures back to India after many years of being away only to return to poverty and turmoil. This story parallels Mukherjee's own venture back to India with Clark Blaise in 1973 when she was deeply affected by the chaos and poverty of Indian and mistreatment of women in the name of tradition. In this novel Mukherjee shows that memory and nostalgia act as a tool for a migrant who tries to recreate an 'imaginary home' in the adopted land. However, in the process of assimilation and acculturation the alteration comes in to effect. The migrant then finds it difficult to adjust to the ways of life and habits in the 'home' country s/he has left years ago. In *The Tiger's Daughter* Tara, a convent educated Calcutta girl, goes to America for higher education, and is married to an American, David Cartwright. She returns to India after seven years of stay in America. Returning to India Tara feels more alienated as she faces cultural clash. Her impersonating American



culture leads to identity crisis. She feels like an alien in her own country. Therefore, in the end she decides to return to her husband David in America. Her mental anguish is rightly described by Aparajita Ray: “The protagonist Tara Banerjee Cartwright makes a trip home to India to soothe her ruffled feathers but becomes painfully aware that her memories of a genteel Brahmin lifestyle are usurped by westernization.” (Ray)

The novel is divided into four parts. Part I deals with the part of Tara, her family background, and the process of her settlement in New York. Part II deals with Tara's arrival at Bombay, her journey to Calcutta, and her reaction to India. Part III concentrates on Tara's life at Calcutta and her Catellincontinental friends. Part IV of the novel deals with her visit to Darjeeling with her friends to spend summer vacation, her coming back to Calcutta, her boredom and alienation, her victimization in a mob, and her tragic end which remains mysterious. Diasporic consciousness is expressed in the recurrent pattern of cultural shock, loss of identity and alienation experienced by the protagonist Tara. Even when Tara is totally unprepared for it, she is sent abroad for a degree by her father, who assumes that Calcutta is no longer as safe as it once was because of its “constant gheraos and coke bottles filled with urine and vulgar men leering at them” (Mukherjee, 1971: 45). She is unable to find connections with the American culture and she experiences a 'double shock' with her return to India. The novel illustrates how cultural belonging of an individual is important as it assures his/her identity. But due to transnational mobility, the dislocated individual understands that s/ he is in a new cultural space which is not familiar, and where s/ he has to relocate the self. Moreover, as the individual moves across the border, a longing for home becomes active inside the self. Cultural memory of his /her 'place of origin' stays quite inseparably with him /her like a shadow within the self and it helps to ignite his/ her urge to look back towards 'home'. There is a sense of dilemma of 'staying or going home.' Home has a significant function in our lives. Thinking of home, we associate notions like shelter and comfort and when we come home we want to feel safe and welcome. John McLeod argues in this sense that “to be 'at home' is to occupy a location where we are welcome, where we can be with people very much like ourselves.” (McLeod) According to him home can be imagined in diaspora communities as “Mythic Place” or an “Imaginary Homeland.”

Migrants see their home country as idyllic place of security and shelter where they are welcome and where the people are like them (race, nationality, religion etc.). Migrants often experience discrimination against them in their host country. One way to deal with this experience is to idealize their home country and to see their host country only as a place of temporary residence. As Avtar Brah puts it: “Home is a mythic place of desire in the diasporic imagination” (Brah). At the very tender age of fifteen Tara is sent to America for education. There she suffers the problems of adjustment, racial discrimination, nostalgia and homesickness. She tried hard to assimilate to the changing situation but fails due to her 'othernesses. In her attempt to adapt herself with the new surroundings and culture, Tara “stayed up till two in the mornings discussing birth control with her dormitory neighbours....cycling blithely from class to class, rubbing Nivea cream on her face to protect it from the hostile weather.” (Mukherjee, 1971:11) Though the desire to become part of her new milieu is strong, Tara's attempts appear very superficial. During the vacation, all her friends go to their homes. Tara is all alone in her hostel. She experiences a deep anguish of homesickness. She feels lonely and insecure in the alien atmosphere. For Tara, Vassar has been an almost unsalvageable mistake: “Long after on homesick afternoons at Vassar, or after misunderstandings with David, or when things went badly .... She thought of Camac Street, especially of her mother” (Mukherjee, 1971: 49).

The above example shows the nostalgic feelings of Tara as she remembered Camac Street and remembered her mother praying to Gods. According to Svetlana Boym, nostalgia bears an intrinsic connection to spatiality: tracing the concept's origins in the enlightenment medicalization of homesickness or *maladie du pays*, she argues that the feeling classically relates to some kind of 'elsewhere': 'Nostalgia (from *nostos* return home, and *algia* longing) is a longing for a home that no longer exists or has never existed.' Past homes, neighbourhoods and countries are the prime objects of this retrospective longing.

According to Boym, however, the yearning of the exile or the nostalgic for another space is a reprocessing of a more insoluble feeling of *temporal* dislocation. Nostalgia is a sentiment of loss and displacement. (Boym)

Through migration, diaspora members have lost their material relationship to the home country but they can still preserve their cultural or spiritual relationship through memory. Tara falls in love with an American, David Cartwright, and marries him. Although her parents think that she would marry an upper class Bengali boy as her husband. She weds David to erase the stamp of 'other' on her and to attain an identity in the American society. After marriage with David, sometimes Tara feels that their ideas don't match in certain matters. She feels that there is a big mental gap between them as they due to their upbringing in different country and being brought up in two contrasting social values. She finds herself helpless as she could not explain her Indian social traditional values, customs and her nostalgic feelings for her home in Calcutta to her husband: "It was hard to tell a foreigner that she loved him very much when she was surrounded by the Bengal Tiger's chairs, tables, flowers, and portraits. She made several beginnings seizing the specific questions he had asked as anchors against her helplessness" (Mukherjee, 1971: 63).

She tries all possible ways to transform her from an Indian girl to an American wife but fails due to her nostalgic memory for her native traditions. Her refusal to lose her Indian self and mars her newly discovered American self. Thus, she seems to be trapped between her two selves.

Tara wants to overcome this situation but never gets much support from her husband. David likes to see her as a caring Indian wife who would accomplish her domestic services without any questions. Tara does her domestic works and does the works such as "cleaning bathroom" that she never did in her father's home but never gets any appreciation from the part of her husband. She is puzzled that whether she was happier in her father's home than in the house of David. She wondered if she made a mistake in marrying a person of outside her caste: "New York was certainly extra-ordinary and it had driven her to despair. On days she had thought she had thought she could not possibly survive, she had shaken out all her silk scarves, ironed them and hung them to make the apartment more 'Indian'... She had burned incense sent from home" (Mukherjee, 1971: 49).

According to Tweed, religious artifacts have a particular significance for migrants who are experiencing a sense of dislocation. Religious artifacts are both tangible and symbolic. They can function to transport people emotionally to the imagined homeland. Artifacts because they occupy space, can also be a means through which displaced persons and groups form emotional attachments to a new place. (Tweed) These images and artifacts bring a bit of the homelands into the new geographic place and help people crave out a sense of cohesion in the new cultural place. (Moschella) The construction of commemorative monuments, sanctuaries, monasteries and other symbolic things is an essential means, for the members of a diaspora, of a re-rooting in the host country. For Tara burning of incense from India is an act of "constructing a symbolic dwelling" in which she may have her own space and identity. It is very clear to her that she has lost her identity of an individual woman in her utmost attempt to become an American wife. Her sensibility alters under the stress of circumstances while she is desperately trying to change the situation around her by fighting. In his article 'Alien Gods', A. Sivanandan comments: "On the margin of European culture, and alienated from his own, the "coloured" [...person] is an artefact of colonial history, marginal man par excellence. He is creature of two worlds, and of none. Thrown up by a specific history, he remains stranded on its shores even as it recedes. And what he comes into is not so much a twilight world, as a world of false shadows and false light" (Sivanandan).

Tara feels that she has no independence in the house of her husband. She becomes depressed by thinking that before marriage her life was governed by her father and after the marriage her life is dominated by her husband in the name of bondage of marriage. All this trauma makes her to return India to find out her lost roots. (Datta and Verma)

To conclude, Mukherjee's novel *The Tiger's Daughter* provides an insight not only into the pain of

migrant experience manifested in nostalgia, loss of identity, homesickness and alienation, but also into the complexity and diversity of the experiences of those who return to their home country and find themselves in a place which is vastly different from the place of their memory. The novelist has shown both the internal and external struggle of the immigrant. Assimilation and acculturation is accepted as a necessary phenomenon but at the same time the process of acclimatization causes emotional and psychological changes in the immigrant. Similarly, after assimilating into a new culture, regaining connections with the native culture is difficult. Americans take pride in their “melting pot” society (a term coined by an immigrant, Israel Zangwill) (Israel) that encourages newcomers to assimilate into the American culture. But as said by Douglas Rivlin “Immigrants come and change America and are changed by America.” Tara in *The Tiger's Daughter* experiences that change in her personality when she left India before marriage and when she comes back.

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**PATCHWORK GIRL: A HYPERTEXT FICTION**

*Alaka J., Research Scholar, English Language and Literature,  
Sree Sankaracharya University of Sanskrit, Kalady, Kerala*

The contemporary literary firmament is discerned with certain novel types of narratives and techniques. Critiquing the texts of this era can unleash multiple layers of signification. In this post-Gutenberg era, words and imagination have become digital as humans inhabit in an e- world. The world of online literature, also known as 'e-literature' includes writings of the modern times, which underline the impact of digital services and it has tried to break the somnolence of the printed works. Literary genres take the forms of emails, SMS, blogs, messages, twitter updates, and many more. The era of digital revolution has led to the emergence of a new literary art form made probable by the computer's capability to capture the book's linear page-turning mechanism and endow with multiple links between screens of text in a nonlinear web-work of narrative or poetic elements. Among these innovations, 'Hypertext' fiction is the most germane which is believed to have copious possibilities in the future. In the e-literary genre, introduced in the 1990s as an avant-garde, even the basic concept of fiction is redefined, as the 'net author' or the 'hypertext author' replaces the author.

Though critics censure the genre as 'humorless digital post-modern joke', it still gives an opportunity for the readers to think about the future of literature. The paper proposes on the study of the concept of hypertext fiction with special reference to Shelley Jackson's *The Patchwork Girl* (1995). The study also intends to look at the genre through the perspective of Reader Response criticism. It throws light upon the postmodern scenario where the 'net authors' creates a metanarrative that dissects the age-old concept of 'novel-writing'.

Invented by Ted Nelson in the 1960s, hypertext connects texts, pictures, music, programs and so on to each other. When one link is selected, information related to that object can be viewed. The icons selected to view associated information are called hypertext links or 'buttons'. Hypertext narratives are electronic literary works belonging to various genres, which constitutes numerous hypertext links.

Hypertext fiction is a genre of electronic literature, where the reader has the privilege to choose links to move from one node of text to the next, and in this manner knits a story from a deeper pool of potential stories. The links are helpful in providing supplementary information, in which case they are similar to footnotes or endnotes. According to George Landow in his *Critical Theory and New Media in an Era of Globalization* (2006): "Hypertext opens major questions about story and plot by apparently doing away with linear organization. Conventional definitions and descriptions of plot suggest some of them." (221) Hypertext fiction illustrates the role of context in generating meaning which can in fact disrupt the traditional ideas of genre. The multiple pathways of the hypertext links lead to a shared authorship between the author and the reader.

The Reader Response theory opens new prospects to hypertext fiction since it involves the reader's active participation and the meaning of the text lies somewhere between the text and the reader's mind since the reader takes the narrative forward. The reader does not tread through a set path and is thus able to control what hyperlinks to follow. Another fascinating factor is that there can be multiple links to follow within each page popped up by a hyperlink and some of these links can take the readers to pages they have visited earlier. The links help in digging deep into the text. A hypertext fiction piece will be different for everyone who reads it, as Jean Clement in the article "A Fiction Hypertext: Birth of a New Genre?" writes: "Every text is a route - every reader advances in the text and reads while making a path for himself. This

progression can be cheerful or sad, direct or winding; it can take a short-cut or follow the main road formed by the succession of the book's pages. There are as many paths as there are readers, and there are a thousand ways of reading a book." The arrival of this novel concept has expanded the horizon of every expression and act to a potentially global level. The tapering down of a narrative to a particular locale has been de-centered as it tries to map all the places negating the possibility of an all-controlling centre.

Hypertext fiction is closely related to Julia Kristeva's concept of 'intertextuality' where each link becomes potential texts. This intertextual nature of hypertext links challenges and redefines traditional literary themes. Most hypertext fictions are perceived to be pastiches, using earlier works to create an entirely new one. They also facilitate collaborative projects, where many authors contribute to a text. Hypertext fiction narratives need not be complete, since they never goes to the publisher to be printed. Only a handful of hypertext narratives have been critically examined. One of the best among them is Shelley Jackson's *The Patchwork Girl* (1995), a pastiche which is regarded as a work of electronic literature. It was written in 'Storyspace', a software program for creating, editing, and reading hypertext fiction and published by Eastgate Systems in 1995.

The idea of hypertext fiction is older than the computer. The history of hypertext fiction can be traced back to 1987 even before the creation of the *World Wide Web*. The first hypertext fiction to capture the attention of the readers worldwide was the work *Afternoon a Story* by Professor Michael Joyce. Robert Arellano's *Sunshine 69* (1996) was the first hypertext novel to be published in World Wide Web. After 2001, the trend of hypertext fiction began to decline though the times later saw the evolution of e-books. Novelist Paul LaFarge in his article, "Why the Book's Future Never Happened" states a reason for this:

This is not a flaw in the medium, though; it's a failure of craft. With two exceptions (Shelley Jackson and Geoff Ryman, whose hypertexts *The Patchwork Girl* and *253*, respectively, may be the first classics of the genre, both for the quality of their prose and because they found ways to make their fragmentary forms feel purposeful), the early hypertextualists just weren't good enough writers to carry off such a difficult form. Because it is a difficult form. Hard as it is to write novels, hypertexts are harder, because you don't have the spring-loaded crutch of linearity and "arc" to support your work; the sections have to be readable along multiple paths; they have to be richly related in multiple ways; and they have to keep you reading,

Shelley Jackson's *The Patchwork Girl's* narrative is based on two books. They are Mary Shelley's *Frankenstein* (1818), a science fiction and *The Patchwork Girl* (1913), a children's novel by L. Frank Baum. The text includes quotations from these books and also Derrida, Donna Haraway, and other writers. The story is about Mary Shelley's female monster, the companion that Victor Frankenstein destroyed even before its creation was completed. The narrative is a set of illustrations of parts of a female body that are stitched together through text and image. Where the work starts is left to the reader to decide. The narrative of the story is divided into five segments, titled: "A Graveyard", "A Journal", "A Quilt", "A Story", and "Broken Accents." The purpose of the work is to not only make the reader realize the anatomy of *The Patchwork Girl* as an entire system but also make them realize that all the fragments must be "patched" together so that a unified composition is created. "I am buried here. You can resurrect me, but only piecemeal. If you want to see the whole, you will have to sew me together yourself. (In time you may find appended a pattern and instructions - for now, you will have to put it together any which way, as the scientist Frankenstein was forced to do.) Like him, you will make use of a machine of mysterious complexity to animate these parts" (*The Patchwork Girl*). Robert Coover in his article "Literary Hypertext: The Passing of the Golden Age" explains the idea in detail: "The very choice of the central metaphor of *Patchwork Girl* was alone a stroke of genius: the patching together of a new body, whether of flesh or text, from linked fragments of other bodies, also of flesh, also of text, once dead, now given new life, new form, if somewhat strange and "monstrous." The work is divided, like the senses, into five linked sections, and one of these is the raiding of the graveyard for body parts and for the stories attached to their previous owners. Thus, from the outset, this patching together of a physical body from disparate but

harmonious parts was linked to a similar patching together of story materials, the body becoming text, text body, a traditional theme given its true hypertextual configuration with this multiply coded, larger-than-life patchwork girl.”

Each segment leads down to a clue that takes the story in multiple directions through various linking words and images. Jackson uses recurring graveyard imagery in order to continually invite the reader to resurrect Mary Shelley's monster. The text is an oft-cited example of cyber-feminism.

A graphic sketch of a naked woman is central to the narrative which illustrates the objectification of women. The reader is supposed to click on different body parts of the graphic female body so that they can journey through the text. Obvious references to the mistreatment of women in society are also present at various points within the text. The text exclusively features female characters including the monster herself, which makes Jackson's pastiche strikingly distinct from Mary Shelley's *Frankenstein*. Like the American feminist critic Elaine Showalter, Jackson also uses the tradition of 'piecing, patchwork, and quilting' which makes her work of art question the notions of existing gender roles. Thus, *The Patchwork Girl* becomes one among the very few successes among the hypertext fiction genre.

Many critics still consider web-literature as a trivial genre. As Coover says, it is “noisy, restless, opportunistic, superficial, e-commerce-driven, chaotic realm, dominated by hacks, pitchmen and pretenders, in which the quiet voice of literature cannot easily be heard”. On the other hand, hypertext gives an opportunity to break the rules of literature since it is devoid of a shape. The riotous loll the hypertext offers is pitched against the slow and solicitous nature of traditional literature. The readers get a chance to contribute, review and redirect the course of the narrative.

Shelley Jackson states that; “There's no question that hypertext will lose or never acquire those readers for whom a fated slalom toward the finish line is the defining literary experience; hypertext's not built for that. Probably it is because linear text's so well built for it that it has become the dominant narrative style in the novel. But there are other reasons to read.” (“Stitch Bitch”) As for Paul LaFarge he has an undying hope for a better future for hypertext narratives: “Just as the novel taught us how to be individuals, 300 years ago, by giving us a space in which to be alone, but not too alone a space in which to be alone with a book so hypertext fiction may let us try on new, non-linear identities, without dissolving us entirely into the web. It may give us room to concentrate on dispersion, to focus on distraction, and in that way, possibly, to get a sense of what we are becoming before the current sweeps us away. In the end, this isn't a question of what hypertext can do for fiction, or for the novel; it's a question of what fiction, and in particular the novel, can do for hypertext. Hypertext is here to stay, but the novel's future may depend on the answer.”

The 'netizens' today give paramount importance to digitalization in everyday life. Even kindergarten kids are not unfamiliar with the use of laptops and tablets. This e-world indeed is an Elysium of digitized literature and it opens up a world of possibilities for hypertext narratives which manifest intertextuality, depth in plot and author-reader interference.

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FOUCAULT'S CONCEPT OF SUBJECT IN MANJULA PADMANABHAN'S *ESCAPE*

*Arathi Babu, Ph. D Research Scholar, Research and Post Graduate Department of English, St. Aloysius College, Elthuruth, Thrissur, Kerala, India*

*Dr. Pius T.K, Associate Professor & Research Supervisor, Research and Post Graduate Department of English, St. Aloysius College, Elthuruth, Thrissur, Kerala, India*

**Abstract:**

The novel *Escape* by Manjula Padmanabhan is set in a dystopian landscape ruled by a totalitarian ruler simply named as General. Dystopian novels often feature totalitarian authorities who use propaganda, misinformation, and manipulation of past, surveillance and lies to subjugate their people and make them willing subjects. The novel *Escape* has many similarities to Orwell's dystopia. The dystopia in *Escape* can be termed as "Orwellian", a term derived from Orwell's description of the dystopia in his novel. The General in the novel is an autocrat who uses propaganda, misinformation and surveillance to make the citizens of Brotherland his subjects. According to Foucault in "Subject and Power", the word Subject has two meanings- subject to someone else's will and subject to someone else by control and dependence, and tied to his own identity by a conscience or self-knowledge. Both meanings suggest a form of power that subjugates, makes subject to. The paper studies how citizens in Brotherland are rendered as subjects in the light of Foucault's conceptualization of subject.

**Key words:** Dystopia, Foucault, Orwellian, Propaganda, Subject.

**Introduction**

*Escape* is a 2008 dystopian novel written by Manjula Padmanabhan. *Escape* as its name suggests is about the escape of Meiji from the forbidden country aided by her guardian Youngest. The novel is set in Forbidden Country or "the Brotherhood" as the General calls it. It is ruled by General a despotic ruler and his clone brothers who were mass produced in laboratories. In her review Jaishree Misra gives a concise summary of the novel, "Escape is the story of teenager Meiji who is the only surviving female in a country that has wiped out the fairer sex. The land is ruled by a General and marshalled by his marauding Boyz. Meiji has been kept hidden in an estate and reared by her three Uncles Uncle Zero, Uncle One and Uncle Two". The General kills all females in his Bortherland after rising to power as he believes they are vermins not fit to occupy his Brotherland. The time referred to as the Change in the novel is marked by extermination of all females. The General justifies the violence on women to their inferior status- their low intellect and lack of strength.

*The Glossary of Literary Terms* defines dystopia as "an unpleasant imaginary world in which ominous tendencies of our present social, political and technological order are projected into a disastrous future culmination" (416). The dystopia in *Escape* can be described as "Orwellian". The adjective Orwellian is derived from George Orwell's dystopian novel *Nineteen Eighty Four*. Orwellian dystopia is characterised by a totalitarian regime, misinformation, surveillance, propaganda, denial of truth, manipulation of past. The word "Orwellian" has been accepted into the English language as an adjective that is often used to describe a totalitarian dystopia characterised by extreme governmental control and subjection of people.

The Forbidden Country like in *Nineteen Eighty Four* is ruled by a totalitarian regime headed by General and his clone brothers. The General and his ancestors rise to power by suppressing all dissent

against their authority. The invention of clone technology by General's ancestors leads to the birth of General and his clone brothers who effectively terrorize the people into submission of their rule and authority. Each territory is ruled by General and his clone brothers who are “all continuously radio linked in some way” (Padmanabhan, *Escape* 31). The General's dictates runs throughout the country. Those who supported and sided with the General's rule are awarded with “incentive schemes, safe havens, protected water supplies, unlimited food stocks and sophisticated treatments to pre-empt radiation sickness” (Padmanabhan, *Escape* 305) and those who oppose his rule had “No warnings, no shelters, no hope”. The General's regime like in Orwell's novel uses propaganda to spread misinformation as well as to manipulate the truth. The only available literatures in Brotherland are the manuals published by the General for the citizens. Manuals like *A Manual for Bold Soldiers*, *The Annals*, *The Thoughts*, *The Generals: A Plural Life* propagandize General's vision and obfuscate and manipulate events and truths from the past or from the Time Before. Panoptic surveillance is another feature of Orwellian dystopia. Surveillance mechanisms are widely used by totalitarian regimes to police individuals and suppress any dissent. The security and surveillance measures employed by General in *Escape* are with the intention of disciplining his subjects and also for rooting out any delinquencies. The General uses a number of tools like surveillance orbs, satellites, data records, Boyz or General's equivalent of police force for this purpose. Therefore the dystopia in *Escape* can be aptly described as Orwellian. As in Orwell's *Nineteen Eighty Four* the dystopia is characterised by intense government control and subjection.

### **The creation of Subjects in Brotherland**

The General along with all the citizens in Brotherland can be said to be subjects of a patriarchal discourse whose main emphasize is a male supremacist attitude. The Brotherland in *Escape* along with the Generals is “the result of a particular historical process” (Padmanabhan, *Escape* 320). The extermination of women, the release of cement rot bacterium and the rise of cadre of cloned Generals eventually leads to the transformation of the country and the creation of Brotherland- “a self-contained world, impervious to external interference” (Padmanabhan, *Escape* 306). The citizens of Brotherland are bound by the law of General and impervious to any of the outside influences.

Foucault's main proposition is that “the subject is produced within discourse” (qtd. in Hall, “The Work of Representation” 47). The subject of discourse is never outside the discourse because it must be subjected to discourse. Foucault defines discourse in his *Archaeology of knowledge*: “We shall call discourse a group of statements in so far as they belong to the same discursive formation; it does not form a rhetorical or formal unity, endlessly repeatable, whose appearance or use in history might be indicated (and, if necessary, explained); it is made up of a limited number of statements for which a group of conditions of existence can be defined” (117). Discourse is a system of representation which governs the way a topic can be meaningfully talked about and reasoned about. The object of discourse is what is given to the speaking subject. The subject can become the bearer of the kind of knowledge which discourse produces, it can also become the object through which power is relayed but it can never stand outside power/knowledge as its source and author.

The General and the citizens in Brotherland who are misogynists are subjects of a discourse which values male supremacy. Discourses cannot be traced to their point of origin. They can only be studied in their conditions of emergence. The Brotherland is not a sudden manifestation or the product of discursive structures created by the General and his forefathers. As the General himself states that various forms of elimination have been carried out in the years prior to the Change. The author Padmanabhan has depicted patriarchy in its worst form in the characterization of General and depiction of Brotherland. Her inspiration for the novel is the rampant misogyny and violence towards women in the present day world; in her interview to the blog *Jabberwock* she says:

In the case of *Escape*, the idea presented itself originally as a newspaper “middle”, which would take the form of a page from the diary of the last Indian woman left alive. It was just



the fingerprint of an idea I had around the turn of the millennium, when there was talk of the Year or Decade of the Woman and I kept thinking that despite all the positive stuff going on, it seemed more likely that women Indian women anyway appeared to be on the decline.

Patriarchy is a social system in which males hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of property. According to Sylvia Walby in *Theorizing Patriarchy*, “patriarchy is indispensable for analysis of gender inequality” (20) and there has always been “key patriarchal structures which restrict women and help to maintain male domination” (6). The concepts like masculinity and femininity are patriarchal constructs which belongs to a discourse which values male supremacy and dominance. Patricia Sexton suggests that ‘male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure and considerable amounts of toughness in mind and body.’ (qtd. in Vanitha.R. and Bhaskar 11). This is amply exemplified in *Escape* by the men who inhabit the womanless nation.

The existence of women is outlawed in Brotherland. The General exercises considerable influence over his citizens. He distorts all facts about females and disseminates his bigoted views through his manuals. The time preceding the annihilation of women and emergence of the General called as Time Before is unknown to the citizens because of the destruction of all traces of the past. The citizens in Brotherland have no idea about the Time Before; “We don't know what it was like before the Change so we don't worry about what it might be like if we created another Change” (Padmanabhan, *Escape* 263). They are led to believe a women's sole role is reproduction. The General's manuals contains misogynistic statements; “They were weak. They were unfit. They were different.”, “Drones are what the women should have been- servile, deaf and dumb”. These manuals equate women with drones- the midget slaves produced by the Generals. As a result of this, the citizens in Brotherland believe women to be only as good as drones. In fact the General prefers to call women as “vermin” thereby denying them human dignity. Clone technology is invented by General's ancestors which replaces female reproduction. Mothering, nurturing and gestation have no relevance in the here as they are believed to be effete concepts which are replaced by the much superior clone technology. The clone technology is invented with the intent of preventing contamination by only using the blood specimen of men for producing offspring as Eldest one of the characters in the novel explains, “Indeed it is about the continuance in the highest and most refined form: relieved of the contamination of dual parentage. There is no reason to fear eventual degeneration and race annihilation.” (Padmanabhan, *Escape* 73). The propaganda spread by the General often praised the superiority of clone technology. In his manual *The Generals: A Plural Life* the General states: “We took the Mother out of Nature”. The manuals served to foster the belief that female reproduction was something contaminated by its very nature compared to clone technology. The destruction of all existing literatures, genocide of women and the dissemination of General's manuals leads to the creation of Brotherland- a male preserve inhabited by misogynists who believe a woman's worth and utility is tied to her reproductive role and manual labour. The men in Brotherland are misogynists who do not feel the need for a special breed to give birth to men. This is most evident in the attitude and beliefs of the estate workers in swan's estates who have a distorted notion of a woman. Events in the Time Before or the time of the existence of women remain a mystery to those in the Brotherland. For instance, Bamboo reveals that in the Time Before that “even peasants had females sometimes even as much as one for each grown man” (Padmanabhan, *Escape* 241) which he believes is too good to be true. Pigeon, another worker in the same estate finds it difficult to believe that “there are females for each man in other worlds” (Padmanabhan, *Escape* 242) even if “there might be a few corners of reality, in which customs are different” (Padmanabhan, *Escape* 242). Blackson, another estate worker, gives a different account about the purpose and extinction of women in Brotherland. According to him the sole purpose of “women” was to bear children. These women were considered as dim-witted and incapable of taking care of their needs thereby needing the instant protection

and supervision of men. He attributes the genocide of women in Brotherland as a preventive measure to contain the mysterious illness that afflicted females.

The General destroys all existing literature in Brotherland to propagate his vision of reality. He disseminates distorted facts and misinformation about females to the men in Brotherland. The only remaining literature in Brotherland is the General's manuals which are conduct books for his citizens. These manuals present alternative version of reality- one that the General wants his citizens to believe blindly and adhere to. Manuals such as *A Manual for Bold Soldiers, The Thoughts, The Lectures, Drone Culture, The Principles, The Generals; We are Tomorrow* contains General's homilies for his citizens. The General's motto is "perfect ignorance opens the path to perfect obedience". The General exercises power over his citizens by keeping them in a state of ignorance and by feeding them with lies, propaganda, and misinformation. The authorities who control systems of knowledge exercise considerable power since what is accepted as truth or knowledge determines who one is and what one does. In his *History of Sexuality Vol 1* Foucault shows this correlation between knowledge and power. The General strictly controls the information available to his citizens thereby keeping them in a state of subjugation.

According to Sara Mills in *Discourse* "...discourse causes a narrowing of one's field of vision, to exclude a wide range of phenomena from being considered as real or as worthy of attention, or as even existing; thus, delimiting a field is the first stage in establishing a set of discursive practices" (46). Discourses operate in a field of constraint which makes it possible to say certain statements while excluding others. Many concepts like heterosexual relationships, kinship, blood relations, God are out of the purview of General's Brotherland. All heterosexual relationships remain banned because of the outlawing of the very existence of women. It is a crime to have affiliation to one's own kin or blood relations since the idea of Brotherland signifies collectivity and collective ethic with no place for individuality. The General and his regime extol the virtues of collective ethic and do not give importance to names and individuality. According to the General, "female are driven by biological imperatives that lead them to compete for breeding rights" (Padmanabhan, *Escape* 257). He justifies the genocide of women as a necessary measure required to "control breeding technology and collective ethic" (Padmanabhan, *Escape* 257). Each individual can be easily replicated by clone technology even after the death of that individual, individuality ceases to be of any import in Brotherland. Words like woman, sister, mother, God are banned from the vocabulary for being remnants of a past which is corrupted. The General and his regime are against the concept of God and organized religion. The word "God" remains banned in Brotherland as Youngest explains, "It used to be a very common word, but it's not allowed anymore. I mean we're not officially allowed to say it" (Padmanabhan, *Escape* 277). All literatures have also been destroyed for being remnants of this corrupted past as a result of which the citizens in Brotherland have no books to depend upon in a time of need. For instance youngest does not know how to deal with his growing sexual desire for Meiji as he does not have any books to refer or any authority to consult regarding this problem, "there used to be libraries of literature devoted to this lonely battle but we live in a time and place when the struggle has been eliminated from our lives. Your position used to have centuries of precedent behind it, yet now you're alone and can find no guidebooks to light your path" (Padmanabhan, *Escape* 37). The citizens are subjects whose social practices and beliefs are constrained within the narrow field of discourse.

### **Surveillance as a Disciplinary Mechanism**

In "The Subject and the Power" Foucault states that a subject is someone who is "subject to someone else by control and dependence" (331). It also implies a form of power which subjugates and makes subject to. Disciplinary power is a form of power which makes individuals docile bodies. It operates through invisibility;

Disciplinary power, on the other hand, is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is

exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection (Foucault, *Discipline and Punish* 187).

Disciplinary mechanisms like surveillance are meant to discipline individuals and produce a docile body; “He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection” (Foucault, *Discipline and Punish* 202-03). The development of a technology with the dual capacity for broadcasting and receiving propaganda and surveillance is hailed as a turning point in the history of state power as explained in a passage from the novel *Nineteen Eighty Four* :

With the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end. Every citizen, or at least every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all other channels of communication closed (Orwell 259).

In *Discipline and Punish* Foucault uses an adaptation of Jeremy Bentham's idea of the panopticon to demonstrate the impact that constant surveillance has not only on an individual, but also on society as a whole. The panopticon is a prison design; a cylindrical building where inmates are invisible to one another, but are all visible to a guard station in the centre of the building. Guards however will not always be observing each inmate to check they are behaving and following the rules. The point of the panopticon is that control is achieved through what Foucault calls 'disciplinary power', a form of power that is constant, unnoticeable and internalized. As inmates are not sure whether they are being watched at any one time, they must always act in accordance to the rules. Control is thus achieved through self-surveillance as the fear of being caught breaking the rules keeps them in line with expectations. The totalitarian regime headed by the General uses a number of surveillance tactics to discipline individuals. He uses a permanent guard of three hundred young men known as “the Boyz” for surveillance. The Boyz changed every two months and was also responsible for the General's security and wellbeing. The Boyz conducted tours on their motorbikes looking for potential delinquents and also accompanied General in his inspection of the estates. The citizens of Brotherland fear Boyz. They fear being caught by the Boyz. Moreover, the Boyz harass and bully the citizens. The fear and anxiety is evident in the words of gypsy who warns Youngest about the coming of Boyz, “There is a company of boy warriors headed this way”. The General made use of satellites to monitor every movement of his citizens. The Boyz are tasked with the responsibility of maintaining and monitoring the satellite records. It is not possible to evade the General's vision as “the satellites can zoom in on the pearl drop in your ear, but only if they know where to look- and of course, they won't even be interested in looking unless our General tells them to” ( Padmanabhan, *Escape* 48). The General also creates “a database that accounts for every sentient being in our domain” which is updated every twenty four hours for monitoring and surveillance purpose. Modern equipment's like Dynamic Surveillance Orbs are used for surveillance. The orb was a vehicle equipped to climb up the sides of buildings like a giant spider, prying at will into the lives of residents. Each one had two Boyz inside, patrolling the city day and night, looking for law breakers and potential dissidents, taking pictures and recording conversations.

The internalization of norms by every individual leads to a homogeneous society where everyone thinks alike. According to Sara Mills in *Rutledge Critical Thinkers: Michel Foucault*, “A further problem which can be seen in the description of disciplinary regimes is that the individual subject is seen to be subjected to the point where resistance to these practices and procedures is futile, so ingrained are they in individuals themselves” (44). The fear of transgressing General's orders makes the citizens self-police themselves which has even resulted in the Boyz being idle since there was not much policing to do, “it was

not uncommon for whole groups of Boy warriors to fall prey to murderous infighting. There was so little for them to do, so few transgressors against the General's regime, that they had lost their edge as a fighting unit" (Padmanabhan, *Escape* 323). The fear of transgressing the General's orders leads the citizens to self-police themselves. For instance, Pigeon rejects Youngest's suggestion to take over the estate following the estate owner's death as "The penalty for peasants doing estate work is a long slow death. That's what I've heard. And in spite of all that has happened here, I'm not yet ready for death" (Padmanabhan, *Escape* 238).

The surveillance mechanisms prevailing in the Forbidden Country have not only resulted in "zero vagrancy and negligible violent crime" as claimed by the General but also a suppression of healthy dissent and rebellion which is not possible in a totalitarian society.

### Conclusion

According to Stuart Hall in "Who Needs Identity?" "Identity are points of temporary attachments to subject positions that discursive practices construct for us" (19). The concept of subject is enmeshed with that of the concept of identity. Disciplinary and discursive practices leads to the creation of subjects. Masculinity is a patriarchal concept which emphasizes values such as togetherness, technological superiority, aggression and autonomy. The citizens of Brotherland embody these values. Patriarchy is based on a differentiation and discrimination between man and woman. The gender discriminatory social practices, misogynistic attitudes, sexual violence, female infanticide, genital mutilation, the binary concepts of masculinity and femininity are concepts created by patriarchy and are part of this discourse which only values male supremacy. Brotherland itself is a term invented by the General to show that the country is a male preserve free of the taint of woman as he states "the word nation is made ugly on account of its association with nativity, with birth, with nature and, by association, with excess its very association with nativity" (Padmanabhan, *Escape* 77). Surveillance as a disciplinary mechanism and the discursive limits imposed on the citizens keeps them in a perpetual state of subjection.

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## FEMININE AWAKENING IN SELECT NOVELS OF KAMALA MARKANDAYA

*S. Venkatalakshmi, (PhD Research scholar), Asst. Professor, Department of English,  
Dr. SNSRCAS, Coimbatore*

### **Abstract:**

*The paper analyses feminine awakening in the novels of Kamala Markandaya. As a feminist writer she portrays her character on the basis of her feminine perspective. She portrays her women character struggling to find out her identity in the male dominated society. The paper deals with Kamala Markandaya's representation of Awakened-Women in her novels like NECTAR IN ASIEVE, THE GOLDEN HONEYCOMB and SOME INNER FURY. A woman's quest for identify and refining self reflects in her novels and shows an important image of female characters. The portrayal of contemporary women finds place in all her novels she depicts it through her characters i.e. Rukumani, Nailini, Ira, Mira, Roshan, Helen, Lalitha, Mohini, Usha, Valli etc. She realistically brings out the emotional reactions and spiritual responses of women and their dilemma with sympathetic understanding. Her heroines are in constant search for meaning and value of life. They move from self-rejection to self assertion and from self-negation to self-affirmation. The voice of feminism can be felt in her novels.*

“Woman is an embodiment of emotions, love, sacrifice, power and kindness”. We can compare a woman to a volcano, keeps the lava inside which bursts out of pressure. Women keep her emotions, feelings and love within her. She bursts out with great speed and velocity during her hard times. None can judge a woman even the god who created her, instilled in her all the good qualities cannot analyses or evaluate her.

After independence many female authors with high educational and intellectual standards came forward to impart psychological depth of women characters. These women novelists create interesting characters who successfully oppose the oppression inflicted on women in the society. Indian English women novelists like Kamala Markandaya, Anita Desai, Shashi Despande, Ruth Pawar Jhabvala, Nargis Dalal, Shobha De and Bharathi Mukherjee etc take initiatives to portray the role of women in the society. Among other women novelists, Kamala Markandaya holds an enviable position in Indian English literature.

Born Kamala Purnaiya in a small town in Mysore in 1924, Markandaya attended the University of Madras, beginning in 1940, where she studied history. From 1940 to 1947, she worked as a journalist and also published short stories in Indian newspapers. During the War she worked for the Army in India and later returned to journalism.

Fame and success came with her first published novel, *Nectar In A Sieve* (1954), a Book-of-the-Month Club Main Selection and best-seller in the United States. In 1955, the American Library Association named it a Notable Book. The novel was followed by nine others: *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Coffers Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977), and *Pleasure City* (titled *Shalimar* in the American edition, (1982).

Rukumani in *Nectar In A Sieve* is stronger than other characters in her novels. Her life is full of hopes and frustrations, pleasures and pains, rise and fall. She is completely different from the woman who thinks of seeking equality with man, asserting her own personality and emphasizing on her own rights as a woman. Kamala Markandaya delineates the concept of feminism. Feminism refers to the belief that

women should have the same rights, power and opportunity that men have. Markandaya's first novel "Nectar in a Sieve" takes us to the typical south Indian village, where life has not changed for many decades. The intrusion of modern technology in the name of tannery affects the peaceful life of the people. Rukmani, the protagonist of the novel, a rustic woman faces all the difficulties with courage. The story of her hard peasant life illustrates the truth of Coleridge's line- "work without hope draws nectar in a sieve and hope without an object cannot live." She is gifted with depth and rationale thinking. Though her life is filled with difficulties she faces it with courage and returns to her village as an awakened woman.

Though Kamala Markandaya's *The Golden Honeycomb* portrays the story of father and son, it is also dominated by the women characters Dowager Maharani, Mohini, Janaki, Usha and Sophie. These women characters play a vital role in the lives of two royal men, Bawajiraj II and his son Rabindranath. The author makes an analysis of women characters in the novel and says that they are strong enough to take decisions and mold the character of Rabindranath. Bawajiraj's mother, Manjula and his mistresses Mohini try to revive Bawajiraj II who acts as puppet in the hands of Britishers they fail to succeed but they are successful with Rabindranath whom they educate in Indian ways. The power of women is voiced out in the article in the following lines: "It has often been remarked though women do not have a place in public life, they have a very overpowering influence on the affairs of both private and public life" (S.P Appasamy 62) These women characters Manjula and Mohini realize the importance of refining Rabindranath and they play a vital role in transforming his character by stirring nationalism in him.

Kamala Markandaya's *Some Inner Fury* is the story of Mirabai, a young woman from a partly Westernized Hindu family fall in love with her brother's friend Richard. Mira's love for Richard grows as the country's agitation against the British gains intensity. Caught in the crossfire are Kit, now a district magistrate, his wife Premala and Govind, Kit's and Mira's adoptive brother, who is rumoured to be the mastermind behind the anti-British violence. Events gather momentum when Mira is forced to choose between her love for Richard and duty towards her country.

Premala in 'Some Inner Fury' is a representative of Kamala Markandaya's feminist view of life. Premala, brought up in the conventional Hindu tradition, is married to the Westernized Kit. Even though she possesses material prosperity she lives with traumatic feelings of psychological insecurity, lack of personal status and a sense of alienation. Premalathe traditional upper-class women, hailing from a conservative Hindu family she tries to mold herself to her husband's modern tastes. She sacrifices all aspirations for personal freedom and happiness, yet she fails to bridge the cultural gap between herself and Kit, her husband. Mira, her sister-in-law, feels sorry for her: "If she had not loved Kit so much, she would not have tried so much to please him". Her unfulfilled emotions and feelings find vent in nurturing an orphan child. Her involvement in school work releases her from frustrations, misery and loneliness but there she meets with her tragic death. As Srinivasa Iyengar opines, "she is symbolic of Mother India who is compassion and sufferance, who must indeed suffer all hurts and survive all disasters". Through her Markandaya projects the bewilderment and weakness of traditional Indian woman confronting a cultural dilemma. Despite her being a victim she shows a great inner strength in her attempt at saving the school on fire risking her own life. Yet Roshan Merchant of the same novel withstands the at odds social forces and seeks self-determination. Outspoken and educated she stands as a contrast to both Premala and Kit.

The most striking and autonomous among Markandaya's heroines she bestows her outstanding qualities upon her less fortunate sisters around her. From a columnist she becomes the owner of the paper she is writing for. Her dynamism appeals even to the conventional Premala. Her search for identity and freedom cannot be separated from her desire for national independence. Though not an advocate of terrorism she does not restrain from vouching a sound alibi for Govind, Mira's brother. No other woman would have sworn in the court that he had spent the night in question with her. With her simplicity, calm and composure she can even control a violent mob. Her foreign education does not distance her from her people, but instills in them the need for personal as well as national freedom. The rigidity and orthodoxy of

her own society help her to understand the conventions of her caste. When Roshan rises above the narrow confines of family and society Mira finds it hard to eschew her private happiness in the name of patriotism. Yet she knows as she says forlornly: "You belong to one side-if you don't, you belong to the other". There is no in between. She shows immense courage in her decision. But she has no regrets for "they had known love together; whatever happened the sweetness of that knowledge would always remain". Had they been united they would have risen above racial and cultural disparities through the purity of their love.

Kamala Markandaya's characters do not want to have total divorce from the society. The individual has to find freedom within the fold of society- the freedom to grow within the sphere of basic human relationships and model codes. Markandaya symbolizes mental and social conflict with sense of realism. Markandaya paved a new way for women infusing a crusading spirit in to them for the welfare of humanity and presented 'New woman' a wonderful improved race of a traditional woman. Markandaya portrays really her characters are as her mouth piece for social criticism. She is not simply a social novelist; she articulates her response to socio-cultural reality through her feminine sensibility makes her a mature novelist.

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**RACE RELATIONS: A READING OF ANDRE BRINK'S *BEFORE I FORGET***

*Sucheta Sarjerao Patil, Research Scholar, Dept. of English, Shivaji University, Kolhapur, Maharashtra, India*

*Dr. Pradnya V. Ghorpade. Asso. Prof. Dept. of English, K. R. P. Kanya Mahavidyalaya, Islampur, Affiliated to Shivaji University, Kolhapur, India*

**Abstract:**

*The term 'race relations' deals with the relationship between the individuals of various races. Race relations are mainly found in colonial societies and South Africa is the best example of such society. Andre Brink is one of South Africa's most popular, luxuriant and globally well-appreciated authors. His fundamental thematic concern is the probing of the interdependence of the Black and White races beyond the embedded racial prejudices. The present paper intends to emphasize on the different facets of race relations as articulated in Andre Brink's novel, *Before I Forget*. The protagonist as well as the narrator of the novel is a seventy-eight year old South African writer, Chris Minnaar. The story of his life represents a story of his lifelong love relations with a number of women including short affairs, prolonged romance, a marriage, extremely passionate sexual encounters and gentle affections also. Brink has profoundly presented inter-racial as well as intra-racial relations such as, man-woman, master-slave, rich-poor, father-son, mother-son, political activists-public relations as well as relations between a black nanny and her master's child etc. These relations are profoundly depicted on the backdrop of national as well as international political upheaval.*

**Key words:** *race, race relations, prejudice, Andre Brink, Before I Forget, apartheid etc.*

Although skin color has performed a decisive task in human relations for hundreds of years and though it has continually ordained power relations, the notion of 'race' is comparatively new one. It is a primeval tendency of mankind to consider his own race or blood is of higher quality than that of the fellow men. But, to accredit this conceit to hereditary biological properties is a comparatively new concept. Michael Banton observes that,

Race is a concept rooted in a particular culture and a particular period of history which brings with it suggestions about how these differences are to be explained. It leads itself to use in a variety of contexts and gets elaborated into a whole style or idiom of interpretation. (*Theories* 66)

The term 'race relations' deals with the relationship between the individuals of various races. Cambridge Dictionary gives a simple definition of race relations as 'the relationship between the members of different races.' ("Race relations") While Collins Dictionary defines the term as 'Race relations are the ways in which people of different races living together in the same community behave towards one another' ("Race relations"). Race relations are profoundly found in colonial societies and South Africa is the best example of such society. It has a variety of racial cultures. And as literature is the representation of social reality, it allows an author to apply a memorable imprint on soul of a particular person as well as of the whole community too. The South African novelists, white, black as well as colored, remarked the discriminative exercises in their nation. In South Africa apartheid was existed for about four decades and was based on law until 1990. By this law, Black races were not allowed to mix up with white races. Sexual relations, marriages amongst different races were regarded as illicit. In fifties and sixties the radical



authors like Nadine Gordimer, Alan Paton, Dan Jacobson, J. M. Coetzee and Andre Brink depicted this dilemma provoked from realistic pictures of South Africa. Andre Brink is one of South Africa's most popular, luxuriant and globally well-appreciated authors. His fundamental thematic concern is the probing of interdependence of the Black and White races beyond the embedded racial prejudices.

The present paper intends to emphasize on the different facets of race relations as articulated in Andre Brink's novel, *Before I Forget*. Also it will assess how ongoing national political activities leave impact on the development as well as degradation of these race relations. The protagonist as well as the narrator of the novel is a seventy-eight year old South African writer, Chris Minnaar. He has fallen into that gloomy self-questioning state of recollection, where all his former subjugations and relations with women have overhauled for a long time. He has lost whatever gift he had for writing. He meets Rachel on New Year's Eve. She becomes the great love of his life. His mother is more than hundred years old. So, he believes that his prior function is to take care of her. But, he finds himself captivated by Rachel and hence unable to take proper care of his mother. He is drawn into a close friendship with Rachel's husband, George. Their friendship unavoidably threatens this uncertain triangular relationship. Through this story, the story of his life is woven. The story resembles of a lifetime love stories which include short affairs, extended affairs, a marriage, extremely passionate sexual encounters and gentle affections also. There are various kinds of women such as Daphne, the troubled dancer, Bonnie, his father's secretary etc. They are from nearly all races. These women define and inform his life. As it is clear that the present book is Chris' final writing act of creative life, one can understand that the recollection of these many loves is an attempt to bring order to an otherwise chaotic situation. As Godfrey Meintjes rightly points out,

The narrator, Chris Minnaar ... prompted by the death of his lover, addresses the deceased in a set of notes that take stock of his life and his loves; in the process, the private experiences recounted reflect broad tracts of South African history. (Meintjes 83)

Brink has mainly focused on intra-racial as well as inter-racial man-woman relations in the novel. These relations are demonstrated by depicting the protagonist's relations with various women. There are more than twenty women in his life. All these women play an important role in his development as a true human being. We will discuss here some of the representative of them such as his mother, nanny, wife, Rachel, Driekie, Daphne, Merlene, Bonneie, Venessa etc. Chris Minnaar is in relationship with many women throughout his life. In the very beginning of the novel, he admits: 'THERE ARE TWO moments in the relationship with every woman I have known in my life, which have brought me closer to understanding ... what it means to be alive.' (Brink 4) He is in relationship with not only white but also black and colored women too. He meets a young married woman, Rachel. With the increasing meetings, he secretly falls in love with her. After his wife's death, he is well accompanied by Rachel. But after Rachel's death, Chris suffers from loneliness. He can't stop himself from writing down memories of Rachel. While writing down these memories, he unavoidably remembers other women in his life before Rachel. He thinks that his writing about Rachel connects him with the memories of all those other persons especially women who have marked his life.

While depicting his relations with women, the novelist has made us aware of his relations with his mother, with his nanny, as well as with his wife also. He has healthy relations with three of them. His mother is of plus hundred years old and she is in an old age home. He always goes to visit her, to take care of her. From his childhood, he used to share his every experience with her. Even he asks for her advice and help about girls. He decides to get married with Helena as she offers him security, predictability and companionship. Before his marriage with Helena and after her death also he needed these things as he admits, 'later in life I came to miss, dearly, the sense of a "home" to come back to.' (Brink 167)

Brink depicts relation between a black nanny and her master's child by depicting relation between Chris and Aia. Due to his mother's long illness, Chris is brought up by a black Nannie. She is their old

housekeeper. She sings rhymes and stories for him in her mother tongue, Xhosa. Chris used to call her old Aia. It is because of her, he becomes aware of black culture. It may be considered that his relation with Nannie becomes the foundation for his unbiased view towards other races. As the novel proceeds, it unfolds Chris' humanistic view towards other races, his political understanding as well as his anti-apartheid mentality. But the novelist has made him only to think on the current political status of South Africa as well as that of the World also. The characters are not allowed to take active participation in politics. We can understand that this is the fact in South Africa during apartheid. Even whites who are against apartheid, they cannot utter a single word because of State's oppressive policies.

Christopher Hope notes that, 'The traditional way of doing things in South Africa has been for public drama to obliterate private feeling. South Africans ... have always been frightened of feeling, and ashamed of intimacy.' ("Review") This is applicable to the mentality of one of the characters, Daphne. She is a dancer. Though a dancer, she can talk about a stunning range of subjects like: 'the ice ages of Europe, bisons in America, colonial exploitation in Africa; and unfailingly she would return to the political situation in the country and her acute sense of implication in it.' (Brink 21) Though she loves Chris, she always tries to maintain safe distance between them. When Chris insists her, she cannot stop herself and throws her into his arms. But later she is ashamed of her intimacy and punishes herself by dancing rigorously and throwing her own body in the thorny bushes in her garden while dancing. Chris is unable to judge her behavior and logic behind her thought. She used to wear a coarse knotted rope around her waist so tightly that it leaves marks of many colors on her soft skin. She admits to Chris that she wears the rope to keep herself aware of reality. She is very much disappointed with the Sharpeville incident. According to her:

Even if I can't change anything, I can keep myself from forgetting. I want to make sure that with every move of my body, on stage or off, I won't ever allow myself to ignore what is happening beyond my own little world. (Brink 23)

Here, Brink has depicted the unrest in the minds of people who are against apartheid and its oppressive policies. He maintains that political activities decide the nature of race relations on group level as well as they can affect race relations at individual level also.

Another incident concerned with Sharpeville massacre decides Chris' fate as an author. But with the development as an established author he starts losing his relations with his father, Marlene etc. Chris has been writing since he is twelve or thirteen. But it is Sharpeville massacre that pushed him into real act of writing. He starts writing a novel on Sharpeville in an exercise book, which is discovered by his father. He becomes very angry and throws the book on the desk. He orders Chris not to write such nonsense again. But Chris keeps writing secretly and his mother hides everything he produced in her stoking drawer. But the explosion of Sharpeville stirs him so deeply that he could no longer remain silent. And he publishes *A Time to Weep*, a novel on Sharpeville. At that time he is under the influence of a young woman named Marlene. The novel causes an unexpected protest and decides his future as an author. He writes the novel in Afrikaans but there is no hope of getting it publishes in Afrikaans. With the help of Merlene he translates the novel in English and publishes in England. After publication of the novel, Merlene leaves him because she thinks that the book took him away from him. It is Sharpeville massacre that brings two individuals together but it is prejudice that departs them forever. It is a presentation of typical biased mentality of White races. Regarding this we can consider Ghorpade's observation. She states: 'Racial relations have almost invariably been conducted in terms of conflict.' (Ghorpade 24)

Relations between Chris and his father demonstrate tense relations between a father and his son, which focus on tensions in the familial relations. The increasing distance between family relations is a result of apartheid as well as disapproval of apartheid by younger generations. Bonnie Pieterse is the only colored person in Chris' father's office. She is the only person who held in a significant regard to have her surname acknowledged. She has been working there for at least five years. Initially she had been hired as a

'tea girl' (Brink 84). Because of her considerable skills as a typist and a stenographer, she is promoted rapidly. Even she gets her promotion as a secretary. The novelist gives two reasons for her promotion which are considerably true in the South African scenario. One reason is that it is cheaper to hire a colored woman than hiring a white woman and the other is her incredible beauty. Chris' father likes showing her off. He thinks that she reflects well on his generosity as a good Christian and an elite businessman. Even though she knows her place, she has a quiet, radiant self-assurance. On the day of Van Riebeeck Festival there is 'a series of historical presentations and tableaux' (Brink 85). Chris' father gives the day off to the whole office staff, including Bonnie. So that they could watch those presentations; as well as 'pick up some edifying lessons from history' (Brink 85). They all go to watch the presentations. Bonneie, Gerald and Solly are already present there in their 'Sunday best clothes' (Brink 85). The rest of 'their people' (Brink 85) were also present at the occasion. The presentation unfolds the history of the entry of a White man on the African Continent. These presentations

made of the blatant display of how the chosen people of God had, by divine providence, come to rule this land ... van Riebeeck's arrival at the Cape of Good Hope and the first encounter between his handful of colonizers in their resplendent finery straight from Rembrandt's *Night Watch* and the story band of cringing, beaming Hottentots, soon to be lured into abject submission by the fumes of arrack and tobacco (Brink 85).

Biased whites have always celebrated their whiteness, power and reign and consider other races barbaric and criminals. Chris finds this such humiliating that he gets up and walks away. His father gets angry with him and later asks him the reason of leaving the performance. Initially Chris makes excuses but when his father insists he could not stop himself from explaining him the real reason. He tells him that he can't imagine such a humiliating presentation before black and colored people. He asserts:

The point is, when van Riebeeck's landing was staged, I suddenly thought of how it must look to them to see their ancestors portrayed like that. Like many dogs crawling on their stomachs, begging for a crust of bread or a chicken bone. (Brink 87)

On the contrary his father sees no humiliation in it, rather he feels ashamed of his son who talks such nonsense. He thinks about the festival as 'a day of thanking God for having brought us through three hundred years of strife and turmoil to such a glorious conclusion' (Brink 87). Because of totally opposite views towards racial differences, the relation between a father and his son is distorted. On the contrary, Chris' relation with his mother and his beloved, Rachel, become strong because of their inclusive nature.

The novelist demonstrates the horror and tension in master-slave relations with reference to relations between Bella and Hottentots. Chris remembers one incident which occurred at his uncle Johnny's orchard. His cousin Driekie and her four sisters have gone for a walk to the farm dam. They removed their clothes before they enter the muddy water. But, when they step out of the water and go to lie on the bank to dry their bodies in the sun, Driekie hears a rustling in the nearby bushes. She discovers a young colored boy, David eying on them. He is the son of one of the laborers at their farm. Their mother, Bella, becomes very angry when she comes to know about the incident in the evening. She exclaims in rage, '*A Hotnot!* Spying on *my* daughters! You could all have been raped.' (Brink 45) Aunt Bella considers nonwhite races as barbaric and offensive; while her daughters, the next generation, has humanistic views towards them. Her daughters have a quite different view about him. They try to calm down their mother. Driekie tells her that:

He ran away the moment I saw him, Ma. And we all know him. He's always fetching and carrying for us. And sometimes we even help him in the kitchen with his school work. He's actually quite clever. And very polite. (Brink 46)

But Aunt Bella is not in a mood to listen anything. She summons them to follow her and goes to the laborers' cottages. She shouts at David's parents to come out and angrily tells them in brief about the incident. She orders his father and another two men to bring David to the barn. They drag him inside the old

wine-barrel and torn his clothes. They tie his wrists and ankles with thongs hanging from a hook in the corner. 'Tears and snot were streaming from him.' (Brink 47) Then Bella orders them to flog him with a hose pipe and a halter. Through the words of Driekie, Brink describes the horror in the master-slave relations. Driekie tells:

It just went on and on, it didn't stop. In the beginning David screamed at every blow, but later he just whimpered, he had no voice any more. It wasn't like crying, it was like an animal. And still they went on and on and on. (Brink 47)

They only stop when Driekie cries out 'You're killing him!' (Brink 47) She burst into tears while telling the story to Chris. Brink demonstrates that while the older generations are not ready to change the rigid traditional relations amongst races, the new generations of both races have developed inter-racial relations from humanistic views.

The relations between political activists and people are depicted by describing George's experiences at work. George, Rachel's husband, is a photographer. He has to travel due to his career. He visits various places to capture pictures of different themes. Chris asks him that why he needs to go in search of dark and terrible places. George replies, 'Only because it is necessary for *someone* to report: ... The unrecorded life.' (Brink 38) He thinks that it is his responsibility to record events and it is people's responsibility to pay attention. Here, George represents Brink, who himself considers that it is his responsibility as a writer to record the events and present them before the nation in an unbiased way. Further, George describes the most dramatic incident of his career. He thinks that the toughest moment of all was in the late eighties. He recalls one moment when he is on the way back from a funeral in Soweto. In Orlando, he stops for a moment to reload his camera and suddenly his car is surrounded by a crowd of demonstrators on their way from a gathering. They had been attacked by police before merely a half an hour, where 'several youths had been killed.' (Brink 38) So they are in a bad mood. They surrounded George from all sides and start rocking his car. He is so frightened that he thinks, 'I'm not going to get out of this place alive.' (Brink 38) But he always puts a secret weapon in his breast pocket. It is 'a shot taken by a colleague, of Winnie Mandela and me [George]. Her arm round my shoulders. And She'd inscribed it. *To George Lombard, with fond wishes, Winnie*' (Brink 39). He rolls down window of his car and flashes the photo at the crowd. After watching the photo 'the rage turned into jubilation.' (Brink 39) And George rescues safely. He thankfully remembers: 'There was only one person in the world could save me that day, and that was mama Winnie. Her name was magic.' (Brink 39) Here, Brink maintains that some whites are equally active in the black liberation movement but because of their color, they are not trusted by nonwhites and their relations are determined by political activists like Mandela. Christopher Hope, in a review published in *The Guardian*, opines that 'Brink had a very good idea when he coupled Minnaar's sentimental life with seminal moments of South African history, from the Sharpeville massacre to the Soweto uprising, to the liberation of Mandela.' ("Review")

Brink makes a statement on distances between different races when he describes one incident at Rachel's studio. There are various sculptures made by Rachel in her studio. One of them is a small, unfinished sculpture that catches Chris' attention. It is extremely smooth and finely completed sculpture by her. But Chris finds something haunting in the incompleteness of it. He describes the beauty of it:

Two little figurines united in a sexual embrace, no more than fifteen centimeters tall ... though even its frankness there was an endearing gentleness about it, distancing, as if the sex were only incidental to what was really happening between the two ... Strange impression of distance between them: however closely they were joined together, the eloquent spaces that separated his body and hers, obtruded somehow, drawing attention to their separateness, injecting a feeling of ineffable poignancy into the whole relationship. (Brink 94)

Here, Sculpture represents human beings, especially man and woman from different races who are in love of each other but are not allowed to maintain relation because of racial differences, because of prejudices

and of apartheid system. Though they try to minimize this racial distance between them at individual level they are forced to depart by the social disparities. By depicting the beauty and sensuality in the sculpture, Brink has raised a banner of revolt against injustices of apartheid.

Chris enjoys some relations without bothering about racial differences but few of them are certainly affected by the racial disparities. For instance, his relations with Isolde and a colored woman, Venessa comes to an end because of politics. When the ANC enters into an alliance with the old National Party, Venessa is very much disappointed with these recent political activities. She expresses her rage when she asserts: 'We thought Mandela would give us back the dignity we once had. But we didn't realize that he wouldn't be allowed to have the final word. And now we're too white for the new fat cats, and we're still out in the wind.' (Brink 147) His intimacy with Venessa and other black and colored women suggests that even though he is a White writer, Chris is equally worried about the position of nonwhites. Brink has expressed the dilemma of nonwhites through Venessa's words.

In short, Chris, the protagonist of the novel is in relation with many women of many races of many colors. His intra-racial as well as inter-racial love affairs do resolve nothing, but it pressurizes him to ask himself some disconcerting questions. By depicting these relations between Chris and other women, Brink throws light on inter-racial as well as intra-racial relations such as, man-woman, master-slave, rich-poor, father-son, mother-son, political activists-public relations as well as relations between a black nanny and her master's child etc. These relations are profoundly depicted on the backdrop of national as well as international political upheaval. Brink demonstrates that how ongoing national political activities leave impact on the development as well as degradation of these race relations. He proposes the essentiality of collaborative transformations in the race relations from infelicitous to friendly and felicitous relations in South African scenario.

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## GEORGE ELIOT AS VICTORIAN NOVELIST

*Sadashiv S. Chippalakatti, Lecturer in English, D. V. Comp PU College,  
Dharmatti, Tq Gokak, Dt Belgaum*

English literature is too well-known in the world. Victorian Age embodies a corpus of great writers that started with Tennyson, Browning, Arnold, Dickens, Trollope, Collins, Thackeray, Meredith, Hardy, and Lawrence, George Eliot, Woolf and others. Victorian novel is known for its innovations with Dickens and George Eliot as great social realist-artists.

George Eliot is the pseudonym of Mary Anne (or Marian) Evans (1819-80). She was a novelist, critic and poet. She was born at South Farm, Arbury, Warwickshire, where Robert Evans, her father, was an estate agent. She was educated at Miss Wallington's Boarding School in Nuneaton, where she came under the beneficent influence of a Miss Maria Lewis, her own mother having died when she was 16. Eliot attended the Misses Franklins' School in Coventry, where she shed her provincial accent and studied piano and French. She read widely in theology, the Romantic poets and German literature. Later they went to live at Foleshill near Coventry, and there Mary Anne Evans was drawn to an intellectual circle that included Charles Bray and Charles Hennell, whose influences directed her towards free-thinking in religious matters. Her refusal in January 1842 to attend church with her father suggested a coalescence of her spiritual position. A few years later she completed the translation of *The Life of Jesus, Critically Examined by Dr David Strauss* (1846). Then followed Continental travel with the Brays, after which she went to London and was closely associated with the amorous Chapman, now proprietor and publisher of the *Westminster Review*, of which she was assistant editor from 1852 to 1854. George Eliot's next publication of consequence was a translation of Feuerbach's *Essence of Christianity* (1854). By this time she had met George Henry Lewes, with whom she went to live in October 1853. Their union, happy despite Lewes's irregular marital situation, lasted until his death in 1878.

George Eliot became a writer gradually. Her early short stories were 'The Sad Fortunes of the Reverend Amos Barton', 'Mr Gilfil's Love-Story' and 'Janet's Repentance'. Then these tales were collectively published as *Scenes of Clerical Life*. Then followed her *Adam Bede* (1859), *The Mill on the Floss* (1860) and *Silas Marner* (1861). After a brief Florentine visit George Eliot deserted her native literary landscapes to publish serially in *The Cornhill Magazine* (1862-3) the Renaissance novel *Romola*. Next came *Felix Holt the Radical* (1866) in some respects anticipatory of *Middlemarch* and in 1874-6 came *Daniel Deronda*, in format the same as its immediate predecessor. Her last work was *The Impressions of Theophrastus Such* (1879), a series of essays. George Eliot also wrote some novellas and a surprising amount of poetry, including *The Spanish Gypsy* (1868), the product of a trip to Spain in 1867, and *The Legend of Jubal and Other Poems* (1874). In addition, she was one of the finest letter-writers.

Once Lewes died, Eliot married John Walter Cross, a man many years her junior, in the spring of 1880. But she died the same year. Cross's biography was published in 1885. Critics think that in a century of gifted women writers George Eliot stands pre-eminent. George Eliot's half dozen novels are too well-known and a brief critical analysis of them is what follows now.

**1. *Adam Bede* (1859):** Adam Bede, a carpenter in the Midland village of Hayslope, is in love with Hetty Sorrel, niece of the farmer Martin Poyser. The squire, Arthur Donnithorne, is attracted to Hetty and she is vain enough to dream of becoming the squire's wife. Adam watches Arthur's flirtation with growing anxiety and tries unsuccessfully, to intervene. Arthur abandons Hetty after seducing her. Adam earns the reward of his loyalty to Hetty when, heartbroken at Arthur's desertion, she agrees to marry him. But she

finds herself pregnant and flies from home in a desperate search for her lover. Adam is supported in his grief by Dinah Morris, a young Methodist preacher, with whom his brother Seth is hopelessly in love. Unable to find Arthur Donnithorne, the unfortunate Hetty is arrested, charged with the murder of her child and convicted. Dinah becomes her comforter and the close of the novel describes how Hetty, with Dinah's help, faces her final ordeal. But she is reprieved and her sentence commuted to transportation. Adam later marries Dinah.

**2. *Silas Marner (1861)*:** William Long adds: “*Silas Mather* is artistically the most perfect of George Eliot's novels, and we venture to analyse it as typical of her ideals and methods. We note first the style, which is heavy and a little self-conscious, lacking the vigour and picturesqueness of Dickens, and the grace and naturalness of Thackeray (Long 527).

Falsely judged guilty of theft, Silas Marner leaves his dissenting community and, as the novel opens, has been living for 15 years as a linen-weaver in the village of Raveloe where, an alien figure, he has worked hard to accumulate a goodly sum of gold. Squire Cass, 'the greatest man in Raveloe', has two sons: Godfrey, attracted to Nancy Lainmeter but secretly and rashly married to the opium-ridden Molly Farren, and the good-for-nothing Dunstan (Dunsey) who, cognizant of his brother's clandestine marriage, blackmails him. Dunstan steals Marner's gold and promptly disappears. Molly dies in the snow-covered fields of Raveloe trying to reach the squire's residence to disclose her marriage, thus avenging Godfrey's refusal to acknowledge her. Their little girl, Eppie, toddles away from her dying mother to the threshold of Marner's cottage, where she is cared for by the lonely weaver. In his eyes she becomes more precious than his lost gold. The narrative moves forward 16 years to the discovery of the skeleton of Dunstan Cass and Silas's gold in the newly drained stone-pit. This revelation and his belief that 'everything comes to light' prompts Godfrey Cass to admit to Nancy, now his wife but childless, that Eppie is his daughter. Godfrey and Nancy try unsuccessfully to adopt the young girl, but neither Eppie nor Silas wish to be separated, and the novel concludes with her marriage to the worthy Aaron Winthrop who is more than willing to accept the weaver as part of the household. It is said, “*Silas Marner* is an impressive narrative, spiced with rustic humour and replete with forceful village characters” (Cambridge Guide 914).

**3. *Mill on the Floss (1860)*:** This novel has this plot: The story concerns Maggie Tulliver and her brother Tom, the children of the miller of Dorlcote, an honest but ignorant and unimaginative man. His wife is weak and foolish. The only son Tom himself, in spite of being dearly loved by Maggie, is resourceful but insensitive. In this oppressive environment Maggie's intelligence, scholarly competence and wide-ranging imagination become liabilities, especially in a woman. She responds to Philip Wakem, the deformed son of the leading lawyer in the nearby town of St Ogg's, as the only person who can appreciate her intellectual life and sympathize with her interests. But Tulliver regards the lawyer Wakem as his enemy and Tom, blindly supporting his father's cause, makes Maggie give up Philip's friendship.

**4. *Middlemarch: A Study of Provincial Life (1871-2)*.** Initially the narrative concentrates on the blighted marriage of the wealthy young Puritanical idealist, Dorothea Brooke, to the desiccated middle-aged pedant, Dr Edward Casaubon, who labours fruitlessly on his *Key to All Mythologies*. Upon his death, affection develops between Dorothea and her former husband's cousin, Will Ladislaw, who eventually marries her. Another narrative strand traces the career of the equally idealistic Dr Tertius Lydgate, devotee of scientific progress and of the new medicine in particular, who errs disastrously in marrying the local mayor's daughter, Rosamund Vincy, whose foolish social ambitions ruin his life. A third narrative depicts the down-to-earth relationship between Fred Vincy (Rosamund's brother) and Mary Garth, daughter of the honest estate-manager, Caleb Garth. And finally the affairs of Bulstrode, the rich hypocritical banker who harbours a grim secret, are followed to their humiliating end. The incidents in the lives of the characters are skillfully woven together by George Eliot and fused into a compelling narrative portraying English economic, social, and religious life, as well as offering a profound comment upon the futility of human aspiration, after the predicaments, during the pre-Reform years 1829-32.

5. ***Daniel Derond (1876)***: The story is principally concerned with the destinies of two characters, Daniel Deronda, the adopted child of an English aristocrat, and Gwendolen Harleth, the spoiled and selfish elder daughter of a widow. In order to avoid penury as her family approaches destitution Gwendolen agrees to marry Henleigh Grandcourt, fully aware that he has children by his mistress and that his mistress has a prior claim to his hand. The marriage proves unhappy and Gwendolen finds herself drawn for spiritual guidance to Deronda. Deronda, who has rescued the Jewish girl, Mirah Lepidoth, from suicide, gradually discovers a dense Jewish world through Mirah and through her brother, Mordecai. He eventually learns that he too is a Jew and the novel ends with his determination to seek for his ancient racial and religious roots in Palestine.

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**ALAN SILLITOE'S *SATURDAY NIGHT AND SUNDAY MORNING*:  
A CLASSIC OF WORKING-CLASS FICTION**

*Mrs. Shilpa Adur, C/o Pavan Kalavdikar, 'Pavan Nilaya', Rajatgiri, 3<sup>rd</sup> Cross, Dharwad*

The 'working-class fiction' refers to a kind of historical or contemporary reality. It is a kind of truth. This body of fiction that is partly past history (as in the case of its representation in Dickens's *Hard Times*) and partly contemporary reality (as in the case of Alan Sillitoe's classic novel *Saturday Night and Sunday Evening* (1958), makes use of imitation, imagination and fiction / invention. It is fictive representation of some type of natural discourse. It represents the working-class people's verbal action, reporting, describing and referring.

When it comes to the 20<sup>th</sup> century English fiction in Great Britain, it is stated that the 20<sup>th</sup> century fiction began with uncertainties and redefinitions as literary modernism ushered. Once the literary giants, Virginia Woolf, D.H. Lawrence, Joseph Conrad, E.M. Forster and others finished their innings it was more so. In politics, democracy ushered in leading to the world wars and the end of colonialism. Socialism intensified; and its reflections resulted into the consolidation of Labor Party and its coming to power in the late 1920s. The loose Commonwealth of Nations and then postcolonialism led to multiculturalism. As they say Britain became plural.

The early 20<sup>th</sup> century English novel began to have experimentation, changing shapes and forms and change in subject matter. The postwar English fiction saw the republication of Lawrence's *Lady Chatterley's Lover* as accepted thing finally. *The Beetles* was another event in literary culture. This dissenting, anarchic, constantly shifting youth culture, which had been preliminarily delineated by Colin MacInnes (1914-76) in his novels *City of Spades* (1957) and *Absolute Beginners* (1959), was galvanically energized in the postwar years. Andrew Sanders adds:

The decade was often hailed, though not universally welcomed, as the era of the 'New Morality'. It was certainly the era of the female contraceptive known popularly since 1960 simply as 'the pill'. In 1956 the influential theatre critic and baiter of Mrs Grundy, Kenneth Tynan (1927-80), had described Jimmy Porter's 'casual promiscuity' as typical enough of the sexual behavior of post-war youth (Sanders 618).

Later John Robinson's *Honest to God* advocated a liberalization of sex relations. The BBC's Reith Lecturer, Professor George Carstairs announced that popular morality was a wasteland 'littered with the debris of broken convictions' because of the emergent concept of sexual relationships 'as a source of pleasure'. The postwar working-class fiction of such writers as Alan Sillitoe, John Braine, Raymond Williams, Sid Chaplin, Nell Dunn, Barry Hines, Germaine Greer and others of the 1960s and 70s reflect all the socio-political problems of England.

Lord Clement Atle's third Labour Government from 1945 was a milestone for working-class people's welfare as well as the British colonies that became independent. In 1956 twenty-year period of economic prosperity began. Already the means of production were nationalized. Sid Chaplin's *The Thin Seam* (1950), Len Doherty's *A Miner's Sons* (1955), John Braine's *Room at the Top* (1957) and Richard Hoggart's *The Uses of Literacy* (1957) appeared. Alan Sillitoe wrote a foreword for Tressell's novel *The Ragged Trousered Philanthropists* in 1955. John Braine was his friend. Sillitoe's own classic novel *Saturday Night and Sunday Morning* appeared in 1958 following by his short story collection *The Loneliness of the Long Distance Runner*. Raymond Williams' *Border Country* appeared in 1960. The 1974's Minor's Strike and the Thatcher's Government were milestone in the period. The New Labour

Government came to power in 1997. The great works of the period E.P. Thompson's *The Making of the English Working-Class* (1963), Germaine Greer's *The Female Eunuch* (1970), Buchi Emecheta's *Second Class Citizen* (1974), James Kelman's *The Busconductor Hines* (1984) and Agnes Owens' *People Like That* (1996) are important for our understanding of British working class people. Besides, this helps us understand Sillitoe's later fiction, particularly his Posters' trilogy.

There are two periods when working-class fiction achieves a cult status and popular mystique in British culture: the time of rising affluence in the 1950s and 1960s. Compared to the 1920s, the number of working-class authors who published novels in the 1930s and later is impressively large: any survey must include James Hanley, Joe Corrie, Harold Heslop, Walter Greenwood, John Sommerfield, Lewis Jones, Walter Brierley, Frederick Boden, Jim Phelan, Lewis Graisic Gibbon, Simon Blumenfeld, Willy Goldman, Leslie Halward, Ralph Bates, Jack Hilton, B. L. Coombes, James Barke and Frank Tilsley. In addition to their novels, we can note the substantial numbers of short stories published in liberal-left and socialist periodicals such as *Left Review* and *New Writing*.

Though some were Communists, it would be a great mistake to assume that all working-class writers at this time looked to Moscow for salvation. While there are some examples of what might be termed socialist realism in the texts that follow, by no means all the characters of these stories are class warriors. The types of hero range from the apolitical and respectable (Brierley), through the criminal (Phelan) to the tortured and self-destructive (Hanley). Generic influences include documentary realism and the modernist montage (Sommerfield), while there are further variations on the *Bildungsroman*. The Angry Young Man, exemplified by Jimmy Porter in Osbourne's *Look Back in Anger* (though the title is often applied to both author and hero), is liberated through social mobility from the old vocabulary of class struggle, but finds himself in a social limbo.

Alan Sillitoe, John Braine, and of course, Raymond Williams all of them following the Nottingham writer D.H. Lawrence, wrote fine-novels about the working-class people. John Braine's *Room at the Top* (1957) is organized around the hero Joe Lampton's symbolic passage between two Yorkshire towns. *Room at the Top* is a fantasy about social mobility in the years of austerity. It is possible that its publication was delayed until its portrayal of acquisitive lust and working-class politics of envy seemed to reinforce the myths of affluence and the sexualized Angry Young Man.

This is certainly the case in Alan Sillitoe's first novel *Saturday Night and Sunday Morning* (1958) where the hero Arthur Seaton defines his robust independence against his parents' comfortable, pacified existence: "in a way he was glad to see the TV standing in a corner of the living room, a glossy panelled box looking, he thought, like something plundered from a space-ship. The old man was happy at last, anyway, and he deserved to be happy, after all the years before the war on the dole, five kids and the big miserying that went with no money and no way of getting any... There are no flies on me, Arthur thought."

They think they've settled our hashes with their insurance cards and television sets, but I'll be one of them to turn around on 'em and let them see how wrong they are (*Saturday* 114).

These excerpts are from Sillitoe's first novel, *Saturday Night and Sunday Morning*, published in 1958. It describes the wild and often hilarious life of a young factory hand in Nottingham as he gradually comes to the realization that, through the choices he makes, life does have some value. For this work, Sillitoe was awarded the Author's Club Prize for the best first novel. Arthur Seaton's life is circumscribed by routine: his weekdays are taken up with the deadening treadmill of work at the bicycle factory, a situation symbolized by the endless grinding cycles of the carborundum wheel at which he works and the noise of the factory hooter as it sounds the opening and closing of each work day, and his weekends are spent in an enervating, round of routine boozing and lovemaking. Arthur Seaton moves through a series of choices, from a state of complete spiritual torpor to a recognition of the value of life.

The first twelve chapters of the story describe a series of denials on Arthur's part of what has gradually been dawning on him since the opening of the novel. One denial concerns the pregnancy of his

married lover, Brenda, for whom he schedules an abortion. The notion of bad faith enters into this denial when Arthur avoids the outcome of his decision, maintaining: "She wants me to feel guilty about it, but I don't feel bad at all. It's an act of God, like a pit disaster." During the attempted abortion, Arthur watches Brenda soak for an hour in near boiling water and drink herself unconscious with gin before he cheerfully hops into bed with her sister Winnie, also a married woman. Arthur comments: "Never had an evening begun so badly and ended so well." His attitude to sex is much like his attitude towards his job; in both cases, he is on the job. Something to be done well and thoroughly, and to be performed with self-detached mechanism: "Turn to chamfer, then to drill, then to blade chamfer. Done. Take out and fit in a new piece" (*Saturday* 34).

The crucial scene, which ends the first half of the novel, comes after Arthur's final physical escape at Goose Fair, a yearly festivity described with images of nature, machinery, and humanity: "a crowd that had lost all idea of time and space, locked in the belly of its infernal noise" (*Saturday* 172). Like the one that opens the novel, this scene ends with a slide as Arthur is about to reach the turning point in his life, suggested by the ride on one of the carnival attractions: "He turned the last bend at the height of his speed, emptied of thought, supremely purified, until he hit the pile of mats at the bottom" (*Saturday* 176). Here, again, Arthur seems ready to enter a new life, and he meets the agents who will facilitate that rebirth in the form of a group of swaddies (military police) who are friends of Brenda's husband and are waiting for him at the bottom of the slide. And when they corner him, a few days later, Arthur consciously chooses not to escape them, a choice which changes his life: "The way was open to run, but for some reason that he could not bring himself to understand, he did not run" (*Saturday* 187). The swaddies beat him up, and part one of the novel ends, as did the opening chapter, with Arthur passing out on the floor of a pub.

By the end of the story, Arthur has managed to exert himself as 'being' and negate the forces that threatened to nullify his ability to do so. He does this not by becoming an outsider and isolating himself from society but through a recognition of his own powerful potential as a conscious willful individual.

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## ALAN SILLITOE'S WORKING CLASS FICTION: THE MINOR NOVELS

*Mrs. Shilpa Adur, C/o Pavan Kalavdikar, 'Pavan Nilaya', Rajatgiri, 3<sup>rd</sup> Cross, Dharwad*

Alan Sillitoe is one of the best working-class fiction writers in England. He is only next to D. H. Lawrence in this genre of fiction. Alan Sillitoe is from a minor's family in Nottinghamshire. The classic example, from the beginning of the 20<sup>th</sup> century, is D.H. Lawrence, a writer whose background and location often prompt misguided comparisons with Alan Sillitoe. Sillitoe's factory experience in Nottingham first and then his army experience in Birmingham and air force experience motivated him to write about the working class life.

Thus out of working class life and experience came out Sillitoe's first and best working class novel *Saturday Night and Sunday Morning* in 1958. The novel is set in the late 1950s, and part of its success comes from the hero Arthur Seaton and the narrator Sillitoe's indifference to circumstances that appeared to reduce everyone else to a state of powerless resignation. In the 1920s when Sillitoe served in Malaya his reading of Wells and Wodehouse inspired him to write about the workers in the East. Fascinatingly it was during this period that Sillitoe first encountered Robert Tressell's *The Ragged Trousered Philanthropists* and for this he wrote a foreword later. Sillitoe was in effect making use of the novel to address a question that has taxed writers and teachers for centuries: does literature make us better or even different people? Commendably he does not settle upon an easy conclusion, yet a hint of skepticism is evident in his life and works. This article examines Sillitoe's minor novels.

In the 1970s when Sillitoe decided to turn his hand to the contemporary picaresque, memories of his time on the loose in Spain vied for contention with literary antecedents from the same country. At the end of *A Start in Life* the anti-hero Michael Cullen is sent to jail, framed by his one-time mentor Moggerhanger but accepting his fate as simply that, an event to be endured he had enjoyed many others. There are, self-evidently, parallels between the incident in Barcelona and the conclusion of *A Start in Life* (1970), but a less obvious and more intriguing echo occurs in a piece Sillitoe wrote less than a year later and which would eventually appear in *Saturday Night and Sunday Morning. Life Goes On* (1985) is a sequel to this novel *A Start in Life*. Both novels are about self-reformation.

*Travels in Nihilon* (1971) is a political novel. Nihilon is an anti-utopian country that is a combination of the worst aspects of capitalism and stark socialism. While *The Widower's Son* (1976) discloses no explicit connection with Sillitoe's private state of mind it is formed and driven by the same impulse that allied him to Judaism and Israel. *The Widower's Son* should not, however, be treated simply as a contemplation upon the addictive capacities of writing. The novel's blurb has this: "A beautifully integrated study of a father-and-son relationship which brings him back to his earlier novels" (*The Widower's Son*).

Sillitoe began and finished his next novel, *The Storyteller* (1979), with astonishing speed during his 50th year. He wrote to his brother Brian: 'Half a century. Dad was gone at 56, but I'm feeling all right,' and three days later to Bill Daleski: I will be in the Lake District with David: I promised months ago to go there and do a reconnaissance with him.

The first draft of my novel is finished. I call it "The Storyteller" about a man telling a story about a man who tells stories in pubs, clubs, common rooms and cruise liners for a living. I don't think the chaos is inextricable I'm working on further drafts, and will be so for the next few months. I have to blacksmith it into shape and sparsity, hoping it will come out all right in the end (AS to BD, 4 April 1978. Bradford 277).

*The Storyteller* concludes in a dexterously bizarre fashion. *The Storyteller*, like “On Saturday Afternoon,” “Revenge,” “The Disgrace of Jim Scarfedale,” “Mr. Raynor, the School-teacher,” and “The Chiker,” ends on a note of madness from which there is no recovery.

Sillitoe's novel *Her Victory* (1982), is a story that involves a middle-aged woman, Pam, who, after twenty years of marriage to an abusive husband leaves home in north England and travels to London, where she moves into a seedy bedsitter in the West End. When Pam is first introduced in the story, she is middle-aged, but because she has been denied development of her own sense of self and power, the past twenty years really represent the early stage in her life. Metaphorically, this is the stage of the virgin for the White Goddess. The second stage of the story takes place in London where, at first, Pam experiences feelings of acute loneliness, dislocation, and fragmentation and is brought to the edge of despair, which results in her attempted suicide. In some ways Pam's (attempted) suicide may be compared with Susan Rawlings' in Doris Lessing's short story, “To Room Nineteen.” Both women escape restrictive marriages, and although Susan's husband is not abusive, he does represent the death of her spirit. The story ends on a note of unity as Pam, now pregnant, explains to Judy, her downstairs friend: “After all, it's my victory as well as his. And the fact is, there's no such thing as a victory, unless you have someone else to share it with” (*Her Victory* 590).

The novel *The Lost Flying Boat* (1983) that began in Lincolnshire on a windswept, snowy late February day would eventually be called *The Last Flying Boat* (1983). Sillitoe himself dismissed the book as one of his light 'diversionary' projects, 'a broth of popular sub-genres, principally the *Boy's Own* style adventure story. When he sent a copy to Bill Daleski he almost apologized for it. 'It's really a common, hackneyed adventure novel, so I expect you to throw up your hands in horror' (AS to BD, 15 May 1983). Discerning reviewers, however, picked out flickers or a more enduring theme. According to Michael Wood it involves 'Adventure both as a means of 'escape' and a confrontation with a harsher 'reality'. Feels a bit like Joseph Conrad transferred to the Air force, and there is certainly an air of *Apocalypse Now*, the then recent cinema adaptation of *Heart of Darkness*, about it (*Sunday Times*, 30 October 1983). In the *Observer* Valentine Cunningham was similarly alert to Sillitoe's use of a popular sub-genre for insidious purposes.

Indeed, the landscape of Lawrence and Sillitoe's Nottinghamshire is used many times by both writers in very specific ways. In Lawrence's *Sons and Lovers* and Sillitoe's *Down from the Hill* (1984) it is used to imply the changes in the lives of the young protagonists. Paul Morel and Paul Morton, and their spiritual awakenings and struggles for sexual power. In tin essay entitled “Nottingham and the Mining Countryside,” Lawrence talks of the landscape as it represents for the miners the possibility of a spiritual renewal, an escape from the material concerns of day-to-day living. Lawrence's words that seem to echo Sillitoe's cry for spiritual bread are, “the human soul needs actual beauty even more than it needs bread.” Sillitoe's *Down from the Hill* is also a call for beauty to be found in landscape, and like Lawrence's miners, Paul Morton is drawn to flowers and even tries to buy a flower guidebook at one point.

In the sequel *Life Goes On* (1985) Cullen gets restless with his quiet life and takes up crime. When his wife of ten years abandons him, he admits, “If I'm not on the move, I'm not living” and returns to London. The blurb of the novel reads,

*Life Goes On* picks up the characters from *A Strat from Life* ten years later. It is Sillitoe's picaresque romp through the aristocratic end of London's underworld (*Life Goes On* cover page).

The escape for the central character of Sillitoe's novella *Out of the Whirlpool* (1987) takes a different course than young Colin's, but it, too, brings the protagonist to a realization of self-truth. Eighteen-year-old Peter Grant, an orphan and a high school dropout who has been working in a furniture factory since he was fourteen, lives with his grandmother in the colliery town of Radford Woodhouse, near Nottingham. He meets a middle-aged widow, Eileen Farnfield, and goes to live with her. Nostalgic journey, not as successful though for its characters, is described in *Last Loves* (1990). This would be *Lost Loves* (1991). Whether the novel was inspired by that particular conversation is debatable but there

was between them a growing sense of their personal history becoming more precarious as age revealed it. For example, Sillitoe wrote to Ronald of how he had been pestering HMSO for an early edition of *Eastward: A History of the Royal Air Force in the Far East, 1945-1972* by Air Chief Marshal Sir David Lee.

Sillitoe's novel *Leonard's War* is subtitled "A Love Story," and in it he describes the love affair between two middle-aged people, Leonard Franklin and Sophie Waterfall. It is a story told on two levels, both of which deal with war. One level describes the internal war suffered by the main character, Leonard, who is engaged in the "battle of life," as he calls it. The other is the exterior rapprochement of the Second World War, which finally arrives at the climax of Leonard's own inward battle.

In Alan Sillitoe's most recent work of fiction, *Snowstop*, the question of spiritual freedom so courageously raised in his earlier works has become an admission of spiritual exhaustion. *The German Numbers Woman* (1999) is the story of Howard, blinded when serving with the RAF and now in retirement. He spends his days and indeed his nights the distinction is of little significance to him picking up Morse signals on his radio equipment.

*The novel Birthday* (2001) concerned Sillitoe at its inception because he had begun to suspect himself of relying too much on familiar territory at the expense of new ideas. It is about three brothers, Brian, Arthur and Derek Seaton, veterans of Sillitoe's earlier work who assemble in Nottingham for the 70th birthday of Jenny, a woman whose modest, unassuming manner belies her role as chimerical talisman in Sillitoe's fiction. She is called Doreen Haslam. Her maiden name was Greatorex and she was the model for Doreen Greatton of *Saturday Night and Sunday Morning*. 'Well, that's what Pearl, Sillitoe's sister, always told me. When we were both married she, Pearl, lived in the same street as us, and when the book came out, and then the film, she always said to me, "It's you, Doreen. He based her on you-What do you think, I asked her? 'I don't know,' she replies with a known laugh. But isn't she also Jenny in *Birthday*. 'Oh yes, *Birthday*' (Bradford365).

The Sillitoe brothers' research into their family history was far more than a hobby. They wanted to recover something of a heritage that no one else would ever care about; they were the ordinary people, consumed and exploited by the forces of history but ignored by historical record. As early as 1992 when the project was in its infancy Sillitoe had written to Brian about the unanswered, probably unanswerable questions that surrounded their paternal grandfather.

I've always supposed that Grandfather Sillitoe came to Nottingham because he thought he'd get more work. But people in those days often left their town because of debt or bankruptcy. Or maybe he met his future wife, and she wouldn't leave Nottingham. I suppose Dad would have told us these things if we'd thought to ask him. The trouble is ... it's too late (AS to BS, 24 April 1992. Bradford 373).

Sillitoe's fiction is about working class life. Since the publication of *Snowstop*, Sillitoe has written an autobiographical book, *Life without Armour* (1995), that covers his life up until 1961, at which time he says, "I knew by now that you do not write what society or editors expect, but only that, which is illuminated by the truth of your own experience. This book offers insights into the origins of many of his characters from earlier works as well of some interesting details concerning his own life that were not covered in his earlier autobiographical book, *Mountains and Caverns*, or his semi-autobiographical work, *Raw Material*.

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## EXPLORING 'INSURGENCY' IN KIRAN DESAI'S *THE INHERITANCE OF LOSS*

*Dr. Kailash Kumar, Assistant Professor, Department of English,  
Rang Frah Government College Changlang, Dist.- Changlang, Arunachal Pradesh*

Insurgency is one of the chief concerns in Kiran Desai's fiction. Kiran Desai in her novel, *The Inheritance of Loss* (2006), draws our attention to Gorkha insurgency in the North Bengal Himalaya areas of India. The main locus of this subversive activity is Darjeeling-Kalimpong area. The Nepalese are in majority here and they demand a separate state carved out of West Bengal. They pursue different strategies and various measures to achieve their goal. The novelist has put this upsurge within a time frame; all on a sudden the hill was in ferment in the 1980s.

Kiran Desai's *The Inheritance Loss* is a study of marginality and resistance. The Nepalese were marginalized by the majority Indians. It has its root in the colonial past also. During the British rule Nepalese migrated from Nepal; they were employed as labourers in tea plantation and recruited as soldiers in the British Indian army. But their general condition did not improve much due to their racial, genetic, psychic and educational factors. Hence they suffered from inferiority, isolation and alienation. The result was revolt and resistance for self-determination.

Kalimpong is home to Sai, an orphaned teenager who lives with her grandfather, a retired judge, their poor cook, whose son Biju is in New York, and the dog, Mutt, the judge's sole source of joy. Their usual routine of reading the National Geographic and eating high tea is interrupted when their house is broken into by young men from the Gorkha National Liberation Front, an actual political party that seeks to empower West Bengal's ethnic Nepalese and once led a separatist uprising. The men threaten and humiliate the family and steal the judge's rusty guns and meager liquor supply. The Liberation Front also draws in Gyan, Sai's tutor and lover, who is frustrated by his future as a marginalized Nepalese in India. Kalimpong is in chaos. Bands of insurgents invade the town and the police respond by deporting foreigners, detaining and torturing the innocent.

The Gurkhas are a brave, strong and, small-sized race living in the hills for generations. The spear or kukri that they carry is legendary. The Gurkha area of India, the Northeast Frontier Area, or NEFA, is a complex mix of different groups of peoples. Assamese, Sikkimese, Nepalese, Sherpas, Lepchas, Chinese, Tibetans and Gurkhas are some of the groups known to inhabit the region. The British used to avoid the heat of the plains and go to the hills for their summer holidays. When the British were forced out of India, many wealthy Indians from nearby states started moving into the hills. Though Kiran Desai has dealt with the phenomenon of insurgency at the micro level but it involves a lot of issues such as colonial legacy, making of the Indian nation, ethnicity, minority psyche, uneven development, dominance and resistance. In *The Inheritance of Loss*, the focus is upon the marginalization of the ethnic Nepalese in North Eastern part of India, particularly North Bengal, their migration and settlement, Indo-Nepal treaty, geographical location and demographic component of Sikkim and Bhutan, and above all their demand for a separate Gorkhland. In this prolonged agitation is involved right to self-determination, identity crisis, insurgency, its multiple components of environment, location, organization, strategy and planning.

Darjeeling is located in the foothill of central Himalayas. It was a famous hill station during the British colonial regime. Its setting is all colonial as projected by Kiran Desai in her *The Inheritance of Loss* in the 1980s. Nepalese are in majority there and migrants from other parts of India, such as Gujaratis, Hindi speaking North Indians, Bengalis etc are in minority. The Nepalese are involved in menial jobs whereas the

migrant Indians and neo-settlers occupy key position in govt. offices, business, hotel and tourism, contracts and tea gardens. There is a sharp division between the Nepalese and the non-Nepalese in respect of power, property, position, prestige and prerogative. Hence a tussle, a hostile situation prevails in the hills in the form of insurgency. Once *The Times of India* reported about the turbulent situation in the hills in North Bengal as Hills on the Brink of Flare-Up.

Though the canvas of insurgency problem in Kiran Desai's *The Inheritance of Loss* is small due to its location being confined to Darjeeling-Kalimpong area only and involving only the Nepalese versus Non-Nepalese confrontation but its implication is vast and broad, transcending regional and national boundaries and acquiring a global presence. Here we will concentrate our attention on cause, nature and consequence of insurgency as projected by Kiran Desai as a post-colonial development. It involves ethnic marginalization, economic exploitation, administrative failure, creation of states in India, cultural elimination, social discrimination, political control and psychological alienation.

The goal of insurgency is to overthrow the existing government or political leadership due to lack of transparency in the legitimacy of the ruling authorities or their policies. Insurgency takes resort to various means, of which guerrilla warfare is one, though resorting to unconventional warfare and terroristic methods is not rare. The nature of insurgency as a negative force, though 'unlawful', is not 'criminal'. Hence it is a form of violence different from terrorism, as, according to Arnold, terrorism is usually placed in the category of violent crimes against people, which should be dealt with severely under the penal code, while insurgency is placed in a class of small-scale military or paramilitary activity that should be dealt with under the international rules of armed conflict. Terrorists do not have any military mission. So their victims are chosen in order to propagate fear more widely. Insurgency, on the other hand, never involves noncombatant victims, because it is primarily a method of war. The objective of the insurgents differs from that of the terrorists.

Insurgency is a burning issue in the present global context. It is like a nightmare which has deeply disturbed the conscience of mankind. The constant growth of insurgency can be attributed to the nature of political relationship between individuals and the state. It is a sort of contract to establish a system. So long as the system works according to the contract there is no problem. But as soon as there is a breach of contract, conflict is inevitable. If these conflicts are not settled amicably well in time, insurgency is necessitated. It happens with Gyan, the mathematics teacher in *The Inheritance of Loss*: "As he floated through the market, Gyan had a feeling of history being wrought, its wheels churning under him, for the men were behaving as if they were being featured in a documentary of war, and Gyan could not help but look on the scene already from the angle of nostalgia, the position of a revolutionary" (Desai, 157).

The roots of insurgency and indiscriminate violence lie in misery, frustration, grievance and despair. Factors like fundamentalism, deprivation, political frustration, regional disparities, extremism, injustice, discrimination, resentment against the existing order, inequality, etc. also play a major role in causing insurgency. The suffering is so unbearable that people get prepared to do radical acts even by sacrificing their own lives, in an attempt to effect positive change. They choose the means of inflicting terror in the public mind to reach their goal. The insurgents desire the people to feel helpless and lose faith in their government's capacity to protect them. It leads to undermine the legitimacy of the government itself. Thus, insurgency is an attack upon the prevailing legal order: "When has this been a peaceful area? When we moved to Mon Ami, the whole of kali pong was upside down, remember? Nobody knew who was a spy and who wasn't. Beijing had just named kali pong a hotbed of anti-Chinese activity..." (Desai, 45).

Insurgency is a policy consisting of three basic elements the decision to use terror as a systematic weapon; the threats of extra-normal violence; the effects of the violence upon the immediate victims. It is an instrument for compelling people, or the government to submit to the demands of some groups of people who fight for the preservation of the right to self-determination and the elimination of injustice.



Every kind of social upheaval raises its head when, for a section of people, discrimination, exploitation or tyranny is perpetrated by a state or a government or a community. Such discrimination may be social, political or economic or religious, all of which we condemn. Condemnation as the protesting voice of the global community is praiseworthy, but only the victim has got to search for redress. The world condemns tyranny, oppression, and exploitation in an ineffective and intellectual manner, while it is left to the victims to seek redress by such means as they consider expedient. Insurgency becomes imminent at this juncture. The victim has no other alternative but to express his disapproval in a revengeful manner: "...one day fifty boys, members of the youth wing of the GNLF, gathered to swear an oath at Mahakaldara to fight to the death for the formation of a home land, Gorkhaland. Then they marched down the streets of Darjeeling, took a turn around the market and the mall. "Gorkhaland for Gorkhas. We are the liberation army."...quite suddenly, everyone was using the word insurgency" (Desai, 126).

Considering the specific nature of Gorkha Insurgency, the emergence of turbulence is rooted in objective situation of the oppressed masses. Consequently it is improper to interpret insurgency as similar to crime, though this is the common attitude of the government. Insurgency has been negatively glorified by the media resulting into a mass negative agitation globally. If we shift the focus of our attention to their cause instead of the effects, the problem can be solved, because by performing such acts the insurgents try to draw mass attention to their cause. Here is an example from *Loss*: "Everyone terrorized to keep their shutters down and not even poke their noses out of the windows. Roadblocks stopped traffic, prevented timber and stone trucks from leaving, halted tea from being transported. Nails were scattered on the road, Mobil oil spilled all about. The GNLF boys charged large sums of money if they let you through at all and were you to buy GNLF speeches on cassette tapes and Gorkhaland calendars" (Desai, 236).

But the irony is that the people against whom insurgency is perpetrated are stronger in all respects than the perpetrators. The result is such that the common peace-loving people are easily duped by the view and opinions of the stronger ones. That is why no one is prepared to consider the cause of the oppressed sympathetically. A postcolonial novelist, like Kiran Desai, plays a major role here. She focuses upon the cause of the powerless oppressed people, which results drawing public attention to GNLF movement and compelling the government to consider their demand sympathetically.

The employment of insurgency as a method for protecting the right to self-determination may be subject to criticism, but the fact is that the end which people seek to reach through terrorist practices is honest and noble or natural. The end goal is to topple the oppressive government and install one that meets with the ideological approach of the insurgents. They have a plan and a mission as narrated by Ms. Desai: "We must fight, brothers and sisters, to manage our own affairs. We must unite under the banner of the GNLF, Gorkha National Liberation Front. We will build hospitals and schools. We will provide jobs for our sons. We will give dignity to our daughters carrying heavy loads, breaking stone on the roads. We will defend our homeland. This is where we were born, where our parents were born, where our grandparents were born. We will run our own affairs in our own language. If necessary, we will wash our bloody kukris in the mother waters of the Teesta. Jai Gorkha" (Desai, 159).

A course of violent method can be adopted if it is only the last resort. Unfortunately such acts of violence should be restricted to social and political revolution, which refrains from indiscriminate mass killing. So insurgency cannot be recommended as a method of the last resort. Civilized nations cannot accept the taking of human lives in the name of some political or moral cause. All the people of a nation cannot be held responsible for all the discriminations and oppressions that the insurgency want to counteract. So, if a group of people takes to terrorism and destroys life indiscriminately it should be considered highly immoral: "The more he screamed the harder they beat him; they reduced down his face, knocked out his teeth, kicked him until his ribs broke..." (Desai, 226).

Insurgency brings quite a large number of people under its sweep. There is something wrong in this procedure. In most of the cases an insurgency leader influences common people to commit violence by

wrongly brainwashing them with alluring ideas of call for independence social, political or economic. A few of the oppressed people start believing that the use of violence will lead to their freedom from such oppression, and so it is a struggle for independence. Hence, they agree to do the so-called heroic deed as delineated in the following lines: "Recently a series of strikes and processions had indicated growing political discontent. And now a three-day strike and a raasta roko roadblock endeavour were postponed because of the weather. What was the point of preventing ration from getting through if they weren't getting through anyway?" (Desai, 107).

As a method insurgency is not a promising instrument for the people who practice it. Nowhere in the world do we find that insurgency has been successful. It is crushed by the state machinery, which means that violence is simply met with violence. But violence appears with greater force and strength when the state deploys its machinery to stop insurgency.

This brings us to the question regarding the relation between end and means. The end does not justify the means. If the end which it intends to realize is good then the conduct of GNLFF would find easy approval from this point of view. The end for which the outfit stood was noble by all standards, but the means adopted by it to reach its objective was nothing but a sort of robbery and extortion. Gyan, the tutor, realizes this: "The patriotism was false, he suddenly felt as he marched; it was surely just frustration the leaders harnessing the natural irritations and disdain of adolescence for cynical ends; for their own people in attaining the same power as government officials held now" (Desai, 157).

We can classify the goals of the Nepalese insurgents into three broad categories: Struggle for liberation from colonial rule or oppression; Quest for revolutionary changes in the existing pattern of power within the state; and Separate arrangement like a new state, for self-governance and better development. So if we want to consider the justification of use of violence we have to consider it in the background of its relation to the end to which it is directed. One cannot choose to take the wrong path just for the sake of getting his intentions satisfied. Wrong path is the way leading to destruction for humanity. The exercise of violence as the inevitable method of terrorizing people is offending humanity at large. But Kiran Desai has built up public opinion to remove the marginalization of ethnic Nepalese. Her novel is a verdict that awards justice to the Nepalese and other marginal groups but at the same time condemns violence.

Insurgency is an undue use of force where the immediate target is either innocent people or any of the state machineries. The basic right to life, which all human beings must have the opportunity to enjoy, is denied by insurgents. The non-Nepalese in Darjeeling live in the shadow of fear and terror: "I tell you, these Neps can't be trusted. And they don't just rob. They think absolutely nothing of murdering as well" (Desai, 45).

The Nepalese community was subject to sheer racial prejudice and viewed as an outsider by the indigenous people. Social and political factors played even more important roles than ethnic differences. Racially and culturally akin to the Mongoloids, the Nepalese tried to identify with them. The British colonial society made use of their occupational skills in consolidating the Empire in India. The Indian caste society considered them to be servants and soldiers to the country. With the rising tide of Indian nationalism and diminishing British control, their position further weakened. This resulted in a situation of extreme dependence and isolation. Desai has put it this way: "We are labourers on the tea plantations, coolies dragging heavy loads, soldiers. And are we allowed to become doctors and government workers, owners of the tea plantations? No! We are kept at the level of servants" (Desai, 158).

The Nepalese have suffered from social, political and cultural marginality. As long as there was hope that the British in India considered them as brethren, this problem was not so acute. With the freedom struggle coming into full steam, the marginality of the many ethnic groups reached crisis levels. It was at this juncture of history that their search for an identity began and the idea of many states and nations took shape: "The country, Sai noted, was coming apart at the seams: police unearthing militants in Assam,

Nagaland, and Mizoram, Panjab on fire with Indira Gandhi dead and gone in October of last year; and those Shikhs with their kanga, Kachcha, etc, still wishing to add a sixth K, Khalistan, their own country in which to live the other five Ks" (Desai, 126).

India has a long history of receiving migrants, providing a congenial social climate, allowing the migrants to assimilate into the host society. Yet, in spite of the long assimilation, ethnic variation still remained and persisted. There was a resurgence of ethnic identity. Strife and conflicts were the inevitable outcome of this growth of an identity consciousness. Here we make an attempt to comprehend the situation of the Nepalese in North Bengal and trace the growth of an ethnic identity consciousness among them: "...the new posters in the market referring to old discontent the slogans scratched and painted on the side of government offices and shops. "We are stateless", they read. "It is better to die than live as slaves, "we are constitutionally tortured. Return our land from Bengal" (Desai, 126).

As far as the Gorkha movement is concerned, the non-Nepalese population about 10% on an average is not large enough to cause a threat to the Nepalese majority. On the other hand this has injured the harmonious living in existence for generations. Further, the ethnic violence and cleansing campaigns have not succeeded in clearing Darjeeling from the non-Nepalese population. Migratory in habit, the Nepalese have tremendous fluidity of movement, which allowed them to move to any part of India with ease. Displacement has however been regarded as an important cause of their underdevelopment and backwardness. Ms. Desai has described the wretched condition of Lepcha women: "The women looked raped and beaten already. Her clothes were very soiled and her teeth resembled a row of rotten corn kernels, some of them missing, some blackened, and she was quite bent from carrying stonecommon sight, this sort of women in the hills. Some foreigners had actually photographed her as proof of horror..." (Desai, 263).

Today, there is a sharpening of the traditional Nepalese ethnic identity consciousness. All of a sudden they started identifying themselves with the Gorkha past, Hindu traditionalism and pan-Nepalese solidarity movement. The Nepalese leaders from Sikkim and Bhutan came in touch with them and tried to share the grievances of their fellow members in Darjeeling. The Nepalese in North East started mobilizing themselves under various organizations and took pro-establishment stands to tide over the crisis. It also caused a set-back in the process of assimilation and a subsequent resurgence of their ethnic identity. Various efforts were made to emphasize their distinct Nepalese identity. The recognition of the Nepalese language in the VIIIth schedule of the Indian constitution was a first success in this effort. Again, their participation in electoral politics of the state in alliance with one political party or the other can also be seen as a manifestation of their distinct identity in the region. Their various demands ranging from recognition of their language to the formation of Gorkhaland state are all made with the hope for economic, social and political recognition. Noni speaks on their part sympathetically: "obviously the Nepalese are worried", said Noni. "They've been here, most of them, several generations. Why shouldn't Nepalese be taught in schools?" (Desai, 128-129).

Perhaps the greatest loss of the Nepalese in India has been that of an identity. In spite of their assimilation and greater Indianization, they have been labelled as foreigners and are at the receiving end of a backlash: "In reality, although we are living in Assam and are Assamese, we have to identify ourselves as Nepalese"... (Nath, 99). But there is also a great gain. The gain lies in the widened scope of reference, awareness and appreciation in the hybrid culture to which the immigrants contribute. To the Nepalese in North East who have assimilated in the multi-cultural society of India, the sense of gain is more than that of loss. They have acquired much of the culture of the land to which they migrated: "We have gained by coming here, learnt a new culture, we are gaining, we have not lost anything" (Nath, 100).

The Nepalese living in the Darjeeling hill areas came out openly in the 1986 demanding a Gorkhaland state within the constitutional framework of India. For giving shape to a movement three ingredients are essential. They are ideology, organisation and leadership. In the Darjeeling hill area, the objective was a state within which the all-round development of the otherwise backward Nepalese was

envisaged. An organization, the Gorkha National Liberation Front, was created to rally the Nepalese. Finally, a messiah was born to lead. He was Subhas Ghising, a political non-entity until the GNLF gained momentum. Ghising, a retired junior clerk in the Indian Army, is also a literary figure who has written more than a dozen novels in Nepalese. His incarnation into the new political role was incidental.

The GNLF started with these basic demands: the creation of a separate state out of the present state of West Bengal, the inclusion of Nepalese language in the Eighth Schedule of the Indian constitution, and the recognition of the status of indigenous Indian Nepalese whose Indian identification goes back to pre-1950. Gorkhaland as envisaged by Ghising would have an area of 2,566 square miles and a population of about 14 lakhs. It would comprise Darjeeling, Kalimpong, Kurseong, Mirik and parts of Siliguri and Jalpaiguri, once dominated by Nepalese-speaking people but now flooded by migrants from Bangladesh. Ghising was emphatic in making a distinction between those Nepalese who came after the conclusion of the 1950 Treaty of Peace and Friendship between India and Nepal. Ghising stated: "We are not going against the reciprocal people. Actually these will be called 'recipro-citizens'... But what we maintain is that we (Indian Nepalese) do not want this 'recipro citizenship'. We want Indian citizenship, citizenship that accrues to us by virtue of incorporation of (our) territory" (Baral, 57).

The National leaders of India did not like to call the GNLF movement anti-national or separatist if only to please Ghising for reaching a solution. Jyoti Basu was explicit in denouncing the movement 'divisive', 'anti-people', 'anti-national'. and 'anti-state'. On the other hand Prime Minister Rajiv Gandhi said: "The concept of anti-national is to denounce the territorial integrity and sovereignty of a particular nation or openly to give a call to revolt against the government with a view to forming a separate nation or to inviting a foreign power to achieve that objective. None of these has the GNLF done" (Baral, 58).

The GNLF led by Ghising could draw the attention of the Indian rulers only when he sent a petition to the King of Nepal requesting him to abrogate the 1950 Treaty. Ghising also started his campaign for creating a Gorkhaland state on the same linguistic, ethnic and cultural ground, as other states were created within the Indian Union. But non-Nepalese have a different perception: "This state-making," Lola continued, "biggest mistake that fool Nehru made. Under his rules any group of idiots can stand up demanding a new state and get it, too. How many new ones keep appearing? From fifteen we went to sixteen, sixteen to seventeen, seventeen to twenty-two..." (Desai, 128).

Opposed to the division of West Bengal, both the Centre and state governments presented an alternative proposal of creating a hill development council with some autonomous functions. For achieving the Gorkhaland, the GNLF adopted a two-pronged strategy of both bargaining with the Central government and of developing more radical and violent character of the movement if only to show the government that the movement could be prolonged for an indefinite period. Bangladesh, Nepal and the Punjab terrorists were occasionally mentioned as establishing links with the GNLF militants: "Separatist movement here, separatist movement there, terrorists, guerillas, insurgents, rebels, agitators, instigators, and they all learn from one another, of course the Neps have been encouraged by the Sikhs and their khalistan, by ULFA, NEFA, PLA; Jharkhand, Bodoland, Gorkhaland; Tripura, Mizoram, Manipur, Kashmir, Punjab, Assam..." (Desai, 128-129).

It is significant to note that the Nepalese in the Darjeeling hill areas, who were otherwise quiet and obedient, motivated other Nepalese living in other states of India, despite their highly scattered settlements in India. However, the GNLF finally got reconciled to the Darjeeling Gorkha Hill Development Council and ended the three yearlong strife in August 1988.

The issue of inter-state migration between Sikkim and Darjeeling as also of their links with Nepal is often raised in political circles. Sikkim-Darjeeling nexus is facilitated by geography and by common cultural and linguistic heritage. If Subhas Ghising is sentimental about Nepalese literature, Sikkim's Nar Bahadur Bhandari is in common with Ghising regarding the problem of national identity of the Nepalese of Darjeeling district. Thus the West Bengal government and the Centre are often piqued by their relations

because Sikkim is apparently shouldering certain problems of the GNLF in Darjeeling. Both showed concern about the migrants from Nepal.

Ethnic factor cannot be removed from such a political setting where both states have the same ethnic community. Yet economic and political interests dominate other considerations if both geographical regions are asymmetrical in growth potentials. Sikkim, for example, does not like to integrate Darjeeling in order to make a new state of Gorkhaland, even though both have predominantly Nepalese population. As Bhandari stated: "We do not want Darjeeling. Why should we at all aspire for it? Sikkim has a population of three lakhs and Darjeeling has 14 lakhs. We have merged in India not to be submerged in Darjeeling" (Baral, 62).

The Nepalese in Sikkim seem to be less enthusiastic on the merger of the two Nepalese-dominated hill areas due to relative economic backwardness of Darjeeling. In the 76 odd tea gardens of Darjeeling, the local people toiled more as bonded labourers while the Centre and the state reaped full benefits. The Nepalese Chief Minister of Sikkim lamented that there was not a single person among the 14 lakh hill populations in India's administrative, police and foreign services. Nepal, Darjeeling and Sikkim seem to be interwoven due to trans-boundary ethnic link and geographical proximity. Such a close link reinforced by the open border existing between India and Nepal creates trans-boundary effects. If the turmoil in Darjeeling continues roping in other ethnically contiguous areas, inter-state relations might also be affected. Lola says: "Those Neps will be after all outsiders now, but especially us Bongs. They have been plotting this a long while. Dream come true. All kinds of atrocities will go on then they can skip merrily over the border to hide in Nepal. Very convenient" (Desai, 127).

*The Inheritance of Loss* is set in the Darjeeling Hills at a time when the movement for Gorkhaland challenges established way of life, the unrest threatens old habits, unsettles comfortable assumption, and disturbs secure relationships. However, the novelist has defended the movement: "The book doesn't take an ethical position (about the movement). I think they (the Nepalese-speaking population) had a point. And I think it also turned violent, pretty bad at moments. And this is true of most such movements" (Padmanabhan, *TheHindu*). Although the novel is set against the background of the Gorkhaland movement, Ms. Desai said her purpose was not so much to write a political novel but to examine how people deal with such situations "how they survive, who goes under, who comes out alive, who pays the price for what is happening." (Suroor, *TheHindu*). She confirms that there is no question of anything being fair, simple or easy in these situations.

The Gorkha Agitation of the 1980's paralysed the civic life. The insurgents took the order in their hands. It was amazing for Biju who had just returned from a foreign country. The insurgency had blocked all roads to Kalimpong though Biju was insistent and kept saying, "I have to go. My father is there...." (Desai, 310). He got a lift in a jeep and the insurgents demanded most he owned. The tragic circumstances left him in a worse situation than while in New York. "Darkness fell and he sat right in the middle of the path without his baggage, without his savings, worse of all, without his pride. Back from America with far less than he'd ever had" (Desai, 317).

Today, North Bengal is at a critical juncture with social and political forces sharply divided in their approach to identity and development. In this situation alignment of forces committed to communal harmony and national integration is of utmost importance. In spite of the tensions from time to time, the Nepalese in Darjeeling, recognizing this need, have tried for a peaceful co-existence. India has a commendable experience of accommodating diverse ethnic groups within its fold, including the Nepalese. They have contributed immensely to the development of India for the past two centuries to co-exist in peace and harmony. It will go a long way in fulfilling their cherished ambitions of national integration.

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U. R. ANANTHAMURTHY'S *SAMSKARA*

*Mr. Basavaraj Yallur, Assistant Professor of English, J.E.S.K.A. Lokapur Arts, Science and Commerce College, Athani, Dist: Belagavi*

Udupi Rajagopalacharya Ananthamurthy (1932-2014) was a contemporary writer in the Kannada language. He was born in Thirthahalli of Shimoga Dt, Karnataka and is considered as one of the pioneers of the Navya movement. He is the sixth writer to be honored with the Jnanpith Award for his Kannada writings. In 1998, he received the Padma Bhushan award from the Government of India. He was the vice-chancellor of Mahatma Gandhi University in Kerala during the late 1980s. He was one of the finalists of Man Booker International Prize for 2013. He remained a fervent critic of nationalistic political parties.

Ananthamurthy's works have been translated into many Indian and European languages. His main works include *Samskara*, *Bhava*, *Bharathipura*, and *Avasthe*. Several of his novels and short fictions have been made into movies.

Most of Ananthamurthy's literary works deal with psychological aspects of people in different situations. Ananthamurthy met his wife Esther in 1954 and they were married in 1956. They had two children, Sharat and Anuradha. He resided in Bangalore for most of his later life.

Ananthamurthy made an unsuccessful run for the Lok Sabha in 2004 in which he stated that his prime ideological objective in opting to contest the elections was to fight the Bharatiya Janata Party (BJP).

A Janata Dal (Secular) leader and former Prime Minister of India H. D. Devegowda had made an offer for Murthy to contest for his party which this author refused. Ananthamurthy also contested for the Rajya Sabha elections from state assembly in 2006 and failed. The idea proposed by Ananthamurthy to rename ten cities in Karnataka including Bengaluru from their colonial forms to actual native forms was accepted by the Government of Karnataka and the cities were renamed on the occasion of the golden jubilee celebrations of the formation of Karnataka.

In 2007, Ananthamurthy declared that he would not take part in literary functions in future in the wake of strong criticism for his reaction on S.L. Bhyrappa's controversial novel *Aavarana*. However, Murthy's comment that Bhyrappa "does not know how to write novels" was criticized by some section of the media. In 2013, Murthy's statement that there is a reference in the Mahabharata to Brahmin's consuming beef drew flak from Hindu religious leaders.

Ananthamurthy's *Samskara* is characterized by a hierarchical caste structure. The highest in the ladder are Madhv brahmins of Durvasapur agrahar, who do not do any physical labour, devote their time to reading of scriptures, practice of rituals and live on ritual meals. Smarta Brahmins are inferior to Madhvs, and do small trades apart from rituals. Praneshacharya, head of Madhvs 'the Crest Jewel of Vedanta learning' is a caste by himself, whom other brahmins obey and regard as the embodiment of soul. Secondly crossing of caste, gender and sexuality problematise one's subject position. Thus what Praneshacharya, the protagonist confronts the Other in himself and in society.

The patriarchal Brahmin Praneshacharya exemplifies knowledge as power which operates through an exclusionist strategy of excluding low caste, women and prostitutes. By virtue of his knowledge gained through his rigorous study at Varanasi he claims the absolute ownership over the meanings of texts and rituals. He has deliberately married an invalid Bhagirathi to project his purity and male supremacy. This patriarchal domination is very much operative in Durvasapur. One glaring instance is that of Half-Wit Lakshmiddevamma, a child-widow as a victim of patriarchy. There are reports of shaven Brahmin widows being sexually and materially exploited by Brahmin males. Also the fact that patriarchy punishes the transgression, but not male transgression, makes Brahmin wives apprehensive and possessive about their

husbands and try different strategies. That is perhaps why Lakshmana's wife advises her daughter not to give in to Sripati to keep him dangling about her. Lakshmana, on the other hand, married his wife's sister to Naranappa to have a share of the latter's property. Women normal, abnormal, invalid are reduced to non-humans.

Praneshacharya presents an image of contradiction. Praneshacharya excels in reciting erotic scenes depicted in purans. Listening to him drives Sripati hot with sexual longing to the embrace of a low caste woman Belli. So is the case with Naranappa. When he stops reciting erotic and starts on moral tales he finds no enthusiasm.

Naranappa's revolt against brahminical supremacy is an act of subversion from within. This is symptomatic of the inherent instability of the dominant. Naranappa calls himself a hedonist and invokes the myth of Charbak to oppose the myth of Durvasa represented by the Acharya. There is a contradiction in Naranappa's character. His repeated accusation that Garudacharya plots evil with black magic indirectly indicates that he too believes in it, though he flaunts his rationalism. He leaves his caste because of a hysteric wife forced upon him as a part of conspiracy to rob him of his property. The personal becomes the social. His reactions, sometimes, are theatrical. For instance his act of catching fish with Muslims from the holy pond of Lord Ganesh temple, though it repudiates the myth of the fatal consequence of such a 'sacrilegious' act, amounts to a kind of fundamentalism in the name of rationalism. Praneshacharya's ascetic arrogance meets Naranappa's defiance here.

This Naranappa dies one day. In his death Praneshacharya confronts a more stubborn Naranappa, his opposite, the other demanding answers to the questions: who will perform the funeral rites of an outcaste. The encounter between the Acharya and Chandri in the forest marks the collapse of the imposed order and the beginning of his intimacy with the Other within and without. Unlike her love relationship with Naranappa, in which she is mostly passive, here Chandri is active. This incident shapes the ties between ethics and rituals and deconstructs the Brahmin ideology. The Acharya's union with Chandri occurs at a great crisis. He is not completely aware of the act but he cannot disown responsibility, for there has been struggle in himself leading to his existential bad faith.

Worse than this is the plague there. Very significantly and appropriately the character first to report the occurrence of plague is a low caste Maleri woman Belli. Her marginalized status, her down-to-earth perception, her Innocence give her insight into the reality of the things. This refers to the situation, in which half-wit Lakshmiddevamma mistakes Sripati coming out of Naranappa's house in the night as the ghost of Naranappa. This suggests that there is a similarity in experience and attitude between Naranappa and Sripati.

Praneshacharya starts feeling the irresistible attraction of the Other the body, the worldly, the erotic. He realizes the futility of chanting same old mantra. In his fantasy he sees untouchable girls. He finds sex as fascinating. The profusion of images of touch and smell, and of physicality convey his intense struggle with the sensual. He makes friendship with Putta, a low caste rustic. All these acts in the forest and the subsequent scenes in the fair that the Acharya passes through, presents to use Bakhtin's idea of carnival. The jostling crowd in the fair, people buying and bargaining over things from crowded shops, watching Bombay Box, the acrobat show by a serpentine woman, cockfight etc. present a situation in which hierarchy is topsy-turved and physicality and materiality are celebrated.

Guru Charan Behera observes, "The novel, thus brings into focus marginalized voices and allows free play of different voices. The Acharya undergoes a process of de-elitisation which moves him through pain, suffering and ridicule, through tragical and farcical experience." ( Behera 12) The novel anticipated a casteless society in future.

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**HERMAN MELVILLE'S *MOBY-DICK*: A STUDY**

*Mr. Basavaraj Yallur, Assistant Professor of English, J.E.S.K.A. Lokapur Arts, Science and Commerce College, Athani, Dist: Belagavi*

Herman Melville is a renowned American writer. He is known for his sea novels which are adventure narratives. *Moby-Dick* is his masterpiece. *Moby-Dick* (or *The White-Whale*, 1851) is a complex plot of adventure, fact, superstition, history and philosophy narrated by meditative wanderer Ishmael. Captain Ahab's boat *Pequod* and his act of trying to destroy a white whale called 'Moby Dick' is prominent concern here. Ishmael's story of joining the ship is equally important. So rich are the novel's symbols and themes.

The title of chapter 1, "Loomings" sets a portentous mood to the actions. The narrator introduces himself with the famous line, "Call me Ishmael," the name of the outcast son of the biblical Abraham. He then begins the story of 'some years ago' when, destitute in Manhattan, he decides to go to sea, a habitual antidote to his discontent.

Some of the novel's few comic moments take place during Ishmael's first night and morning at The Spouter-Inn and involve his acquaintance with the cannibal Queequeg. Ishmael is horrified at the sight of the pagan. Ishmael explores New Bradford, attends a whale men's Chapel Sunday service, and forms a 'bosom' companionship with Queequeg. The chapel holds a congregation of 'sailors and sailors' wives and widows,' who focus on memorial tablets of men who died at seasome killed by whales. Realizing his potential fate, Ishmael raises several unanswerable questions about death. He then looks at what for him is the bright part of his beinghis soul. The old chaplain, a former harpooner named father Mapple, mounts his pulpit, which resembles a ship's bow, and addresses the congregations.

Back at The Spouter-Inn, Ishmael and Queequeg become close friends. With his simple, honest heart and brave spirit Queequeg, a significantly not Father Maple, seems to turn Ishmael's soul toward goodness. Ishmael and Queequeg journey to Nantucket to sign up with a whaler and board Ahab's ship. Aboard the *Moss*, which takes them from New Bradford in Nantucket, to the two lodge at the Try Pots, over whose doorway hangs a topmast resembling a gallows. After Ishmael surveys three ships, he selects the thirdthe *Pequoda* noble yet melancholy craft.

In chapters 24 to 36 the rest of the major characters are introduced, and Ahab's purpose to pursue Moby Dickat any costis clearly established. Chief mate Starbuck is a careful Nantucket Quaker, a man of deep national reverence who kills whales only for the industrial products. Stubb, the second mate, is a jolly Cape Cod native whose fearless philosophy is that one should worry about danger and death when they come. Third mate Flask of Martha's Vineyard is dull and unconsciously fearless. Ahab, who finally appears on deck after a mysterious reclusiveness, is most marked on the right side of his otherwise scorched face. Starbuck's head harpooner is Queequeg; Stubb's is Tashtego, a Native American from Gay Head, Martha's Vineyard Flask's is the imperial Daggoo, a black African. Dough-Boy, the steward is instrumental in informing the crew of Ahab's Macbeth-like nightmare-ridden sleeping habits. The Manxman is an old sepulchral man respected as having 'preternatural powers of discernment.' Tambourine-playing Pip, a young black shipkeeper, is hinted as destined to be among the angels.

Before the first whale chase, Starbuck orders Ishmael in his boat because he senses a shared fear of whales. A storm approaches as they lower the boats. Queequeg harpoons a whale, but Starbuck's boat is swamped and the whale escapes. Separated from the *Pequod* by the storm, they spend the night alone on the sea and are nearly killed when at dawn the ship sails at the mist and smashes into their boat. The day

after the *Pequod* meets the homeward-bound ship *Bachelor* which has encountered nothing but good luck four whales are slain, one by Ahab. While Ahab's whale boat is waiting to be picked up by the *Pequod*, his dark shadow, the Parsee repeats three prophecies he has earlier made, that 'neither hearse nor coffin' can be Ahab's; that Ahab will not die until he sees two hearses on the sea the first 'not made by mortal hands.'

The last chapter comprises three chases of Moby Dick, which finally appears. On the first day, the whale bites Ahab's boat in half. On the second day, the boats are lowered and Moby Dick, after becoming entangled in harpoons, takes the boats of Stubb and Flask underwater, flips Ahab's boat and crew into the air, and flees. Although there are no fatalities, men are wounded, boats are damaged, Ahab's special harpoon is lost, and his leg is again splintered. After the crew is assembled on the *Pequod's* deck everyone realizes that the Parsee is missing and is perhaps dead one of his prophecies fulfilled. Thinking of Moby Dick, Ahab declares that things that are drowning rise twice but the third time sink forever. But when the carpenter makes him a third leg, Ahab fails to realize the portentous symbolism. On the third day, Ahab declares himself, 'nobler' than the 'noble and heroic,' unconquerable wind, against which the *Pequod* has been sailing. Ahab orders the crews of the damaged boats to return to *Pequod*, leaving only his boat to find the whale. Moby Dick snaps the line and proceeds to attack the *Pequod*, biting its prow. As the ship begins to sink, the crew says their last prayers. Ahab recognizes the *Pequod* as another of Fedallah's prophecies the man-made hearse of American wood that cannot be his. His final cry is "Oh lonely death oh lonely life!" resounds. He darts the whale for the last time and the line catches him around the neck, and he is dragged underwater. Everything is shrouded by the ancient sea. Ishmael who could not take part in the finale act of tragedy, witnesses how Ahab and his crew lost to the whale Moby Dick. Melville provides an epilogue where the tragic flair blooms. Melville's *Moby Dick* is a famous American tragic novel. It is a great sea story about whaling expedition. This is about man's great strength and also of his failure before the mighty nature. John Bryant observes, "Melville's biggest book is *Moby Dick*. It is the story of the last hunt. The last hunt, the last conquest.'

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**ERNEST HEMINGWAY'S *THE OLD MAN AND THE SEA***

*Dr. Shilpa Agadi, Assistant Professor of English, S. R. A. College,  
Banahatti. Tq Jamakhandi, Dt Bagalkot, Karnataka*

Ernest Miller Hemingway (1899-1961) was an American novelist, short story writer and journalist. His narrative style had a strong influence on the 20th-century fiction, while his life of adventure and his public image influenced the later generations. Hemingway produced most of his work between the mid-1920s and the mid-1950s, and won the Nobel Prize for Literature in 1954. He published seven novels, six short story collections and two non-fiction works.

*The Old Man and the Sea* (1952) is Hemingway's most over-rated work. It was also the last of his books to be published during his lifetime. Hemingway wrote an essay for *Esquire* entitled *On the Blue Water* (A Gulf Stream Letter) in 1936. He described what was to him the beauty and the mystery of deep-sea fishing in the waters between Key West and Cuba. Hemingway told a story which he once had heard. Another time an old man fishing alone in a skiff out of Cabanas hooked a great marlin that pulled the skiff far out to sea. Two days later the old man was picked up by fishermen sixty miles to the eastward, the head and forward part of the marlin lashed alongside. What was left of this fish, less than half weighed eight hundred pounds. The old man had stayed with him a day, a night, a day and another night while the fish swam deep and pulled the boat. When he had come up the old man had pulled the boat up on him and caught him. Lashed alongside the sharks had hit him and the old man had fought them, stabbing at them until he was exhausted and the sharks had eaten all that they could hold. He was crying in the boat when the fishermen picked him. He was crying from his loss. This great loss speaks of man's loss of spiritual things.

The literary historians think that *The Old Man and the Sea* was originally conceived in four parts under different titles such as 'The Sea in Being,' 'Dignity of Man' etc. It is purely the tale of Santiago standing an optimistic epilogue to all of Hemingway's works. The novel is a picture of the 'rhythms of nature and of human life, and tells us the bitter fact of human life that 'Winner Takes Nothing.' Instead of being rescued at sea, Santiago returns alone and unaided to his native harbor and his home. The locale used for the story is the Spanish Main.

Santiago is an old man. One day as every day, he goes fishing. He comes back. He has Manolin, a boy companion. This Manolin is both his servant and consolation. The old man is quite old, wrinkled, and fragile. But he is wonderfully strong. His wants are few and far between; he is very resolute in his decision; and his nature is strikingly compromising. He appears like Wordsworth's leech gatherer. Santiago says he is always one with the nature—sea, fish, sky and Manolin. Santiago loved the sea and he thinks of it as *la mar*, which is what people call her in Spanish. He thinks she is his mother and friend. On the sea he finds dolphin, sardines and sharks etc. Often he looks around for the birds for a company. One day, on finding no fish, the old man returns home only to be reassured of. It is said, "But, he thought, I keep them with precision. Only I have no luck any more. But who knows? May be today. Everyday is a new day. It is better to be lucky. But I would rather be exact" (*The Old* 15).

Santiago sleeps soundly dreaming a dream in which he goes to the shores of Africa and hunts lions. Here lion itself is an indication of heroism. Santiago says to Manolin, "I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening." Lions are the protagonist's benign obsessions. Besides, he thinks of DiMaggio who is a great baseball player, and he thinks of Cienfuegos, who is the strongest man on docks. Some of these details are biographical.

The story continues. The next day, on his 85<sup>th</sup> day, of fishing on the seashore of Havana, Santiago is again on the deep sea, firm this time in his decision to catch a big fish. Santiago finally traces a marlin,

supposed to be 800 pounds -- a good, tasty and precious marine food. His rope works. But the marlin is stronger than him, bigger than his boat, and nobler as well as abler. He admits that man can catch such an animal too as he is shrewder and crueler. He thanks God to have endowed man with higher powers. However fishes are his brothers, they are to be caught for food. But the continuous jerks and dives of the marlin in spite of its suffering trouble him bringing pain to his palm. But he is not afraid.

Santiago knows his limitations, which many do not. He blames his left hand to have been not deft in handling the net. He tells, like the sea, the fish and the sky, his hands are his brothers. On being disturbed by the marlin, he sympathizes himself gathering all courage: "You better be fearless and confident yourself, Old Man." Incessant effort makes Santiago exhausted. He needs human warmth. So he remembers the boy for help. Every time he gets a pain, a sad feeling, a disturbance, he consoles himself uttering "I wish the boy was here... I wish I had the boy" (*The Old* 27). So Santiago says, "No one should be alone in their old age." Nothing is more tragic to a man than his failure to secure his fellow beings' help in the hours of difficulty. He prays: "God help me endure... I'll say a hundred Our Fathers and a hundred Hail Maries" (*The Old* 48).

Nothing comes to his avail except his innate strength and bravery. He tells to himself, "Be calm and strong." He challenges the fish and he persists in his greater merit: "But man is not made for defeat, a man can be destroyed but not defeated." However two bigger and more dangerous sharks come there; dive beneath his skiff and they eat the marlin leaving only its great spine and tail which later hang to Santiago's boat. This makes the hero repent, "Fish that you were. I am sorry that I went too far out" (*The Old* 65). The old man fails to bring his big prize, but he does not lose his heart. He observes, "I must not think nonsense. Luck is a thing that comes in many forms and who can recognize her" (*The Old* 66).

Santiago returns home after two days and two nights' heroic struggle and loss. *The Old Man and the Sea* ends with Hemingway's characteristic note of optimism, "Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions" (*The Old* 72). Santiago, like Nick Adams, is Hemingway's 'code hero' always working for perfection. To him, the only way to hold on to honour is to remain individual or to live by his code. In Carlos Baker's view this wave-like courage is a rhythmic device through which Hemingway sustains the interest of his narrative. Santiago resembles Marlow, the narrator in Joseph Conrad's novella *Youth*. Marlow's words are applicable to Santiago of whom Hemingway remarks "everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated." In Conrad's memorable phrase, Santiago goes "beyond the boundaries of permitted aspiration" and wins truly Canadian victory.

Hemingway is a great thinker. He is a great legend of his generation. Most of his works are translated into world languages. In fact, he is the most widely translated 20<sup>th</sup> century American writer. Hemingway was a writer of a whole generation's despair and his birth centenary was celebrated in 1999. It is a great respect to a great man. Besides, how one can forget Norman Mailer's tribute to him: "It may be that the final judgment on his work may come to the notion that what he failed to do was tragic, but what he accomplished was heroic. For it is possible that he carried a weight of anxiety with him which would have suffocated any man." Faulkner called *The Old Man* Hemingway's best. *The Old Man* earned Hemingway great fortune and fame.

Hemingway describes, how, like his bullfighting Romero in *The Sun Also Rises*, Santiago struggles to capture a large fish, marlin. As is characteristic of Hemingway's fiction, the terse, almost journalistic prose, the compressed action and the subdued yet suggestive symbolism point to a deeper meaning. Hemingway stresses Santiago's heroism through subtle allusions to Christ and the simplicity of action serves to underscore Santiago's nobility. Although Santiago is handicapped by age and misfortune, he persists with dignity, thereby gaining a moral victory. He maintains 'grace under pressure.'

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**DEGRADATION OF HUMANITY IN THULCANDRA:  
A NARRATIVE PSYCHOLOGICAL STUDY OF C. S. LEWIS' SPACETRILOGY**

*Mrs. B. Beria Grace, Research Scholar, P.G. & Research Department of English,  
Bishop Heber College, Tricky*

*Rd. C. Hannibal, Associate Professor & Research Supervisor, P.G. & Research  
Department of English, Bishop Heber College, Tricky*

**Abstract:**

*Narrative psychology deals with construction of stories by human beings. Humans have created stories to projects their experiences and dreams. C. S. Lewis, the famous author of Narnia tales, was an ardent atheist turned Christian. In his Space Trilogy has painted his beliefs he has begun to be convinced of. This paper analyses the narrative plot and its content to bring to light the author's personal convictions tainted in the pages of his fictional work, The Space Trilogy, which includes Out of the Silent Planet, Perelandra and That Hideous Strength.*

C. S. Lewis, a professor of medieval and Renaissance literature at Oxford and Cambridge universities, had written more than thirty books in his lifetime. He had the gift to “combine story, imagination, metaphor and reason; the rhetorical skill to order his ideas clearly and persuasively; precision with words; and the empathy to understand people's deepest struggles, questions and doubts” (Linsley 16). His fictional works are by nature myriad. He is a great story teller who never tired his readers with the same form.

His fictional works are *The Pilgrim's Regress* (1933), *The Chronicles of Narnia*, *The Space Trilogy*, *The Great Divorce* (1944, 45), *The Screwtape Letters* (1942) and *Till We have Faces* (1956). *The Pilgrim's Regress* is allegorical and is recollected as a dream. *The Great Divorce* is a sort of a vision. *The Chronicles of Narnia* which includes seven series of novels *The Magician's Nephew* (1955), *The Lion, the Witch and the Wardrobe* (1950), *The Horse and His Boy* (1954), *Prince Caspian* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), and *The Last Battle* (1956) is pure fantasy. *The Screwtape Letters*, just as the title suggests, is epistolary. *Till We have Faces* is mythical as it is a retelling of Cupid and Psyche myth.

*The Space Trilogy* is a work of science fiction. It is a series of three novels namely, *Out of the Silent Planet* (1938), *Perelandra* (1943) and *That Hideous Strength* (1945). Lewis' *Space Trilogy* is also called the Cosmic or Ransom Trilogy. It is not just a science fiction but a salad bowl of science, fantasy, myth, Christianity and philosophical presuppositions. *Out of the Silent Planet* narrates the story of Dr. Ransom who was forcibly taken to Malacandra, i.e., Mars by Scientists Devine and Weston. While trying to escape from Devine and Weston, Ransom wanders alone. He meets the inhabitants of the planet such as *Hrossa*, *Sorns* and *Pfifltrigg*. He also meets *Oyarsa*, the immortal ruler of Mars. The meetings change his perception of life and humanity upside down.

In *Perelandra*, *Oyarsa* asks for Ransom when the newly created world of Perelandra is to be in trouble. The Queen, the first Mother of Perelandra is to be tempted by the evil *eldil* who entered the body of Weston. Just like Eve, the Mother of Thulcandra (meaning Silent planet /Earth) was tempted to disobey; Perelandra also faces temptation. With the help of Ransom, she overcomes. She joins with her king to become the first humans to live in paradise without any trace of sin. The final novel, *That Hideous Strength* tells us of the battle between Logres (Good) and Britain (Bad). Dr. Ransom has formed a group at

St. Anne's. Jane Studdock who can see vision of events to happen joins them, while her husband is caught up with a wrong inner circle. The evil ones with the help of evil *eldil* plan to control the human race and eradicate nature. But Dr. Ransom and others stop their evil plan with the help of *Maleldil* (Son of God), and *Oyarsas* from different planets.

Story telling is as old as time itself. In human history stories have been told and heard. "...one deep reason why we tell stories to ourselves (or to our confessor or to our analyst or to our confidant) is precisely to make sense of what we are encountering in the course of living through narrative elaborations of the natural arguments of action" (Lucariello 79). Rightly John Leggett in his introduction to *The Elements of a Novel* quotes from Ursula K. Le Guin, "There have been great societies that did not use the wheel, but there have been no societies that did not tell stories" (Brinnin 634). From childhood, everyone hears and tells stories. Human beings, especially after the development of the verbal faculty, have constantly told stories, presented events and squeezed aspects of their world into narrative form. Obviously, narrative frameworks become an important part of the way one learns to approach the world. One furnishes his/her worlds through the stories that one narrates to another, not just with data but also with meaning.

A narrative account is given its structure through plot. The narrative plot brings coherence to the massive sequence of events as well as finer details of minor events. "It is the plot that connects the beginning of the story to the end. The plot weaves different episodes together to make a coherent and meaningful account. It is the plot that gives story its meaning" (Murray 98). It requires temporal succession and causality to combine events into sequences and sequences into story. The temporal succession refers to the arrangement of events in a particular order (time sequence), whether it may be natural or multi-linear chronology. Causality explains the cause of the events the whys and hows.

There is a specific purpose behind every narration. "Narrative imitates life, life imitates narrative" (J. Bruner 12). The recent psychological studies have used narratives to study human stories, as it is part of our lives. Human life is filled with stories and meanings rather than logic or law. Human beings construct stories to deal with experiences. This is where narrative psychology comes into play. Therefore, in the light of narrative psychology, C. S. Lewis has carved each story to imitate life life as told in the Bible. His narratives reflect his convictions in Christian ideology. He was an ardent atheist until the age of thirty one. He calls himself, "the most dejected and reluctant convert in all of England" (Linsley 16). This paper analyses how Lewis constructs stories to deal with his experience with Christ and his newly found religion.

The world we live in has been corrupted in every possible way. Sin has polluted the earth. The word "Thulcandra" (Lewis, *Out of the Silent Planet* 68), as the Martians call the earth, means 'silent planet', where '*Thulc*' refers to silence and '*handra*' to planet or earth. It was a planet shut out of the deep heavens. No good *Oyarsa* (*eldil* - immortal beings like smaller gods who rule each planet but doesn't belong to a planet) can get in contact with this planet. The *eldil* of this planet has turned evil and thus this planet Thulcandra has become silent to others.

Why did evil enter into Thulcandra? The reason is explained in *Perelandra*. In Thulcandra, the first mother Eve was tempted to disobey God. Obeying was what God expected from the first parents. Ransom explains about obedience to the first Mother of *Perelandra*: "I think He made one law of that kind in order that there might be obedience. In all these other matters what you call obeying Him is but doing what seems good in your own eyes also. Is love content with that? You do them, indeed, because they are His will. Where can you taste the joy of obeying unless He bids you do something for which His bidding is the only reason?" (Lewis, *Perelandra* 101)

Eve failed to prove her obedience of love to God. The disobedience of the Mother brought in sin and evil. Love went void in Thulcandra. The *eldil* of Thulcandra turned evil. In *Out of the Silent Planet*, the *Oyarsa* of Malacandra couldn't imagine a *hnau* (a mortal being of higher intelligence like humans or *hross*) killing another *hnau*, when Weston and Devine tried to sacrifice Ransom's life and killed a *hross*.

"I see now how the lord of the silent world has bent you. There are laws that all *hnau* know, of pity

and straight dealing and shame and the like, and one of these is the love of the kindred. He has taught you to break all of them..." (Lewis, *Out of the Silent Planet* 137). This is how what we call humanity has been lost in Thulcandra.

In Malacandra (Mars), three kinds of species *hrossa*, *sorns* and *Pfifltrigg* live. *Hrossa* are intelligent creatures who "know nothing except about poems and fish and making things grow out of the ground" (Lewis, *Out of the Silent Planet* 93). The *sorns* are strong and intelligent. The *pfifltriggs* build house, invent scientific equipments and create sculptures. They are totally different from each other. They co-exist. There is no hierarchy among them, though they are stronger than the others in some aspect. They don't fight for food, but share when someone lacks. Ransom wanted to know who rules among them. He was astonished to know that no species among them is higher than the other. "All three species were represented. They seemed to have no uneasy feelings towards each other, though there were some differences of the kind that occur in a railway carriage on Earth the sorns finding the house too hot and the pfifltriggi finding it too cool" (Lewis, *Out of the Silent Planet* 116).

The society in Malacandra is how the Earth was created to be but never is. Malacandra is an opposite of Thulcandra. Perelandra is a reflection how Earth would be if God's bidding were heeded and obeyed. When the first Mother of Perelandra overcame the evil one's temptation to disobey and chose to obey *Maleldil's* law just for the sake of Him, she joins with the King. The king and the Queen came in like "paradise itself in its two persons, Paradise walking hand in hand, its two bodies shinning in the light like emeralds..." (Lewis, *Perelandra* 175). When there is no sin, there are no evil and absolute joy remains the joy of obeying, the joy of being in the presence of the infinite God. The innocence of being uncorrupted is incomparable.

In contrary Thulcandra is under the power of the dark eldil and is in chaos. The darkness of the circumstances is presented in *That Hideous Strength*. An institute called NICE National Institute for Co-ordinated Experiments is established. Its hidden agenda is to control human society. The 'bent' ones or Britain plan to clean the earth from other species expect human species, especially of higher intelligence. They brought in decapitated head which survives with artificial supply of blood to experiment on increasing intelligence. Edgestone and its surroundings are dominated by NICE and their institutional police. The newspapers are also tainted by them. They are instructed by the fallen *eldil* whom they call as 'Macrobies'. They communicate through the decapitated head. Their aim is to populate the earth with 'Macrobies' while destroying the 'microbes' on earth.

The people of NICE capture animals and decapitate them for their experiments. They would hurt or murder anyone to achieve their goal. They have lost their humanity or become 'bent' under the obedience of the dark *eldil*. Obviously their evil plans are broken down by Dr. Ransom and other with the help of *Oyarsas*. This battle is not the end of evil. There will be many battles.

*Perelandra* shows the final vision of Earth/Thulcandra's end days, when the final battle will be fought. The Earth then will be restored. "It is but the wiping out of the false start in order that the world may then begin" (Lewis, *Perelandra* 182).

These are not just story lines but this narrative plot holds key to the whole picture of Earth Thlcandra-from the beginning to the end. The worst side of Thulcandra is brought out to lime light through parallel contrasting narrative structures. The narrative content is connected to the landscape of consciousness which involves the perspective of the narrator. Here in all three series of *The Space Trilogy*, the author gets involved in the narration. The author becomes the narrator. The author in the print is not the actual flesh and blood author C. S. Lewis but, as narratologists call it, the implied author. The intervention of Lewis in the narration is inclined with the implied narrator since "the author's expressed intensions, outside the text, could be in total contrast [or in partial contrast] to the intensions finally realized in the finished text" (Booth 75).

Regardless of these assumptions, the author becoming the narrator adds vital importance to the

narrated content. The implied author, Lewis is the narratee of the stories told by Ransom (metanarrative) and in turn becomes the narrator of the stories narrating them for the implied readers (narratee). The graveness of the matter is reflected in the choice of the narrator, since narrator is “the voice of the story” (Laszlo, *The Science of Stories*). His perspective of the theology is pictured through these stories and it calls for conversion, turning away from the wicket ways.

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**WILLIAM FAULKNER'S LIFE AND WORKS**

*Dr. Shilpa Agadi, Assistant Professor of English, S. R. A. College, Banahatti. Tq  
Jamakhandi, Dt Bagalkot, Karnataka*

William Cuthbert Faulkner (1897-1962) was an American writer and Nobel Prize laureate from Oxford, Mississippi. Faulkner wrote novels, short stories, a play, poetry, essays, and screenplays. He is primarily known for his novels and short stories set in the fictional Yoknapatawpha County, based on Lafayette County, Mississippi.

Faulkner is one of the most celebrated writers in American literature and Southern literature. Though his work was published during the 1920s and 1930s, Faulkner was not widely known until receiving the 1954 Nobel Prize in Literature. Two of his works, *A Fable* (1954) and his last novel *The Reivers* (1962), won the Pulitzer Prize for Fiction. In 1998, the Modern Library ranked his 1929 novel *The Sound and the Fury* sixth on its list of the 100 best English-language novels of the 20th century. Faulkner spent his boyhood listening to stories. These included war stories shared by the old men of Oxford and stories told by Barr of the Civil War, slavery, the Ku Klux Klan, and the Faulkner family. Faulkner's grandfather would tell him of the exploits of William's great-grandfather, after whom he was named, William Clark Falkner, who was a successful businessman, writer, and Civil War hero. Telling stories about William Clark Falkner, whom the family called "Old Colonel", had already become something of a family pastime.

When he was 17, Faulkner met Philip Stone, who became an important early influence on his writing. Faulkner joined the Sigma Alpha Epsilon fraternity. There he was supported in his dream to become a writer. Stone read and was impressed by some of Faulkner's early poetry. So Faulkner began his career as a poet, and failed to get recognition. Stone mentored the young Faulkner, introducing him to the work of writers such as James Joyce, who influenced Faulkner's own writing. The result was that Faulkner used the famous stream of consciousness narrative technique.

The younger Faulkner was greatly influenced by the history of his family and the region in which he lived. Mississippi marked his sense of humor, his sense of the tragic position of 'black and white' Americans, his characterization of Southern characters, and his timeless themes, including fiercely intelligent people dwelling behind the façades of good old boys and simpletons. He could not join the Army. In 1918, Faulkner's surname went from 'Falkner' to Faulkner. He attended the University of Mississippi in Oxford, enrolling in 1919, but did not get a degree. In 1925 Faulkner wrote his first novel, *Soldiers' Pay*, after being directly influenced by Sherwood Anderson. Yet Faulkner was not a best seller to begin with, because his fiction was known for its obscurity and morbidity. This was also true of Joyce, Eliot, Pound, Proust and Woolf in Europe. Anderson assisted in the publication of *Soldiers' Pay* and *Mosquitoes*, Faulkner's second novel, set in New Orleans, by recommending them to his publisher.

During the summer of 1927, Faulkner wrote his first novel set in his fictional Yoknapatawpha County, titled *Flags in the Dust*. This novel drew heavily on the traditions and history of the South, in which Faulkner had been engrossed in his youth. The novel reappeared as *Sartoris* (1929). The original version was issued as *Flags in the Dust* in 1973.

In his 30s, Faulkner began working on *The Sound and the Fury*. He started by writing three short stories about a group of children with the last name Compson, but soon began to feel that the characters he had created might be better suited for a full-length novel. He wrote this novel in a much more experimental style. After its completion, Faulkner this time insisted that Ben Wasson not do any editing.

*The Sound and the Fury* appeared in 1929, about the same time as *A Farewell To Arms* and *Look Homeward, Angel*. Of the three Hemingway's novel was the most widely covered and became a best seller. The less famous novelist from Mississippi was writing about people strange to most Northern readers and in a style baffling to anyone nurtured on traditional prose fiction. Dudley Fitts, calling the work a memorable 'experiment in prose atonality' still found the method impractical, because the 'deliberate obscurity of the opening pages repels rather than invites; and when the reader perseveres, he struggles out at the other end of Benjy's maundering with no clearer idea of what has happened, or may be expected to happen, than he had when entered. At least one potential reviewer admitted he could not finish the novel. The novel's stunning technical innovations partially account for its success.

In 1929, Faulkner married Estelle Oldham. Estelle brought with her two children from her previous marriage to Cornell Franklin and Faulkner hoped to support his new family as a writer. He began writing *As I Lay Dying* in 1929 while working night shifts at the University of Mississippi Power House. Beginning in 1930, Faulkner sent out some of his short stories to various national magazines. Several of his stories were published, which brought him enough income to buy a house in Oxford for his family to inhabit, which he named 'Rowan Oak.' He made money on his 1931 novel, *Sanctuary*.

In 1932, the MGM Studios offered Faulkner work as a screenwriter in Hollywood. There he worked with director Howard Hawks, with whom he quickly developed a friendship. Howard Hawks' brother, William Hawks, became Faulkner's Hollywood agent.

Faulkner served as Writer-in-Residence at the University of Virginia at Charlottesville in 1957 and 1958. Faulkner published 13 novels and many short stories. Such a body of work formed the basis of his reputation and led to his being awarded the Nobel Prize at age 52. Faulkner's prodigious output includes his most celebrated novels such as *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), and *Absalom, Absalom!* (1936). Faulkner was also a prolific writer of short stories. In an interview with *The Paris Review* in 1956, Faulkner remarked:

Let the writer take up surgery or bricklaying if he is interested in technique. There is no mechanical way to get the writing done, no shortcut. The young writer would be a fool to follow a theory. Teach yourself by your own mistakes; people learn only by error. The good artist believes that nobody is good enough to give him advice. He has supreme vanity. No matter how much he admires the old writer, he wants to beat him. (Wikipedia 5)

Another esteemed Southern writer, Flannery O'Connor, stated that "the presence alone of Faulkner in our midst makes a great difference in what the writer can and cannot permit himself to do. Nobody wants his mule and wagon stalled on the same track the Dixie Limited is roaring down." Faulkner wrote two volumes of poetry which were published in small printings, *The Marble Faun* (1924), and *A Green Bough* (1933), and a collection of mystery stories, *Knight's Gambit* (1949).

The New Critics became very interested in Faulkner's work, with Cleanth Brooks writing *The Yoknapatawpha Country* and Michael Millgate writing *The Achievement of William Faulkner*. Since then, critics have looked at Faulkner's work using other approaches, such as feminist and psychoanalytic methods. Faulkner's works have been placed within the literary traditions of modernism and the Southern Renaissance.

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**PLACING MOBILITIES AND MOBILISING PLACES:  
DIS/RE LOCATING JAISHREE MISRA'S *ANCIENT PROMISES***

*Amrutha Mohan, Independent Researcher, Mohanageetham, Kattachira,  
Pallickal P.O, Alappuzha, Kerala*

**Abstract:**

*Jaishree Misra occupies a significant seat in the gallery of Indo-Anglian writers. Her first novel **Ancient Promises** has garnered her wide popularity and critical acclaim. The novel *Ancient Promises* spins around the life of Janaki or Janu, who at a younger age was trapped in a love less marriage. Janu's displacement or transplantations to different places, whether it is Delhi, Kerala or London had a significant effect on her life and each of her journeys after her marriage, culminating in her migration to London had contributed much in shaping Janu into a bold woman. The paper tries to look into the significance of the metaphors of mobility, like travel or migration and their association with the concept of place. The paper strives to investigate how the 'places' affected, shaped and defined Janu's life and how the metaphors of mobility are intertwined in the plot and its significance in the story.*

**Keywords:** Culture, Home, Migration, Mobility, Place, Travel, Woman.

Jaishree Misra is reckoned as one of the outstanding authors in the gallery of Indo-Anglian writers. Her first novel *Ancient Promises* (2000) catapulted her into the pinnacle of popularity. The novel which is deemed as 'semi-autobiographical' traces the life story of Janaki (Janu), which proves to be an emotional rollercoaster. The novel narrates the life story of Janu who was born to a Delhi settled Keralite parents. Janu, who was basking in the warmth of her first love with a Punjabi boy, Arjun was suddenly transplanted to Kerala and was put into the shackles of a love less marriage with Suresh who belonged to the prestigious Maraar family. The snobbish Maraars, never accepted her into their bosom and was engaged in showering insults and ridicules thereby emotionally vulnerating the young and fragile bride. Her peripheral status in the house was cemented when Riya, the child born to Suresh and Janu turned out to be 'mentally handicapped'. Realizing that all her attempts to acclimatize in the Maraar house is futile; Janu weaves dreams of escape for herself and Riya. The novel then proceeds with Janu's determination to fly abroad with Riya, her meeting with Arjun, the crafty connives of the Maraars for not granting her divorce, her life in London and her struggles to get back Riya from her husband. The story culminates in a positive note, with Janu being granted of her wishes and starting of a new life together with Arjun and Riya. The novel thus captures the transformation of Janu from a young and vulnerable girl to a strong willed, emancipated woman.

The story with its realistic sketches deftly portrays how Janu was churned by ordeals and stiffened by the circumstances. This transformation is unfurled in the backdrop of 'shifting' places or Janu's migrations from one geographical landscape to another. According to Doreen Massey, 'Place', "can raise an image of one's place in the world, of the reputedly (...) deep meanings of 'a place called home' or, with much greater intimations of mobility and agility, can be used in the context of discussions of positionality" (1). Janu's life at Delhi is also depicted with all its nuances. Her familiarity with the Delhi life style and her parents' penchant for 'everything' from her native land, also gives the readers a glimpse of the immigrant experiences at Delhi. Janu who was born and brought up in the lap of Delhi was transplanted into her native land of Kerala. In the outset of novel, Janu's remembrance about Kerala was filled with nostalgia for an

idyllic landscape glistened by the affection of her grandparents and other relatives. She relished all her annual vacations in Kerala, till she met Arjun. Kerala, her native land, where she was mostly a visitor was shaped by the figment of her imagination and variegated memories. The small district of Alappuzha, which is her native place, is painted in realistic sketches. Even though she was a maverick in the land, with her broken Malayalam and Delhi manners, she had no acrid experiences to ruminate. But for the first time in her life, after she met Arjun, Kerala and her vacation trip appeared as a villain. "It was the only time I was there but longing to be somewhere else" (Misra 41).

Her last vacation trip to Kerala proved suffocating as she was pushed into wedlock with a boy from a blue - blooded Maraar family. The cultural orthodoxy of Kerala, especially with regards to a girl's marriage is exposed here. Janu appears as an immigrant in her native land. Her marriage and transplantation to the palatial mansion of the Maraars was a sort of migration, leaving behind Delhi, her loved ones and the familiar ambiances. Marriage itself was a sort of diasporic experience for Janu, "though 'diaspora' is now widely used to describe transnational networks of immigrants, refugees, guest workers and so on" (Fortier 182). Similar to most of the girls, Janu was also deracinated from her soil and was planted on a foreign place, where she battled to thrive in all the adverse conditions. But the place where she was grounded, never welcomed her. The manners, the pompousness and even the free flowing Malayalam of Maraars were not familiar to Janu. Her Delhi manners and broken Malayalam was ridiculed and deprecated. Her mother-in-law remarks: "Look, you're not in Delhi any more. Like it or not, you now live in Kerala, so I suggest you to drop all these fashionable Pleases and Thank Yous. Here we don't believe in unnecessary style" (Misra 80). She, being from an ordinary family was acceptable to the Maraars only because of her father's profession.

Janu tried in all the possible ways to assimilate into their culture and way of living. But she was mercilessly banished by her in-laws. She always stood in the periphery as a demure wife, who is draped in Maraar style to be exhibited in front of the visitors and to be vituperated by the inmates of the house. Her identity and original self has almost eroded in the house and a hackneyed version of Janu, the daughter-in-law was on display. "By the time, I'd worn Sathi's jewellery and the brand-new Kanjeevaram sari... I was somebody else! (...) I stood in front of them, a counterfeit *Maraar*, hiding Delhi insides and a very heavy heart" (Misra 92). Her hope of getting a place in *Maraar* house was completely thwarted when her child Riya was born with learning disabilities. The hypocrisy of Keralites while encountering an 'abnormal' child is also exposed in the novel.

In the course of her ordeals, the only relief that is bestowed on Janu was her sojourn in Delhi for delivery. Her occasional visits to her grandparents' house were also a sort of escape from her suffocating life. Maraars allowed her to go to Thodupuram by boat, "as this would be the least unbecoming way for a Maraar daughter-in-law to travel alone. (...) The boat journey was balm to my saddened soul" (Misra 102). Suresh never used to accompany her. Her mobility is otherwise confined within the Maraar house. She was never given the freedom to go anywhere along with Suresh. Suresh, her escapist husband was always busy with business tours and he embarks on additional trips when he has to encounter any issues of the family. His escapism was more or less linked to his travels. The time he restricted himself in the Maraar house was less. May be he himself was an alien in his house where material prospects were valued more than human relations. Suresh and his father could only discuss business deals and his mother often interfered with some complaints, which was always judged in her favour. When Suresh flew freely across places, Janu was ensnared in the Maraar house. She had to seek permission even to visit her mother. But, her pregnancy and Riya's birth brought certain changes in her life. Janu who had been through all the emotional ordeals at Maraars house gained the freedom to move outside; first to Delhi for delivery and then to special schools for helping Riya. Fortunately, the Maraars with a half mind also granted her the freedom to attend an interview at Delhi for a scholarship. Such freedom for mobility opened ways for her emancipation which culminated in her migration to London and her life with Suraj. Her ecstasy while

reaching Delhi conveys to the readers her feeling of home. But she doesn't resort to an all good perspective of Delhi. She rings in the immigrant issues and the changed countenance of Delhi, but at the same time exposes her love for the place, where she was born, brought up and her memories were stored.

It was not only Janu who shifted from one place to another. Janu's parents migrated from Kerala to Delhi in search for a better life with the prospects of finding good jobs. Their vacation trips to Kerala display their unbroken bond and love for their native land. Arjun's mother who is not present in the novel as a major character is said to be living in London. Arjun, himself has moved to London and his process of adapting with the London ambience was narrated from the nonchalant perspective of a youngster, mixed with humour and innocence. Janu's other relatives are also depicted as residing outside Kerala, leaving behind their old parents in their ancestral houses. Women in the Maraar house were most often constrained to their homes and don't seem to embark on long travels. They make small trips to relatives' houses, especially to gossip or for attending functions. Janu was abhorrent towards such trips, which are filled with pompous displays and back-bitings. She was always reluctant to take part in such trips, but as an obedient wife and a Maraar daughter-in-law, she silently accompanied them. After the birth of Riya, tired with the Maraar ways, she began to avoid such trips and boldly stated her reluctance. This was one of the first major steps Janu took in seizing her freedom and life. But, as mentioned earlier, Suresh is always busy with his trips. Thus travel, mobility and migration revolves around the novel signifying different meanings. For some, such migrations are forms of transplantations, for others they are short term visits or 'escapist' sojourns and for somebody like Janu it was something different. Her funny vacation trips to Kerala, her forced transplantation to the land, her relief on travelling to Delhi for delivery or interview and her migration to London are closely woven with the fabric of her life story. Her freedom is intricately woven with her mobility; "...for it does seem that mobility, and control over mobility, both reflects and reinforces power" (Massey 150). Her gradual possessing of freedom to determine to which places she need to go and which she had to avoid (households visited by Maraars and wedding locations) is in par with Janu transformation from a demure girl to an emboldened woman.

The novel not only depicts these questions about roots and routes, but also raises more complicated questions of home and identity. Janu who is a native of Kerala was considered as an alien in her land, by her in laws. Her mother-in-law acrimoniously remarks "We should have known back then that a girl brought up in Delhi would simply not be right for us" (Misra 118). She is regarded as a Keralite in Delhi and as 'Delhiwala' in Kerala. She belonged to both, but was excluded from both. Janu opines: "...Kerala had failed to take me, (...). Despite all the futile attempts at sari-wearing and Malayalam-speaking, I had failed abysmally to fit in" (Misra 168). She had a hybrid identity. Janu was having a liminal existence as she was not completely being assimilated into both the places. "...these two places ran together in my blood, their different languages and different customs never quite mixing, never really coming together as one" (Misra 18). Her manners and gestures were the product of a Delhi lifestyle, but were deemed as south Indian by Delhi natives and were thoroughly rejected by her in laws. She identifies Delhi as her home. "Home, for virtually all my life, had been Delhi. Big, busy, bustling New Delhi. Two thousand miles away from Kerala..." (Misra 18). But her parents were keen on marrying her off to a boy from Kerala, their native soil. Her parents, even after spending years were detached from the city of Delhi. Arjun's scorn for many of the Keralite ways and Raghu uncle's reprehensions about Punjabis exposes how people of a single nation bear cultural differences and prejudices against each other.

Centuries of caste, language and religious barriers had validated our prejudices. And had been ultimately responsible for my family's hopes that I could be successfully uprooted and replanted miles away in Kerala, among my own people. The belief had been genuine that I was bound to thrive better there than this alien place with its strange pushy ways. The problem was, I suppose, that Delhi wasn't really as alien to me as it had felt to my parents. If I belonged anywhere at all, this was the place that came closest to it. (Misra 177)

Her migration to England added another place to her chronology. London during her teens was a place to which Suraj migrated. She always imagined of Suraj in London. His letters carved a London in her imagination. London which was a part of her imagination and constructed memory becomes a reality when she migrated to Suraj in London. But her struggles to adapt to the new land were less problematic than her tryst with Kerala. London for her was her dream paradise, because it opened her path to liberty. London offered her an escape from a love less marriage, and nourished her dreams about Riya's future and her life with Suraj. Janu muses: "...the English are usually very pleased to help. I knew though, as Arjun had warned, that it wasn't a perfect world. I had once had an empty coke can kicked at me by a distinguished-looking man and realized, with some shock, that people in Barbour jackets were capable of racism too" (Misra 280). Though there are hints about racism or immigrant issues, her assimilation to the place seemed much relaxed due to the presence of Suraj in her life. Thus, the life of Janu was shaped by places. The 'Place' is not defined by geographical boundaries but,

a 'place' is formed out of the particular set of social relations which interact at a particular location. And the singularity of any individual place is formed in part out of the specificity of the interactions which occur at that location (nowhere else does this precise mixture occur) and in part out of the fact that the meeting of those social relations at that location (their partly happenstance juxtaposition) will in turn produce new social effects. (Massey 168)

The freedom offered by Delhi, the incarceration proffered by her native land of Kerala and her flee to a new life in London highlights the significance of 'places'. Multiple localities and multitude of diverse experiences in these places carved her hybrid identity. "There was always something too Delhi about me and Kerala had not liked that much. (...) The odd thing was that Delhi had never taken me completely to her bosom either, possessing as I always did that faint Kerala edge. (...) . Half way- children, we could have founded a world-wide club of people belonging nowhere and everywhere..." (Misra 169). In her teens, Kerala exuded nostalgia, Delhi was her familiar home and London was a part of her imagination. These conceptions have drastically changed, when vibrant hues of Kerala's nostalgia faded into a harrowing shadow, Delhi became a distant place and London which was only a part of her imagination once became a significant part of her life. She paints a pen picture of the panoramic beauty of Kerala, especially Alappuzha which is revered as the Venice of the East. She sketches with all the subtleties the colourful landscapes, the rhythm of monsoons, the sweltering heat and the ancestral homes which are fading in its grandeur. Not only she adheres to such a description of landscape, but also exposes the hypocrisy and the consolidated patriarchal notions, the aversion to the girls born outside Kerala, stereotyping, gossiping and the prejudices and pseudo-sympathies that are exhibited to children with learning disabilities or to a woman with a broken marriage. The author narrates how the socio-cultural set up of a land or the social interactions affect its inhabitants. "Marriages in Kerala were never just marriages; they were 'alliances'. Alliances between just whom was the bit that wasn't always easy to work out. The parents? Families? Whole clans, reaching back many ghostly generations?" (Misra 66). It is not the geography but the constructed mentalscapes that shapes the life of those who becomes a part of these locales.

Such a conception of places doesn't mean that such socio-cultural set up has to affect all its inhabitants uniformly. Gouri, the sister-in-law of Janu may not have to suffer from the bitter experiences as she was not trained to be the 'demure' daughter in law. Similarly, London or Delhi may offer problems of various sorts which some people may find difficult to acclimatize. Janu's parents or the character of Raghu uncle are apt examples of the 'detached immigrants', who bescorns the lifestyles and pushy ways of Delhi. Janu also underscores about the bond that always pulls somebody to their motherland even when they are on a process of escaping to another land to fulfill their dreams. Janu says: "Kerala was in my blood, now mother to my child. I'd always miss Kerala, however much I hated it sometimes" (Misra 270). So, such perspectives on places don't mean that a particular region is orthodox and the other is not. "...the identities

of places are inevitably unfixed. They are unfixed in part precisely because the social relations out of which they are constructed are themselves by their very nature dynamic and changing. They are also unfixed because of the continual production of further social effects through the very juxtaposition of those social relations” (Massey 169).

*Ancient Promises* as the title denotes, spins around the ancient promises that traverse time, boundaries and generations to inexorably bring people together affecting each other's life, either with loathe or love. It is not only the promises that travel, but also the people changing their destinies, escaping from the conflicts, building dreams or in a relentless search for the feeling of belonging or home. These diverse yet small routes together shape the voyage of life, finding or creating different homes which results in the construction of fractured identities. Janu contemplates: “By the time winter descended in a sad greyness over London, I could feel a sort of belonging, as much as it is possible to belong in large cities anywhere in the world” (Misra 280). The novel, in fact, raises the most pertinent question regarding home; whether home denotes roots or whether it is a place which offers you utmost comfort and thereby, opening up the debates about the associations between place and home. Thus the novel *Ancient Promises* defines Janu's identity which was affected and shaped by mobilities and places, hence conjoining all her trips into the part of a bigger journey, thereby relocating and dislocating her at the same time.

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## LOSS OF ROOTS AND CULTURAL REPRESENTATIONS IN CHINUA ACHEBE'S *NO LONGER AT EASE*

**G. Balabarathi**, *Research Scholar, PG Dept. & Research Centre in English,  
Alagappa Govt. Arts College, Karaikudi*

**Dr. N. Kavidha**, *Assistant Professor, PG Dept. & Research Centre in English,  
Alagappa Govt. Arts College, Karaikudi*

**Abstract:**

*This paper aspires to evince the cultural consciousness of the African writer Chinua Achebe by depicting the dilemmatic outlook of Igbo young man in dual cultures in his second novel 'No Longer at Ease' (1960). Most of the postcolonial writers serve as a spokesperson of their culture to protect their roots and preserve the magnificent traditional past of their country. Likewise Achebe, a Nigerian novelist, being a pioneer in African writings in English, focuses on submitting the values of African culture differently. He felt that the western world literature misrepresents with depth and intensity that Africans are barbarous and uncivilized. Most of the European writings portray African culture as a mysterious symbol of primitivism, cannibalism, savagery and tribalism, to the extent of being inhuman. He thus, wanted to talk about African culture as a benign and noble culture through his writings. Achebe aims to furnish a new insight of African culture. Achebe's No Longer at Ease reveals the enormity of African culture by demystifying the different cultural manifestations. The integrated patterns of African culture represent the total way of Africans' life. The modern African life which reflects the conflicts of Igbo reveals the religious bigotry and colonized sufferings of the Igbo people. In this novel, Achebe reveals the traditions, customs, language complexities, beliefs, taboos, codes, rituals and religious conflict of the African people.*

**Key words:** *Culture, Myth, Tradition, Identity, Primitivism, imperialism, Historicism.*

Human beings are social animals and they have constructed laws, customs and unique cultural systems in their everyday life, which is intended to get them enriched. Every individual is important for the making of society. Without individuals, growth in a society is impossible. However, the societal values differ from one place to another due to their cultural phenomena. Human beings behave according to their culture. Culture creates men and men create culture. The society gives importance to the values found in the people and it reflects the individuals' social awareness and affinity. Individuals learn from their culture and manifest it in the form of values and social behaviour.

The cultural construction of Africa depends on the values of its inmates. It is by this intrinsic dependence on culture, human beings protect themselves and their customs and laws. A country like Africa has its own unique culture that varies within a country. It has vast cultural diversities and classes that depend on different values among the different groups of people. It shows its social structure with a deep insight of their life. The integrated patterns of African culture reveal the life of Africans. The treasured traditional customs of Africans are deeply connected to their communal values. The African tradition which reflects the faithfulness of the past controls the religious beliefs of Igbo people. African culture evinces the traditions, customs, languages, beliefs, taboos, codes and rituals of the African people.

African writers are trying to explore their cultural dignity to the outer worlds. Protection of cultural identity through tradition and myth is one's own responsibility and they believe in literature which will justify their cultural activities by depicting the socio cultural practices of natives. Under the domination of



colonisers, some African writers are forced to lose their roots of culture by adopting the west culture. Also, it allows other European writers to create a fake picture of Africa.

In their writings, they reflect the false representation of their nation because of the domination of western culture and political policies. According to Waller Rodney, “the colonies could not rely on the writers from the European empires to represent a true picture about the events of colonization” (20). It depends on the commonwealth writers to write how the colonizers have exploited the natives and have shown their imperialist power.

Fanon says, “the feeling of the inferiority of the colonized is the correlative to the European's feeling of superiority . . . It is the racist who creates his inferiors. And, the myth of the bad nigger is a part of collective unconscious” (92). The imperialist's superiority portrays the native as an inferior person in all the ways that makes them to surrender under the white meddlers in their colonized country. Meanwhile the black writers like Chinua Achebe, Wole Soyinka and Ngugi wa Thiong'o have started to write with a black consciousness about their own culture and community. Ashcroft defines this:

Black writers have been critical of what have appeared to be new hegemonic categories like 'Commonwealth literature', and this has forced critics and writers from colonized white countries to consider their own attitudes to race and to their often ambiguous position as both colonized and colonizers. (21)

The literature of postcolonialism traces certain problems of the native writers about the identification of their individuality after the rule of the colonisers, the way of observing and formulating their national identity, the justification to colonisers who consider the natives as inferior, and the misrepresentation of being the inferior culture in society. As noted by Khairnar, “The spread of imperialism in Africa has produced a far-reaching influence in the growth of African literature” (28).

In his second novel *No Longer at Ease*, Achebe projects the bad dilapidation of Nigeria under the influence of the British meddlers. This novel narrates the story after his third novel *Arrow of God*. Achebe depicts the character, Obi Okonkwo, the protagonist of this story who stands in between both the western and native cultures and he loses his roots from the native land. He is a Nigerian young man who has studied English in England. He can neither adopt the western life style, nor can he lose his natal identity. One can see this type of mental dilemma throughout this novel.

Achebe limns how an individual of Igbo spoils his identity which leads to destroy his communal life. Achebe proves that the European meddlers and their imperialist power negate one's own culture. He deals with the influence of Western education, the corruptibility of the civil servants in Afro-European offices and the conflict between the traditional culture and the western lifestyle. Achebe submits the dilapidation of Igbo land during the period of colonial rule. From his first novel to this novel, one can see the eradication of Igbo culture among the people. This novel reveals the struggles of people in adopting a new culture after deserting their native culture.

Obi is a brilliant young man, who unlike his father Okonkwo, has no interest in Christianity. But Obi himself shows as a Christian for satisfying his father's expectation. He only speaks the values of Christianity while he attempts to claim his love for his outcast lover Clara. But he fails to compromise his Christian father. In this critical situation, he loses his identity as an Igbo man as well as a modern man who follows the western life style. The imperialist power of the British forces him to lose his root and identity. He wants to learn western education and wants to become an Afro-European officer. But he stands in between the two big cultures and fails to belong to a particular culture, as his fore fathers belong to the traditional past of African culture.

Achebe presents how Igbo's mind seeks to survive under the colonial power. It is not possible to find their identity in an alien culture and they can't trace out their own culture. When Obi studies in England he thinks about his country. “During his first winter in England he had written a callow, nostalgic poem about Nigeria.” (13). He lives in Nigeria mentally, but learns English and lives literally in England. He is a

good example of a person who withstands and belongs to a different culture for survival in the modern society.

Igbo people have lost their roots and they expect Obi to act like a white man when he returns to Nigeria. So, they notice that he wears short-sleeves and speaks informal English in front of the people. Now, he looks like a stranger in his own country. Colonial power affects every native man's mentality. Finally this tedious situation leads him to lose his mother as well as his girlfriend Clara and finds him stuck up with bribes.

Obi loves his country too much. He loves the folk tales of Nigeria. Telling folk tales takes a main role in every family that belongs to Nigerian tradition. It expresses how this Igbo young man longs for his country and its glorious past. But his Christian family situation makes him a stranger for both cultures. "During this period the teacher called on any pupil to tell the class a folk-story. Obi loved these stories but he knew none which he could tell. One day the teacher called on him to face the class and tell them a story. As he came out and stood before them he trembled" (47). He has interest to hear folk stories, but his family prohibits it. It crystal clearly expresses the background of a Christian family and the critical situation of the Igbo young Christian boy, who still loves his tradition.

Achebe talks about the opinion of the Igbo people and about the young man. "But when he got to England he reads English; his self-will was not new. The union was angry but in the end they let him alone" (06). But indirectly his Christian principles kindle him to learn English. So he switches to English from law. Even though, many of them are Christians, they do not forget the cultural values of Igbo. They show their bond of being a kinsman, when their bonded fellowman is in trouble.

While he is presenting in front of UPU, the president of UPU in Lagos branch asks about Obi's love for an outcast girl. "I have heard that you are moving around with a girl of doubtful ancestry, and even thinking of marrying her" (65). Many of them bear a Christian name, but they still support and hold on to the values of their traditional Africa and its cultural beliefs. In this way they argue with Obi to give up his relationship with an *Osu* girl, Clara. They are very conscious about an outcast girl as per their traditional customs and cultural values. In this community, Christianity replaces the traditional gods. Throughout this novel no one prays their ancestral shrines and traditional gods. In a few places, one or two old Nigerians sacrifice some food to traditional gods. Some of them follow their customs and traditions.

Not only Obi, many in numbers stand in the mid-way between the two great cultures and they act like strangers to both of them. He can't assimilate and make a successful life with western education. He belongs to traditional Africa and lives in the modern one with a western lifestyle.

Achebe indicates the corruptive mind of the individual and the society by pointing out the socio political system. He connects the characters of Obi Okonkwo with Ogbeufi Okonkwo. This present situation clears the mind of the old and the modern Nigerians. Achebe initiates the story with the trial of Obi for accepting a bribe. In the courtroom, everyone is eager to know the judgment of this case. It envisions the status of individuals in Nigeria and the imperialist power on them. The judge says him: "I cannot comprehend how a young man of your education and brilliant promise could have done this that a sudden and marked change occurred" (02). Obi is an honest man and wants to make some changes in his country. He gets European education and gets jobs in the European civil service. He forcefully acts against bribes and shows himself as a very honest man to everyone.

He thinks for his country and its development. So he puts his efforts to make changes in his country as per his tradition. But, as a Nigeria-educated man, he can't make any changes in the society. When he works in civil services Mr. Mark, an Ibo, comes and asks to give scholarship to his sisters. He is ready to bribe him. But Obi ignores him and behaves like an honest officer. But Mark's sister offers her body for sexual pleasure. The Igbo girl doesn't want to lose her purity and honesty. But her economic status induces her to act immorally. The Africans starve and struggle for everything. They lose their identity in modern Nigeria and seek for them in a corruptive society. Later this same financial problem forces Obi to get a

bribe. Jai Ram Jha says, "So the same Obi who had earlier raised so many overwhelming questions regarding the prevailing corruption in Nigeria, becomes corrupt himself" (42).

Every educated and uneducated man in Nigeria lives in this dilemmatic condition. This type of critical situation makes him to react like a corrupted person in his native land as well as in Europe. Finally, Obi loses his mother and his lover Clara by standing in between two cultures. After a lot of losses, he feels like a new man to start a new life and begins to get bribes. At this stage he is arrested by the police. His education and his promising future get wasted by him. Had Obi practiced his native religion and native practices, he would have survived. Or if he had remained as a complete Christian, he would have survived with a new identity. But with a failure to adopt both identities, Obi fails miserably. This is the plight of every African who struggles in the aftermath of colonization.

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## RECREATING HISTORY THROUGH RESISTANCE: ANALYZING GITHA HARIHARAN'S *FUGITIVE HISTORIES*

*Seema Dutta, Lecturer in English, Junabhadra College, Jajpur, Odisha, India*

**Abstract:**

*The concept of resistance emerges from the fact that people, especially women are mistreated by society, which is primarily male dominated. In order to get their voices heard, they need to voice their opposition and at the same time defy domination. Moreover, women, on the whole, are disadvantaged because of sexual oppression. The establishment of their identity, thus, requires them to demonstrate resistant actions which are often reflected through violations made through various actions and interactions. Fugitive Histories exposes the legacy of prejudice that continues to affect disparate lives in present India. Hariharan portrays the web of human connections that binds as much as divides. Superficially it narrates the tale of love between a Hindu and a Muslim and deeply it looks at the prejudices that exist in contemporary Indian families. The novel also explores the paradoxical effects of the chilling violence of 2002 on women. The novel, centring on the lives of the Muslim women in a relocated colony in Ahmedabad captures how the upheaval caused by violence and migration pushes women from the threshold of domesticity into the outside world, thus recreating history through resistance.*

**Key words:** *resistance, history, dominance, religion, oppression.*

Githa Hariharan's *Fugitive Histories* is a wonderful amalgamation of varied human emotions, eventually trying to answer the prejudices that affect our daily lives. It is about people picking up threads from the point where man-made upheavals have left them. It is a journey back in time. Noor Zaheer says:

The book is about three cities, Delhi, Mumbai and Ahmedabad. Remarkably, a woman embodies each city. Helping in creating this canvas are a number of vehicles Hariharan uses to navigate through time. Air, water, wind and even the shade of the tree where Sara, Asad and Maya's daughter, along with Yasmin, a survivor of the riots, sit and talk are all employed to transcend time and space, recreate settings and provide links to the present. (Online Version).

*Fugitive Histories* is a grim tale of a time when some people allowed themselves to be swept away by the meticulous planning that went behind the destruction of entire communities. It set against a backdrop of administrative apathy. It gets grimmer as the survivors' talk of their lack of preparedness and of what they would have done had they been warned even a couple of hours before they were attacked.

The novel is divided into three parts. "Missing Persons", "Crossing Borders" and "Funeral Rites". "Missing Persons" deals with the life of Mala, Asad and Bala. "Crossing Borders" deals with the life of Sara and her efforts to understand the complexities of religious strife along with Yasmin. "Funeral Rites" shows the setting of their lives once again. As Githa Hariharan herself puts it:

In *Fugitive Histories*, I may have begun with a girl Yasmin in Ahmedabad. However, though I was sure about not writing on what happened in Gujrat in 2002, it was also important to link the Ahmedabad strand with other narratives from elsewhere in the country, and if possible, from an earlier generation as well. So I thought of Mala and her life. The book really came into being when Yasmin's and Mala's narratives were connected.

It is the story of Mala, a Hindu Brahmin woman, who married Asad, an artist, despite the

misgivings of her immediate and extended family. Her parents had even pronounced the ultimate words “you are killing us”, to get her to give up the idea of such an unsuitable marriage. But Mala isn't deterred. She marries Asad despite all resistances.

Mala has almost become famous- at least in the neighbourhood in Madras where her parents live, and her extended family scattered across three continents- for having eloped with a Muslim. Some of the cousins pretend they don't know Mala; others are grateful to her for showing how inconsequential their shortcomings are. (72)

Mala's marriage with Asad signifies “symbolic resistance”. Barbara Babcock, editor of an important monograph on 'symbolic inversion', has broadly defined this as 'any act of expressive behaviour which inverts, contradicts, abrogates, or in some fashion present an alternative to commonly held cultural codes, values, and norms be they linguistic, literary or artistic, religious, or social and political’. Mala's determination to marry Asad reflects her resistance. For her, the choice of marrying a Muslim man is “making conscious, ordered, rational choices aimed at wresting a better life for her lost...” (Ghosh 16).

Mala's home in Delhi is empty, save for a life time of sketches left behind by her late husband Asad and the memories they conjure. She relives the heady days of love and optimism when Asad and she robustly defied social conventions to build together a life and struggles to understand how events far removed could so easily snatch away the certainties they had always taken for granted, when the riots took away Asad.

Selfing through Asad's sketches on restless afternoons and sleepless nights, Mala summons ghosts from her childhood:

This couple who must be Mala and Asad, this beginning of what was to be a different sort of life. To get to it, to the point where the frame contains two separate bodies that are animated because they make up one joyous couple, Mala has to go back to another drawing. The sketch she has in mind is a whimsical portrait of her as a girl, drawn at an early stage in their relationship when the years they didn't know each other had to be recounted, drawn and conquered.... The drawing was a seemingly casual one; she recalls watching it in the making, all in the space of few minutes. (8)

Bande remarks: “Women have been identifying the sources of resistance to draw on, and childhood experiences as girls emerge as one of the potent sources shaping women's adult psyche and pointing towards family dynamics as well as the socio-political fabric that underscore the gendered norms” (128). By making Mala relive her childhood days, the writer brings in the resistance. She brings alive Mala's grandmother Bala. Bala is the power-broker of patriarchal system, and in abetting male supremacy. “Bala was subject to a mysterious women's ailment called hysteria. She was strange, she ignored everyone most of the time except, perhaps, Mala, and unlike the women Mala knew Bala also ignored the running of the household as if it had nothing to do with her” (15).

When Bala was still a wife, one of her favourite misdemeanors was cutting her hair. Just as an alcoholic knew where to hide that one bottle her keeper had spared, so Bala hoarded anything sharp-edged. Bala hid these sharp things that she could use the next time she found something unbearable- the cruelty rooted deep in her husband's gravelly voice, or the fact that everything inside her had to be made as neat as he wanted and tied into a hard little ball. She would cut off some of her hair, make a nest of it to be set in the background on a low-hanging branch or in the heart of a hedge. She used this hair to make a hair-nest for she thought 'May be baby bird will be born here and it will learn to fly’ (25). Her thought of bird reflects her wish to be free and independent. Cutting of her hair is an act of resistance. It acts as her weapon.

Even on the death- bed she shows the courage of retaliation and resistance. She reminds us of Rukmini in her short story 'The Remains of the Feast' who goes against all conventions meant for widows. She does not lead an austere life that is prescribed for widows:

... They had shaved her when her husband died, but now that she belonged to no one, Bala

had grown her hair into long, stringy rat-tails. She refused sponge baths most days, and her sari was a shameful rag just like her *choli* on the days she agreed to wear it. But she insisted on her hair being combed twice a day, oiled with stinky hair oil and plaited. She then arranged rat tails on her body in loving display, one for each so she had parallel hairy tracks running from neck to waist (25).

At the time of her death Bala is powerful in a way she never was in living. No one is able to stop her from screaming as many swear words as she can invent. All they do can is to punish her by starving her, but since she is not hungry that doesn't work. In fact, it is only Bala who favours Mala's marriage with Asad (a Muslim):

Bala has an attack of shyness... flirtatiously through the gaps between gnarled fingers. But when it's time for them to go, Bala forgets to be shy. She uncovers her face so she can really look at Mala. 'You and I beat them', she gloats. 'you married him. I couldn't escape this place but I lived longer than that old bastard boss. We've won'.... 'leave your Muslim with me so I can say something to him (76).

Even as a child, Mala knew that she had to be different: "What she wanted was to be set free from herself. What she really wanted was to be someone else" (15). While Mala retreats further into memories of her conservative Tamil Brahmin family, her larger than-life liberated Muslim-in-laws, and above all her idealistic painter husband, Sara, her daughter struggles with notions of commitment, until she is exposed to the stories of the women who were victims of rape, loss and violence in Gujarat. Sara, the daughter of Mala and Asad, travels to Ahmedabad in the wake of the carnage of 2002 to make a film about the survivors and meets Yasmin, a young woman struggling to put the violence behind her, yet haunted by her past.

Sara embarks on a search for purpose that brings her from Mumbai to Ahmedabad, the venue of recent carnage "It's the first time Sara is visiting a city only so she can see and hear people broken by other people" (105). She tries to explore the paradoxical effects of the chilling violence of 2002 on women. The novel, centering on the lives of the Muslim women in a relocated colony in Ahmedabad captures how the upheaval caused by violence and migration pushes women from the threshold of domesticity into the outside world. Sara tries to understand these people and goes on to meet some of the dislocated families in their relocated colony and that is where she meets Yasmin. The novel largely settles on Sara, shifting between various narrative subjects. Sara is a half-Hindu, half-Muslim young woman from Bombay aspiring documentary filmmaker and NGO worker. She travels to Ahmedabad on a script-writing assignment, a couple of years after the massacres to learn the stories of Muslims affected by the carnage. There, she befriends a seventeen years old girl who is struggling to live up to the multiple pressures she faces after having lost her elder brother-missing, presumed dead. "In fact it's that one girl who stays with her, nudges her as if she can show Sara a way to begin her script" (113).

Complicating Sara's attempts to write the script is her own identity. In contemporary India, "half-Hindu-half-Muslim is not a comfortable hybridity. Sara's Muslim father vehemently rejects religion and cannot come to terms with his son's embrace of Islam as an adult. Sara is haunted by memories of childhood friend murdered in that earlier instance of communal rage, the Bombay riots of 1992-93, because her Muslim name became known. Sara has never been a Hindu or a Muslim, but finds that with the public expressions of communal hatred and political posturing, remaining neutral, or secular, is not really an option.

Hariharan seems to be conveying the dilemma through Sara. She writes:

There's something awful about having to speak for someone else. It's like speaking on behalf of missing persons... One person has to speak up for another... But, still, it seems a dangerous thing to do, this going inside someone, looking closely at their dreams and defeats, their suffering, being them so you can speak for them in their voice. Because all along there's a nagging little voice asking, 'Can your voice ever be theirs? And who are you

to speak for them (191).

Hariharan describes Yasmin as a “half-child, half-woman”.

Yasmin, seventeen years old. Yasmin's father had a shop downstairs in the house. Where they used to live. Yasmin's mother used to be a housewife, now an NGO helps her and other women in the area sell the skirts they stitch and embroider. Yasmin's brother was in college when the trouble [Gujarat Riots] started he did not come back home. He's still missing. Her father was forced to sell their house for whatever he could get and move to safe area. He is trying to set up a small business, but is often sick. Yasmin is in the last year of school. She wants to go to college, but she failed her boards last year (114)

Yasmin is, in fact, a young, brave and highly intelligent young woman who also happens to be a devout Muslim. She realizes the importance of education as she is aware that it is only she who will be of help to her parents in the absence of her brother. “She has to pass because Akbar *bhai* is gone. Earlier she used to think it was only till he came back from whatever he was hiding that she had to be Abba and Ammi's daughter and son. Now she knows he will not come back. She has to be their daughter and son forever” (116). Before 2002, Yasmin's father had a decent business. Her mother was a housewife with no worries or complaints. Post 2002, they are emotionally and financially drained. Yasmin's mother is forced to incessantly work on the sewing machine so that her school fees can be paid and her father's medicines can be bought. So Yasmin is determined to prove that she can do something substantial and she is conscious of her responsibilities that she is now both their son and daughter. This realization signals the strength of her character.

She has to do it alone somehow. Then everyone who tells ammi and abba she shouldn't go to school will never be able to open their mouths again. They'll know they are wrong, they won't say it's not safe for girls, *anything can happen*. They won't say it's no use. It's better she goes to sewing class like Sultana, it's better she does some work now. It's better she helps you now. (116-117)

In fact many people in the re-settled colony are unable to understand why Yasmin's parents are so keen on their daughter's education. Many object to her going to school and some are shocked to know that she even intends to go to college. Her friend Sultana's education is discontinued even though she is younger than Yasmin. This decision is driven by both fear and necessity. Her mother can't afford to send her to school and she is instead sent to learn sewing to contribute to the household expenses. Moreover, given the existing paranoia, safety emerges as major concern. Many of the families feel that it is “dangerous for girls to travel, anything can happen” (227). Therefore young girls are also pressured to marry early and there is a greater insistence on following the *hijab*. On being advised that Yasmin take the veil, if she goes to college, her mother retorts: “the angry ones on both sides want to put our daughters in burqas so that they can prove their point. Did their burqas keep our women safe five years ago?”(227). The tragedy of 2002 had left Yasmin's mother disillusioned but had steeled her against the traditions which prove futile at the time of saving them for any lurking danger. So she voices her resistance by going against the tradition that guarantees no safety to women.

Sara is Yasmin's hope- her resistance to fear of being unsafe: “But when she comes out of the school building during the lunch recess, Yasmin has an excuse to take a break from being careful. There's a surprise waiting for her. It's Sara didi” (123). Yasmin relates her experiences, her feelings to Sara. This becomes her way of resisting past experience from blotting her present.

Yasmin turns wearily to Sara Didi. Has didi understood what she has been saying? Can she really see what it was like, what it is like? There were the dead to be seen, there are still the wounded to be seen. And the missing they must be seen, because there's more than one way in which a person can go missing. (143)

Hariharan presents the picture of the traumatic state in which the Muslim were at the time of

Gujarat Carnage. “We were already scared because we kept hearing terrible things on the loud-speaker, the woman called Razia is saying. She wipes the sweat on her face with her *dupatta*. Go to Pakistan! Go back to Pakistan!” (157).

Nasreen relates her experience:

We heard a crowd was gathering in our area. Then we heard them. Then we saw them. First there were a hundred people, and then there were more. There were so many more... They had swords, pipes, hockey sticks, soda-lemon bottles, saffron flags, all kinds of sharp weapons. They had petrol bombs and gas cylinders. They broke the *dargah* down the street and put an idol there. They came to our houses, they were shouting “Kill them, cut them, and burn them alive!” Then they blasted apart our lives (158).

Miriam says: “It means our men were killed, it means our mothers and sisters and daughters were raped. It means we saw it happening. Our people were grilled like meat... The bodies piled up. Everything was our in a flash” (158-59). In an attempt to reconstruct their lives, the women inhabiting the colony sew skirts which are then sold out with the help of NGO's. Even young children who should ideally be in school attend sewing classes or learn making kites to supplement family income. Hariharan, thus, explores how women's lives are drastically transformed by such experiences, foregrounding the manner in which, in their familial and community circles, they are forced to take on the roles that they had never envisaged.

One of the ways in which women are directly affected in the aftermath of violence is the manner in which issues pertaining to women's empowerment such as education, equality and gender justice take a back seat in the name of defending a community and its women, community and religious leaders often take a regressive stand vis-à-vis women that equates to an infringement of their basic rights. The narrative explores the ramifications of communalism. It records how violence recasts women as keepers of faith and heightens their awareness of vulnerability. It shows the recession of the little progress women have achieved in little time. Hariharan's narrative, therefore captures the predicament of women caught between their own dreams and the community dictates.

The stories of these women Nasreen, Feroza, Reshma, Najma, Zainab and many others are strikingly similar. Though haunted by searing memories of humiliation, loss and pain, the accounts of these women, nonetheless, are not overtly concerned with their communal identity rather it is the sense of gross injustice of being unfairly targeted in their own nation that angers them. As a woman complains, “We are orphans. We have no one, no police, no government, no country” (164). Though some of them do speak of being better prepared for the next time there is a general and an earnest wish to escape the viciousness of violence. A woman regrets the fact that community leaders instead of setting up a school, spend money on building mosques. Another woman points out, “people don't want to revenge, they want to live again... people need to live again” (165-66). For these women the very act of telling and retelling their stories is, primarily a kind of catharsis. Thus, in the novel, their workplace emerges as a symbol of essentially female space which provides them with an opportunity to uninhibitedly express their feelings, which, in a male domain, may not be heard. The articulation of their grief, repeatedly, also incorporates a feeble hope that once heard their stories may get them justice and may provide the long awaited closure to the tragedy. The tales of horror narrated by all women characters speak of the pain that a community underwent on account of a religious strife. By positioning the experiences of terrorism in their culturally specific narratives, Hariharan seeks to challenge patriarchal ideologies, enabling their female protagonists to articulate their resistance within the social structure.

Sara realizes that, “There can never be enough of them, machine that will pack up their stories, unpack them for others” (158). When she calls Mala, all she can do is describe the hopeless road, the burnt ruin, the mount garbage, the assault of smells. The buildings' ugly, closed faces. And much worse than the buildings, the hovels called parks and colonies and societies. When Sara is leaving the city she doesn't want to think about Yasmin or her family or her neighbours. She leaves the city behind. She wonders if she



had not gone there looking for its wounds, its hideous scars, she may have only seen a place going about its daily business. "How it managed, how were all those people who didn't loot or kill or light a fire fooled with words like pride and honour? How they were blackmailed into complicity?" (177). The experiences in the city fills her with rage. She feels:

There was barely a role for justice, leave alone anything as tender hearted as remorse or healing. How could it happen, how is it being allowed to happen? The rage she feels gives way to grief, or something like it. Whatever it is, it confuses her, it confuses everything; it makes her feel she doesn't know who she is any more. (178)

Sara remembers when she came home with questions about what she was, or what she was supposed to do with forms that asked her to fill in the blank next to religion, Asad, her father told her "don't be ashamed of who you are. Don't be ashamed of who you're not" (180). But the experience now makes her realize that all she can be is a woman, she has no name or religion or race or caste or native land. "She's nothing but a young woman with a body" (180).

The third part of the novel "Funeral Rites" looks at the lead characters trying to cope with and coming to terms with realities. The author explores what the place has to offer to Sara and Yasmin. A bit of idealism in the privileged middle class and some pragmatic solutions like education for the affected is what the author offers. The stories that Sara gathers during her stay in Ahmedabad are teaching her what she is.

As usual there are too many voices pulling this way and that. Sara thinks she understands what is being said but she doesn't know what she's supposed to do. She can only feel, and what's the use of feeling, what good did it ever do? She still has no idea how to turn-what she saw and heard- and what she feels- into a script, or any. Other piece of writing. And she has no idea how to let all these stories, other people's stories that are becoming hers, teach her who she is and what she is. (234)

Sara becomes the voice of the tortured. She keeps on thinking: "Then how is she going to help other people, write reports and train the youth to be socially involved, how is she even going to make it true, this new belief of hers that Yasmin can be a friend" (229).

Yasmin does well in her exams and looks forward to bright future. She prays: *Allah, let me go. Let me get a seat in a college, any college anywhere*" (226).

The characters in the novel Bala, Mala, Sara and Yasmin all have their own ways of protest and resistance. They all retaliate and emerge winners in their own rights. While Bala demonstrates domestic resistance, Mala resorts to memories to resist, Sara becomes the voice of the tortured and Yasmin harbors on education to build her future. While the young-Sara and Yasmin- move into the beleaguered future with their very different armours of ideals, it is left to Mala to let go of the past, encapsulated in her husband's paintbrush, in an epiphanic scene by a laburnum and a pond that is possibly the most beautiful Hariharan has ever written: "... it's dark, she's among the shadows of a commonplace park in an ugly DDA Colony. But the stars shine on Mala as if they still have enough to say" (241).

The novel looks at these familiar ideas in a more personal and private way. It presents a mosaic of lives that collide in unhappy ways but also in ways that produce love, passion and tenderness. *Fugitive Histories*, travel through history and create a platform for the characters to resist history and recreate it through various techniques of resistance. Hariharan portrays many shades of difference, not only between communities but also characters and the different shades of resistance. She assumes the role of a historian and imaginatively resurrects some of the most shameful moments in the nation's past and foregrounds the plight of the severely marginalized and oppressed sections of the society by fictionalizing the lives and concerns of minority women in a deeply communalized contemporary India.

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## LITERARY AWAKENING OF AFRICAN AMERICAN LITERATURE

*Kukatlapalli Subbarayudu, Research Scholar, PG and Research Department of English, Presidency College (Autonomous), University of Madras, Chennai*

### **Abstract:**

*Lucy Terry is considered as the first African American writer who has written the ballad "Bars Fight" in 1746. The ballad was first published in 1854. After that African born and Boston raised Phillis Wheatley is considered as African American writer, written poems on various subjects in refined manner. She died at the age of thirty and her work titled Poems on Various Subjects, Religious and Moral was published in 1773 in the United States. There was an intellectual, social, and artistic explosion that spanned from about 1818 until the mid-1930s. During the Harlem Renaissance, major prominent African American writers like W.E.B. Du Bois, Jean Toomer, Countee Cullen, Langston Hughes, Zora Neale Hurston, and Sterling A. Brown formulated methods for writing about black experience. Three key factors motivate the development of the Black Arts Movement; these are perception, experience, and preservation.*

**Key words:** *Literary awakening, Harlem Renaissance, jazz music, Black Arts Movement*

Study shows that Lucy Terry is considered as the first African American writer who has written the ballad "Bars Fight" in 1746. The ballad was first published in 1854. After that the poet Phillis Wheatley has published her book, *Poems on Various Subjects, Religious and Moral* in 1773. Wheatley was born in Senegal. She was captured and sold into slavery at the age of seven. She was brought to Massachusetts and owned by a Boston merchant. She had mastered her new language of English by the time she was 16 and has written poems on various subjects. American Revolution fighter George Washington thanked Wheatley for writing a poem in his honor. However, some whites found it hard to believe that a black woman could write such a refined poetry.

Since their entry into the United States of America, African American writers have been contributing scholarly work to the literature to show forth their literary talent. They competed with the white people and proved that they are also equally talented with the white in the field of literature. Major prominent African American writers like W.E.B. Du Bois, Jean Toomer, Countee Cullen, Langston Hughes, Zora Neale Hurston, and Sterling A. Brown formulated methods for writing about black experience (introduction 2). Writings of African Americans demonstrate the importance of Renaissance themes for non-black writers who were, in various ways, attracted to ideas and images important during the period of the "New Negro." Eugene O'Neil, Carl Van Vechten, and Du Bose Heyward each contributed a basic impetus to the Renaissance. Black writers in the twenties created their work clearly within an atmosphere which was to some degree created by others at the edge of the fact that one should call the Renaissance. Research reveals that it has been argued that the Renaissance was short-lived and without much effect, but it has been much more convincingly demonstrated that what the major black thinkers and writers accomplished in the twenties was absorbed not only in America, but in Africa by young writers like Leopold Senghor, Mercer Cook, and their works are published in the work, *The Militant Black Writer in Africa and in the United States* (Madison 1969).

W. E. B Du Bois has played a major role to motivate many African American writers to write well on various themes and to write down artistically. He used literature as a vehicle for enunciating and effecting social, political, and economic ideas. Therefore, he sketched literary theory rather than

constructing it with the total concentration characteristic of one whose major concern is the art itself. Moreover, like other theorists, he sometimes experienced difficulty with the practical applications of his theories. Darwin T. Turner, in his article "W.E.B. Du Bois and the Theory of a Black Aesthetic" states that unlike Wordsworth or T.S. Eliot, Du Bois never created in his fiction, drama, and poetry the great work which would both illustrate and justify his literary theory. Despite whatever weakness he may have revealed in definition or application, there is value in examining his theory of black art, not only because it was of extreme importance to his efforts to create a strong and respected black population during the Harlem Renaissance, a significant moment in the development of literature by Afro-Americans (A. Kramer 11). The critical study reveals that there is a relation between Du Bois theories and the work of black writers of the Renaissance. Du Bois had worked for many years as editor of the journal named *The Crisis* to promote literary activity and to foster racial pride through literature. He admonished Negroes to accept artistic presentations of the truth of Negro life. The critical study shows that the uniqueness of Afro-American artistic expression has been revealed and discovered in new music, new rhythm, new melody and poignant, even terrible, expressions of joy, sorrow, and despair. In his article "Criteria for Negro Art" he states that "we are so used to seeing the truth distorted to our despite, that whenever we are portrayed on canvas, in story or on the stage, as simple humans with human frailties, we rebel. We want everything said about us to tell of the best and highest and noblest in us. We insist that our art and propaganda be one (12)." Some white writers, in their writing highlight black criminals and prostitutes and that way they diminish the image of black people. They try to exaggerate evil in Negroes. Du Bois insists that the black writers should focus the truth and show forth to the society that the black people are good human beings and suffered disgrace by the white people since their arrival into various foreign lands as slaves. He urges that blacks could make a distinctive contribution to American drama by interpreting black subjects positively. He opines that the black people need more leisure and detachment to express their ideas creatively and produce noteworthy works in the field of literature. He further states that serious black writers are emerging despite their lack of leisure. He praised some white writers like Henry O. Tanner, Charles W. Chesnutt, and William Stanley and opines that they are great writers. However, he denied that they had contributed significantly to American Negro art.

Research reveals that American Negro art is built on the sorrow and strain inherent in American slavery, on the difficulties that sprang from Emancipation, on the feelings of revenge, despair, aspirations, and hatred which arose as the Negroes struggled and fought their way upward (A. Kramer 53). Sherwood Anderson states that he had lived among Negro laborers, whom he had found to be sweetest people he knew. Negroes are worrying too much and being too sensitive; they have no more reason to complain about their portraits in literature than whites would have (A. Kramer 22). A significant number of white people have close association with the black people and show sympathy towards them knowing the fact they have gone through the darkest phase of oppression in the past and still suffer discrimination by the white folk. Research discloses that the end of the Civil War and Emancipation did not help end the racist oppression of African Americans in the United States of America, rather their exploitation simply assumed other forms (Smith, introduction XIV). However, today a black arts movement exists; and, many black writers and educators are seriously defining the dimensions of a black aesthetic. When one considers the work of some self-identified black arts dramatists and poets who picture only the voice, squalor, contemptibility, and failure of black communities. The Harlem Renaissance caused many white writers to have close association with the black people. The white writers appreciated the talent of the black people. The most significant result of the Negro vogue was the encouragement that black musicians, writers, and other artists received from white audiences and important white individuals. Jazz and blues thrived and defined the mood of the period. But it is the literature that we see the most impressive results of this new and open mood. There were more books published by blacks in the twenties than ever before and it would not be until the sixties that African American literary activity would again exhibit equal or greater vitality. The

collective literary product of the period is indicated today by the term "Harlem Renaissance" or "Negro Renaissance." The young writers of the period were guided and encouraged not only by their black seniors but also by many sympathetic whites (A. Kramer 33-34). The Harlem Renaissance appeared on the American scene during the closing years of World War I, was publicly recognized by men such as Alain Locke and Charles S. Johnson in 1924 and had begun declining about the time of the stock market crash in 1929. While the African American creative writing of this brief period failed to achieve their potential as writers and did not fully grapple with the implications of Alain Locke's elaborate effort to develop a conscious 'local color' movement of Afro-American arts. By the mid-thirties, exotic and genteel novels were no longer popular with the publishers and were attacked by a new breed of black writers and critics. "In 1940, Langston Hughes spoke for many when he said, 'I had a swell time while it (the Negro Renaissance) lasted. But I thought it wouldn't last long... for how could a larger number of people be crazy about Negroes forever?'"(A. Kramer 34). However, the white writer, Carl Van Vechten's work *Nigger Heaven* about Negroes increased the image of black writers. Described by a contemporary as an 'archeologist of the exotic,' Carl Van Vechten was interested in the Negro long before he published *Nigger Heaven*. He was among the first to take jazz seriously as an art form and had become interested in the Negro by way of jazz and Gertrude Stein. He promoted interracial gatherings by entertaining blacks at his home. During the early twenties, he came to know many black writers and leaders such as Walter White, James Weldon Johnson, Countee Cullen, Langston Hughes, Zora Neale Hurston, Rudolph Fisher, and Eric Walrond. Soon he was a regular visitor in Harlem, and according to Ethel Waters, came to know more about New York's black belt than any other white person with the exception of the captain of Harlem's police station (35). He was in fact their major contact with white journals and white publishers. He was also responsible for many contacts between the white and the black artists. Through his interracial parties and gatherings in Harlem and in the Village, he made it smart to be interracial. Van Vechten was instrumental in getting Langston Hughes first two volumes of poetry, *The Weary Blues* (1926) and *Fine Clothes to a Jew* (1927), accepted for publication by Alfred Knopf. Through Van Vechten, Hughes found his way to the pages of *Vanity Fair*. He also persuaded Alfred Knopf to publish James Weldon Johnson, Nella Larsen, Rudolph Fisher, and Chester Himes.

Study reveals that more white writers in the South as well as the North wrote about the Negro and sheer quantity the record remains unmatched to this day. One group of writers and intellectuals, centered at the University of North Carolina, Chapel Hill, devoted their careers almost entirely to Negro-related writing. Known generally as writers of the Southern Renaissance, the group included Paul Green, Julia Peterkin, Du Bose Heyward, T.S. Stribling, Elizabeth Lay Green, and Edward Sheldon (33). Friederich Koch, the director of the University's little theater group, the Carolina playmakers, and former student of George Pierce Baker, particularly encouraged plays that made an artistic use of Negro themes.

Research shows that there was the world created by the plantation tradition, especially by the dialect poems of Paul Lawrence Dunbar, which had appeared originally in the late nineteenth and early twentieth century and had been reprinted, subsequently, in special editions, sometimes lavishly illustrated. This was a black South full of memories of good times on the old plantation, demonstrations of the efficacy of Christian piety, and antics of collapsible, indestructible comedians in blackface. What is referred to here is the popular impression of Dunbar's verse, reinforced by faithful and frequent recitation by blacks and whites all over America. A study of the whole Dunbar canon reveals a troubled poet deeply sensitive especially to the materialist and mechanistic thought at the turn of the century. But Dunbar's South, for most Americans, was not to be distinguished from that projected by the minstrel stage and created nostalgically in sentimental fiction. By 1920 blacks had ceased to take it seriously, if they ever had, except for those enterprising artists who sought to extract from it profitable theatrical or musical formulas. A second South was linked to the name of Booker Washington, who offered it to the world on the page of *Up From Slavery* (1901). These presented a picture of improving relations involving blacks and whites and an

improving economic status for blacks. Patience, Christian virtue, and hard work would result in prosperity soon; but civil rights, the vote, and full citizenship would take longer. Survival demanded the compromise of manhood, perhaps, but Washington had the social Darwinist's South was real enough, but 1920 it had lost credibility with most black intellectuals. His reality seemed to be restricted to those oases in the South that tended to justify his convictions. Meanwhile, the masses of blacks in the South lived poor, desperate lives unleavened by the force of Booker's rhetoric.

Critical study shows that during the late 1960s and early 1970s, African-American poets, literary critics, and theorists produced a large body of works which reflected the spirit of Black Power self-determination and African-American expressive culture. Two seminal books *Black Fire: An Anthology of Afro-American Writing* (1968) and *The Black Aesthetic* (1971) were published which included the work of creative artists and intellectuals who committed themselves to producing artistic and cultural works to black audiences (Daina Miniotaitė 28).

Jazz music is a creation by African Americans. It is one of the musical forms that Chicago, among other cities, founded in the early twentieth century, developed during the period of the Chicago Renaissance as aesthetic substructure of African American literature. Keith D. Leonard states that the literary traits of Jazz, such as cultural hybridity, thematic complexity, and discursive improvisation, in works by Hughes and Ralph Ellison and by many other African American artists. The literary works attest to the musical inference between, on the one hand, the rhythms of dissident African cultures and, on the other, the harmonies and instrumentation of imperial European cultures. The Black Arts Movement of the 1960s and 1970s was another renaissance that admired the aesthetic and performative intersections of literature and music. But whereas the New Negro Chicago Renaissances openly acknowledged the interracial or intercultural hybridity of African American literary forms, the proponents of the Black Arts Movement, including Amiri Baraka, Larry Neal, Sonia Sanchez, Jayne Cortez, Haki Madhubuti, and Nikki Giovanni, insisted that black political power, racial pride, and cultural authenticity exist independent of the mainstream, predominantly white, influences of North America and Europe. The Black Arts and Civil Rights Movement helped crystallize the cultural and political terms in which African American writers defined themselves and the experiences of others within their racial or ethnic communities (1758).

African Americans writing during and in wake of these movements, however, also may have tussled with the cultural and political implications of reading and writing the past, the present, and the future. According to Glenda R. Carpio, humorous forms, such as satire, parody, tragicomedy and 'signifying, have long been crucial to the ways that African American writers depicted their communities while critiquing racism. Contemporary writers like Ishmael Reed, Charles Johnson, Suzan Lori Parks, Colson Whitehead, and Paul Beatty, have misused the ability of humor, to unsettle the assumptions of race and racism that have hamstrung discourses of African American identity and humanity. For Madhu Dubey, the neo-slave narrative, a genre of literature about slavery and freedom emerging especially since the 1970s, and feathering the likes of Reed, Johnson, and Sherley Anne Williams, among others, is another strategy by which contemporary African American writers have elucidated the history of racial political struggle. Some African American women writers have developed a special genre of popular fiction that likewise enables them to realize the history of racial political struggle. The genre also helps the authors record the persistence, permutations, and complications of this struggle in the Post-Civil Rights era, in terms of such topics as urban development, suburban migration, upward socioeconomic mobility, academic education, business professionalization, and romantic relationships within African American communities. For Jeffery Allen Tucker, Science fiction has become a form by which certain African American writers, Samuel Delany and Octavia Butler, above all, have overcome the monopolistic representations of human experience in African American canons and literary traditions. The writers have designed alternative representations of racial humanity and non-human species; global territoriality and

cosmic extra-territoriality; temporality and a-temporality- indeed, representations that disrupt our prominent categories of identity, including but not limited to race and ethnicity, gender and sexuality, culture and class( 2013). Shaila Mehra in her work, *Reading the Past: History and the African American Postmodern* states that the Black Arts Movement served to articulate the value that black culture can be the source of affirmative racial identity for the self and the group. Three key factors motivate the development of both the Black Arts Movement as a loosely conjoined series of artistic renaissances in specific urban American locations, and the development of the Black Aesthetic as a theory of black expressive and artistic culture. These are perception, experience, and preservation.

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## NEW BLACK AESTHETIC FEATURES IN THE WORKS OF JAMES ALAN MCPHERSON

*S. R. Vanitha, Asst. Prof of English, Seethalakshmi Achi College for Women, Pallathur, TN*

**Abstract:**

*This paper discusses about the features of New Black Aesthetic art and how the first Pulitzer Prize winning African American short story writer James Alan McPherson proves himself a new black aesthetic artist with reference to his short story Elbow Room. New Black Aesthetic writers reject the rigidities of Black Aesthetics towards blackness and aim for greater pluralism. They acknowledge the multiple and culturally divided nature of an African American as natural. They move beyond DuBois' double consciousness and follow polyconsciousness and do not want to be an African or American but try to adopt world citizen status. They consider assimilation as a positive trait. New Black Aesthetic writers follow multiculturalism while black aesthetics believe in Afro-centricism. They blame Black Aesthetics too narrow, overtly political and prescriptive. Applying these features, an analysis was made to browse the new black aesthetic tenets in McPherson's short story Elbow Room.*

**Kew Words:** *Multiculturalism, Polyconsciousness, Afrocentricism, Pluralism, Avant garde, Cosmopolitanism and Cultural mulatto.*

The Black Aesthetic of 1960s was a racial product of the Black Arts Movement. Black Aesthetic refers to certain artistic rules based on Blacks' ethnicity and preoccupations. They trust, only the blacks are capable of creating and judging African American Literature that represents black communities. They rejected the American standard yardstick applied to the African American literature and demanded that black literature must be judged according to an aesthetic grounded in African American culture. Hoyt Fuller asserts that, the black Aesthetic is “a system of isolating and evaluating the artistic works of black people which reflects the special character and imperative of black experience” (9). Darwin T. Turner prescribes certain norms to be followed by these new critics,

All the new critics agree that the literature should not be judged good or bad according to its imitation of the styles and tastes of Europeans, according to its presentation of the styles and traditions stemming from African and Afro-American culture. For example, they point out the foolishness of expecting iambic meter in work of a poet who moves instead to rhythms of jazz or be-bop and they argue that it is supercilious or even racist to complaint that literature does not conform to the patterns and tastes of the white literary world if it does suit and meet the needs of black people. (315)

The most dominant characteristics of Black Aesthetics are its celebration of blackness, black essentialism and black heritage. They believed in “Afrocentricism”. They believed that African American identity is linked to Africa. They romanticized every facet of Africa. Black aesthetics were developed based on these African influenced elements. The slogan, “Black is Beautiful” shows the spirit of Black Aesthetics. This rigidity of the black aesthetics made them blind to deny African American diversity.

During 1970s, a few black writers raised against black aesthetics. They were called New Black Aesthetics. They blamed Black Aesthetics too political and prescriptive. Thus a new literary generation appeared in 1980s and 1990s. They objected the black aesthetics' racial desire for total dissociation from Western thought. They disowned the black essentialism of the black arts movement and adopted



multiculturalism of the 1980s and 1990s.

In his essay, “The New Black Aesthetics” (1987), published in *Callaloo*, the novelist Trey Ellis coined the term, the New Black Aesthetic and introduced this group of young writers as “new cultural Mulattoes” (235). The term genetic mulatto is used to refer to a black person of mixed parents and cultural mulatto refers to a person educated by a multi-racial mix of cultures. This group of cultural mulattoes ignites New Black Aesthetics. The New Black Aesthetic artists do not believe in DuBois' double consciousness. They do not want to confine themselves within a small boundary of blackness instead they try to be one with the universe. According to Trey Ellis, the salient features of the New Black Aesthetic art are,

1. Artists can borrow and reassemble across class and race line.
2. A parodic relationship to the Black Nationalist movement.
3. A group comprises of elitist and avant-garde artist.
4. Looking at black culture in a new unflinching way.
5. A belief in finding the universal in oneself.

(234-242)

In his essay, Trey Ellis suggests that the New Black Aesthetics must avoid the strict adherence to the traditional blackness. They should not believe in borders which will constraint their growth. They should aspire to liberate themselves from constrictions.

The first Pulitzer Prize winning African American short story writer James Alan McPherson deviated from the regular genres of African American Literature and followed a new technique of storytelling. Themes in his stories are entirely different from the regular traditional themes like suppression and racial discrimination. As avant-garde artist McPherson handled stories with different themes to show how his characters shifted from margin to the centre.

Two collections of short stories “Hue and Cry” and “Elbow Room” established him an important writer. In many ways, McPherson proves himself a typical new black aesthetic artist. He underwent a broad education and wide experience which made him a new black aesthetic artist. McPherson's progress as a young man was a movement away from Savannah and into the world. In Iowa, he befriended Japanese author Kiyohiro Miura, developing an interest in Japanese culture that led him to his lecturing in Japan. He also immersed himself in Greek and Roman classics. This provided him a fine novel platform where he can borrow and assemble various race and class lines. In his essay *A Region Not Home* McPherson says,

I have many friends here black and white and other... I am confident that here I am first of all a person, a human being. I have been accepted into the life of the community. I have open and free access to what in this community has meaning and value (96).

In the short story *Elbow Room*, James Alan McPherson enumerated all the possible problems faced by the inter-racial couple Paul and Virginia. *Elbow Room* can be viewed as a new black aesthetic story. The first feature of new black aesthetic art states that the artist is free to borrow and reassemble across race and class lines. In *Elbow Room*, McPherson fulfills this first feature of new black aesthetic art while introducing the protagonist, Virginia Valentine “a classic kind of a negro” (*Elbow Room* 286).

Virginia was born and brought up in a country town outside Knoxville, Tennessee. She enjoyed a degree of freedom that American blacks have not known before. She drifted through India, Kenya, Egypt and Israel. She travelled all over the world that made her understand that the oppositions to her blackness that she faces in America are not universal. She met many people like her. She made many friends. She was proved to be a person who understood the world and had witnessed the damages caused by racism. In his essay “Developing a sense of self: The Androgynous Ideal in McPherson's 'Elbow Room'” Mary A. Gervin explains Virginia as a self-assured person with a cosmopolitan outlook and a woman of the world. As a Peace Corps volunteer, she has travelled to Africa and the Far East. She is aggressive, suspicious, callous, and abrasive because of her myriad experiences. She had not entered into an interracial marriage lightly,

but with the full knowledge of the sort of opposition that she and Paul can expect. After marriage they never tried to dominate the other. They not only developed the attitude of looking at the world different ways but also regenerated themselves and found new directions for their life. Virginia is presented as a smart and a confident woman, who is bold enough to withstand the racist forces that may diminish her spirit. The narrator remarks as,

To people like her, imprisonment for generations, the outside world seemed absolutely clear in outline and full of sweet choices. Many could not cope with freedom and moved about crazily, much like long chained pets anticipating the jerks of their leaches. Some committed suicide. Others seeking safety, rushed into other prisons. But a few like Virginia rose and ranged far and wide in flight, like aristocratic eagles seeking high, free peaks on which to build their nests.

(Elbow Room 258)

McPherson artistically pictures Virginia's urge for freedom and aspiration to fly beyond borders. Paul describes Virginia as, "She is a bundle of contradictions. She breaks all the rules. All of you do" (Elbow Room 269). Besides he comments,

In this house we pay close attention to reality. By public definition Ginny is black, but in fact she's a hybrid of African, European, and India bloodlines. Out in the world she roughhouses, but here at home she's gentle and sweet. Before anybody else pretends to be tough, but with me she's a softy. It took me a long time to understand these contradictions, and it'll take my family longer (Elbow Room 269).

This contradiction is the cause of her wandering around the world. Another example of crossing and borrowing aspects of other countries is when; the narrator projected Virginia as a magical story teller.

Virginia Valentine was a country raconteur with stock of stories flavored by international experience. Telling them, she spoke with her whole presence in the complicated ways. She was unique. She was a classic of narrator. Virginia Valentine was a magic woman (Elbow Room 263).

This made possible because she feels free to make transcultural references and embody of cross cultural sensibility. Her travel around the world widens her understanding and embraces cross culturality. She does not want to be either an African or an American but tries to adopt a world citizen status. After their marriage Paul and Ginny tried to live in cosmopolitan style.

But they made special efforts to live in cosmopolitan style. Both of them were learning Spanish from their Chicago neighbors. They chose their friends carefully with an eye on uniqueness and character. They were the most democratic people they have ever seen. They simply allowed people to present themselves, and they had relationships with Chicanos, Asians, French, Brazilians and black and white Americans. But they lived in a place where people were constantly coming and going (Elbow Room 267).

When Virginia invites the narrator to the Mass on New Year's Eve, she says,

One thing, I learned from travelling is you accept the people the way they are and try to work from there. Africans can be a cruel people. Arabs I never did learn to trust. And there's a lot of us niggers that ain't so hot. But them raggedly-ass Indians taught me something about patience and faith. They ain't never had nothing, but they still going strong. In Calcutta you see crippled beggars out in the street, and people just walk on around them (Elbow Room 273).

This aspect of accepting everything in an unflinching way fulfills the fourth feature of New Black Aesthetic art which is looking at black culture in a new unflinching way.

The New black aesthetic artist McPherson is crafty and conscious in character making. He expresses the impact and influence of the features of the new black aesthetic art in his characters. Like Ellis, McPherson has also given a new and a complementary meaning for the term "mulatto" in his stories

while a tragic meaning was given by other African American writers. McPherson has contributed for the future further improvement of African American Literature with the new black aesthetic themes.

All these unique qualities of James Alan McPherson made Ellison comment on *Elbow Room* as the most rewarding collection of short stories to come his way in quite some time. In them James Alan McPherson reveals a maturing ability to convert the ironies, the contradictions of American experience into sophisticated works of literature. To his mind McPherson ranks with the most talented and original of their younger writers.

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**ECO CONSCIOUSNESS IN KAMALA MARKANDAYA'S  
 NECTAR IN A SIEVE**

*S.Venkatalakshmi, (Ph.D. Research Scholar), Asst. Prof, Department of English,  
 Dr. SNS RCAS, Coimbatore*

Literature and nature have a close relationship in the works of writers of all ages. At present the intimate relationship between the natural and social world is being analysed and emphasized in all areas. The relationship between nature and society has been determined by two terms ecology and eco-criticism. Ecology is defined as the way in which plants, animals and people are related to each other and their environment. India is a country with variety of ecosystems and it has been affected due to increasing population and avarice of mankind. The concern for nature changes Indian literature from destruction to reverence.

After independence many female authors with high educational and intellectual standards came forward to impart psychological depth of women characters. These women novelists create interesting characters who successfully oppose the oppression inflicted on women in the society. Indian English women novelists like Kamala Markandaya, Anita Desai, Shashi Despande, Ruth Pawar Jhabvala, Nargis Dalal, Shobha De and Bharathi Mukherjee etc take initiatives to portray the role of women in the society. Among other women novelists, Kamala Markandaya holds an enviable position in Indian English literature.

Born Kamala Purnaiya in a small town in Mysore in 1924, Markandaya attended the University of Madras, beginning in 1940, where she studied history. From 1940 to 1947, she worked as a journalist and also published short stories in Indian newspapers. During the War she worked for the Army in India and later returned to journalism.

Fame and success came with her first published novel, *Nectar In A Sieve* (1954), a Book-of-the-Month Club Main Selection and best-seller in the United States. In 1955, the American Library Association named it a Notable Book. That novel was followed by nine others: *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Coffin Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977), and *Pleasure City* (titled *Shalimar* in the American edition, (1982).

Kamala Markandaya's bewail over destruction of landscape, her voice for preservation of nature may earn her the name "perceptible environmentalist". Markandaya is unconvinced of the advantages of the development of modern industry. The change it brings is rapid, violent and disorganizing. She believes that the change led in by the growth of industry marginalizes the subalterns by displacing them from their lands and ruining their very livelihoods. She is strongly convinced that growth of industry is not a signpost of everlasting happiness for majority of people eking out their livelihoods in the villages.

A critical examination of the fiction reveals the writer's implicit ideas on environmentalism. She expresses her views strongly against the industrialization and its harmful bearing on the natural environment. She considers that the insensitive industrialization not only pollutes the natural landscape but also dislocates the lives of the people in the countryside. The novel is critically relevant and instructive in the context of the deliberate violence committed on the nature in the name of achieving rapid economic and social progress of human societies and the attempts to redesign the contours of natural environment displaying the insensitiveness of human nature. It is therefore a silent but sharp protest against the demoralizing impact of the industrialization and is quite edifying from the perspective of maintaining and

preserving the harmony between the nature and human nature.

To Markandaya, nature is a vital sustaining force of human life. The survival of human life is considered unimaginable without it. It is perceived and constructed as being an integral part of the humans. It is depicted not only as a regenerative force but one with an infinite power of destruction. It is conceptualized as a trained 'wild animal', which, if not treated sensitively or disregarded, has the ability to be more destructive in its disposition. Untamed nature is represented to be treacherous and ruthless. 'Nature is like a wild animal that you have trained to work for you. So long as you are vigilant and walk with thought and care, so long will it give you its aid; but look away for an instant, be heedless or forgetful, and it has you by the throat.' She forcefully communicates her ideas on how man and the nature are interlocked in a symbiotic relationship. She demonstrates that the survival of humanity depends on the sensitive treatment of nature. Indeed, she expresses her concern for careful husbanding of resources. Any thoughtless approach or disregard to the dynamics of nature and its functioning, or any move to alter or redesign its contours would only lead to the consequences, which would be quite unimaginable to the human mind or which would put the survival of humanity in risk. It is therefore important to preserve and protect it from greediness of humans. So, the narrator forcefully articulates her concern for preservation of the nature's uniqueness and serenity.

According to Beth Zeleny, "Markandaya implicitly connects woman and landscape through her recurring use of seed imagery. ... As giver and nurturer and endurer of life, woman participates in the cycle of life as seed, then seedling, which ultimately becomes part of the soil that supports future seed" (Zeleny, 1997).

The text establishes its environmental voice through the daily labours of Rukmani and her family as well as through Rukmani's sensitive voice. *Nectar in a Sieve* begins with the young Rukmani's marriage to Nathan, a tenant farmer. When they relocate to Nathan's village far from Rukmani's family home, he is eager to prove himself. He holds up a handful of grain and promises that with "Such harvests as this, you shall not want for anything" (6). With this turn towards the future Markandaya successfully buries the suspicion in her character that things as well as the paddy that runs through his lands. A symbiotic relationship is thus established, in theory at least, between the farmers/producers and nature. The farm soon becomes the centre of their lives, and Rukmani finds her passion in tending the land. Susheela Rao locates Rukmani's special relationship with nature in her "heightened awareness of nature's beauty" (42) as well as her connection to the rhythms of the seasons.

Rao points to many passages in which Rukmani comments on the aesthetic and atmospheric beauty of the landscape we look in particular at the depictions of Rukmani's work in the garden, we can see that this practice links her with the land through her body and her labour is ultimately inseparable from 'the environment' The garden has a special place in her life and is closely associated with her coming-of-age. Being as young as she is, having married at twelve, Rukmani experiences her own physical, emotional, sexual and psychological development through her work in the garden and the growth of her vegetables: "I was young and fanciful then," she recounts, "and it seemed to me not that they grew as I did, unconsciously, but that each of the dry, hard pellets I held in my palm had within it the very secret of life itself, curled tightly within, under leaf after protective leaf" (13). Her first planting of pumpkins is a particularly moving process for her. In the passage describing the pumpkins what is most striking is not the mere satisfaction or pride she feels, but the pleasure that the growth provokes in her.

Pumpkins began to form, which, fattening on soil and sun and water, swelled daily larger and larger and ripened to yellow and red, until at last they were ready to eat, and I cut one and took it in. When Nathan saw it he was full of admiration... "One would have thought you had never seen a pumpkin before," I said, though pleased with him and myself, keeping my eyes down. "Not from our land," said Nathan. "Therefore it is precious, and you, Ruku, are indeed a clever woman. "I tried not to show my pride. I tried to be offhand. I put the pumpkin away. But pleasure was making my pulse

beat; the blood, unbidden, came hot and surging to my face. (10)

The beginning of the industry (tannery) meant invading the villages with clatter and din. She is sharply critical of the other consequences such as the industrial pollution and the disruption to the tranquility of the pastoral life and landscape. Markandaya exhibits intense awareness of the corrosive effects of the industrialization and urbanization on the natural environment and inestimable damage to the purity of nature. She conveys how the humans become insensitive to the aesthetics of nature. The adverse effects of the urbanization are seen in the growth of unhygienic conditions and the disoriented life of humans. The irrevocable outcome of this process in the towns is the loss of man's connection with the aesthetics of nature, the ultimate benefactor of humanity. This view is extraordinarily communicated by the novelist.

Markandaya voices her sharp protest against the demoralizing impact of the industrialization. Her representation of unhygienic conditions in the towns and her distaste for highly urbanized cities conspicuously reflect her intense anguish at the catastrophic environmental impact of colonial and post-colonial industrialization. Her fictionalized narrative of the changing landscape on account of the growth of industry does indicate the emerging consciousness for the protection of the natural environment. Her narrative becomes particularly significant in the context of rising environmental awareness contemporaneously in different locations of the world.

The novel is therefore appealing to modern readers for its sensitive and moving portrayal of the human tragedy due to the obsession for human progress unmindful of the destruction of nature. Hence, what is striking is her respect for nature's inherent energy and a belief in pristine nature as a necessity for human life, a dismay at inroads (in the name of development) man has made against the land, a conviction that man must respect the nature's sacred energy and so must reverse the present trend toward progress at any cost, an unwavering passion for what is nature.

It may be apt to conclude here with an expression of the great leader of the Native American Suquamish Tribe, Chief Seattle who said to his white conquerors: "Teach your children what we have taught ours that the earth is our mother. Whatever befalls the earth befalls the sons of the earth. The earth does not belong to man; man belongs to the earth. Man did not weave the web of life; he is merely a strand in it. We do not inherit the earth from our ancestors; we borrow it from our children." Therefore, Markandaya's *Nectar in a Sieve* can be considered a critical text in terms of present and future relations between human communities and the environment.

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## FEMALE SUBJUGATION IN BAPSI SIDHWA'S NOVELS

*Dr. G. Somasundaram, Research Guide and Supervisor, Alagappa Govt Arts College, Karaikudi*  
*C. Kalaivani, Research Scholar, Alagappa Govt Arts College, Karaikudi*

Bapsi Sidhwa's career as an expatriate English language Pakistani novelist, critic, and academician equipped her to write novels which may appeal to both the creative and critical reader. Sidhwa combines elements like crime, immigrant, and young adult romance to come out with a gripping satire on Indian-Pakistan sub-continent society and the way it reacts on women.

Sidhwa's novels are made in the vein of realistic narrative. They revolve around the survival struggle of women who try to escape from the monstrous society. She draws her characters with care and compassion in order to impress the reader, to emphasize pity, sympathy, love and respect for women in the society. It is frequently believed that men are omnipotent, whereas women are offered supporting and balancing role in all spheres of society. The notion of women is being bequeathed from age old ancestors to modern era. Even the great myths of Indian Literature portray woman as pathetic creature.

For instance, in Indian mythologies, Manu in his work *Manusmriti* speaks about women and the multiple roles they play in society. He projects them as slaves from the beginning till the end. The great epics of India *Ramayana* and *Mahabharata* give no space for women. It pushed them into the castle and depicted them as machines of reproduction. This trend continues in history and still exists. The deep rooted patriarchal notions did not allow them to realize and express their roles. A woman is unaware of her own capacities, and unable to raise her voice against her undeserving suffering. In the middle ages, the conditions of women became worse than ever. Further the condition was worsened with the origin of superstitions which restricted the movement of women. Women have been tortured in the name of and religion. Condition of women has been gradually changing in the present era.

In *Water*, Sidhwa focuses upon the difficult lives of an impoverished group of widows living in an Ashram, they tend to follow the Hindu scriptures for their own benefit, in order to facilitate their life within the enclosed domestic arena and finally they fall submissive, as a prey under subjugation. Sidhwa tries to emphasize the sufferings of widows such as *sati* (burning the widow) which was abolished in regulation XVII by the British government in India in 1829, and widow's remarriage was legalized in 1856 by the efforts of social reformers such as Raja Ram Mohan Roy and Iswar Chandra Vidyasagar. In spite of the laws and regulations, widow-remarriage was not socially accepted by the upper caste Hindu Brahmins because they considered widow-remarriage as a deviation from the established moral behavioural codes of Hinduism. Therefore, the efforts of social reforms by educated social reformers in the late nineteenth century and early twentieth century have not been very successful because of the dominance of upper class Brahmanical patriarchal ideologies in popular culture and among the general public in India. *Water* in its depiction of 1930s India, portrays this historical background of nationalist movements against British colonialism in India.

This novel demonstrates the ways in which widow's life in the Ashram plays a vital role in understanding the process of fixing women's lives in a particular private space and controlling of women's bodies. It also sheds light on the dark and broken structure of the Ashram and the power hierarchy between Madhumati and other widows in the Ashram.

*Water* is a novel which elucidates bodily harm as a travelogue that addresses itself to the nature and violence of the victimization of women. It concentrates on three widows Chuyia, Kalyani, and Shakuntala who play a key role in facilitating our understanding about the plight of women in and around the post-

independent era of Indian society. The novel *Water* is unusual as it builds on the most detailed and perceptive exploration of young girl. The journey of her life helps her to see the negative effects of being overwhelmed by the society. It exposes the wickedness of men and the brutality of the society.

Sidhwa depicts the ways widows take prohibited food as a way to resist religious norms and to articulate their repressed sexual desire and equating it with the denial of the pleasures of food through Pitiraji's character, called Bua by Chuyia. Craving for food, old Bua never let an opportunity pass without describing the minute details of the exuberant display of sweets in her wedding. She often launches her favorite story to the other widows, the detailed description of all the glorious sweets served at her wedding: "I had never seen a display like that before. I didn't even pay attention to my husband, I was so fascinated... plump, juicy rasgullas, piping hot gulab jamuns... I ate them all when I was seven..." (100)

According to Fawzia Afzhal Khan, "This novel does not blatantly discard tradition or religious edicts as meaningless but tries to find meaning in oppressive customs of the time for the people living under them, and the shock of the rapid changes to the social structure in India a decade before independence." (The World 5) The overall restraint with which the story is told helps strengthen the impact of more distributing moments. The main crux surrounded in this novel is of religion. Through religion the patriarchal society tends to manipulate a new meaning out of it for their own goodwill and purpose. The actual religion takes a balanced approach respecting the uniqueness of both genders setting parameters so that this boundary of certain aspects is not violated. The worth of a civilization can be judged from the position that it gives to women. Of the several factors that justify the greatness of India's ancient culture, one of the greatest is the honoured place ascribed to women.

Bapsi Sidhwa in her novel *The Pakistani Bride* has dealt with a number of issues faced by women in Pakistan society. Women in this part of the world declined a significant place in national and domestic problems. Simon de Beauvoir brought the fires of intellectual rebellion and is of opinion that,

Man can think of himself without women. She cannot think of herself without man. And she is simply what man decrees; thus she is called "the sex", by which is meant that she appears essentially to the male as a sexual being. For him she is sex that is absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her, she is the incidental, the inessential as opposed to the essential. He is the subject, he is the absolute she is the other (*The Second Sex-16*).

*The Pakistani Bride* analyzes the life of female survival in the novel. The novel is indictment of what can be regarded as the "male consumption" of women in a patriarchal capitalistic and consumerist society. It exposes an independent woman taking a long time to become conscious of her marginalisation as the 'second sex'. The novel ends with the point that a woman is seductively packaged, both hunting for and hunted by the hungry male. It also brings into focus how women use language in voicing their sufferings but to no avail. Sidhwa haunted by a story which really happened in the mountains, began to write it down since she is a woman of strong feminist convictions. Anita Desai has criticized about Sidhwa's novel *The Pakistani Bride* and she writes:

With pain and outrage as its impulse, the novel *The Pakistani Bride* could have turned into a didactic tract exposing the cruelty of a patriarchal and brutalized society out of touch with a world in which a woman could hold a respected status. Instead, the story that took Sidhwa four years to write grew increasingly complex and layered, incorporating many subsidiary characters and contrasting social worlds. (Desai)

Bapsi Sidhwa has depicted the feminine force through Zaitoon in this novel. Zaitoon, as the title character, might reasonably be expected to have a distinct personality, but is depicted as a generic victim figure-young, pretty, and helpless; her most memorable feature is her ethnicity. This novel deals with the repression of women in the patriarchal Pakistani society. Zaitoon rebels at the cruel treatment, the beatings, mistrust against her husband and his relations. He treated her badly as a caged bird.



The novel repeats stereotypes about the Muslim way of life, particularly the misery of Muslim women. Furthermore, it grapples with another problematic issue of female sexuality and its affirmation in the traditional Muslim society.

Kate Millet in her, *Sexual Politics*, associates sadism with the male and victimization with the female. According to her, the term “politics” refers to power structured relationships, arrangements whereby one group of persons are controlled by another. In the case of Zaitoon, she is depicted as one of those women who accept such control or 'patriarchal sympathies'. The incident surrounding the novel *Water*, the failure of the society to help widows like Madhumati and Shakuntala who are deprived of their lawful share in their husband's inheritance. And, more importantly, the inability of the society to construct a welfare system that can provide relief to the thousands of destitute widows suffering in Ashrams all around India or protect the victims of marital abuse like Zaitoon in *The Pakistani Bride*. It exposes the public neglect and the incriminating silence of the nationalist focuses or the society itself in relation to the exploitation, abuse and violation of women in South Asia.

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**IDENTITY CRISIS OF WOMEN IN SHASHI DESHPANDE'S  
THE DARK HOLDS NO TERRORS**

*A. Sarathkumar, Research Scholar, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi*

*Dr. M. Natarajan, Assistant Professor, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi*

Variously acclaimed as thought provoking writer in contemporary India, author of eight novels and five short story collections, a crusader for women, Shashi Deshpande is chiefly concerned about the identity crisis of Indian middle class women in her literary outputs. This statement is acknowledged by many discerning critics who state that Shashi Deshpande's female characters are searching for their identity in the male-centric Indian society. All her protagonists are intelligent, educated and are searching their place against the backdrop of male-chauvinistic society. An attempt is made in this paper to study Shashi Deshpande's *The Dark Holds No Terrors* by stressing the identity problems of the female characters.

Deshpande's second novel, *The Dark Holds No Terrors*, is about the story of well-educated and economically independent women's search for freedom. Saru is a protagonist of the novel whose relationship with her parents and her husband is well-documented in the novel that tells a story of a married woman (Saritha) nearly on the brink of separation. Saru has been really aware of her gender since her childhood. The novel opens with Saru coming back to her parent's home after fifteen years. She had exited once with a promise never to return. Nevertheless, she comes back to look for shelter, unfit to manage the savageness of her husband. Her stay in her parent's home allows her to survey her association with her mother, her children, and her dead brother, Dhruva. The novel determines its quality, however, from the stark introduction of her marriage to a man who is brought about by a feeling of inadequacy which shows itself as sexual perversion.

Saru recollects her mother's treatment towards her brother. His birth to the world and religious customs identified with him are given best need and celebrated with much ceremony and exhibit, though her birthday celebrations are grain recognized. Saru regularly thinks about whether her birth to the world was a reason for dismay to her mother, as she later reviews. Saru remembers her brother Dhruva's birthday party held in the evening. Again from her memory, she recollects the feeling of happy fervor which infested their home on the event of his naming ceremony. Numerous such scenes are scratched in her psyche and the Indian perspective of the girl as a liability and the boy as asset are solidly embedded in her brain.

The inclination for male child is obtrusively recognized in the most Indian homes. The explanations behind such inclinations are not hard to get at. They are inseparably connected to the Indian mind. It is believed that young men are preferred to young girls in view of the dowry they get at the time of marriage. The reasons are steered in our tradition-bound society which requests the obligatory nearness of the male boy in vital ceremonies. Our male - centric culture considers that alone is to bear on the family line. Saru's most critical and intermittent beloved memory is that of her brother Dhruva's drowning in a pond. She is tirelessly haunted by the possibility that she is in charge of his death because she was a quiet spectator to the episode. Her mother's conspicuous inclination for her brother, Dhruva, makes a feeling of estrangement with her and hastens a feeling of rootlessness and frailty. Things turn out to be limitlessly more awful after Dhruva's death when her mother with her characteristic insensitivity blames her for his death. To quote: "This obvious form, of gender discrimination has been ignored by most writers whose

stories are replete with loving and sacrificing mothers, irrespective of the child's gender" (Arulmozhi Kumaresh 58).

However, this gender discrimination affectability can be seen in the writings of Shashi Deshpande, particularly in *The Dark Holds No Terrors*. It is amazing to note that gender discrimination seen at this age is not recognized by numerous Indian journalists. Yet, the reality remains that it is a critical factor in the Indian social set up. Saru is currently a medical student in Bombay and Manu a lecturer in a local college. Saru experiences an awesome change in the wake of moving into the lodging on getting a seat in medical college. After her preservationist childhood and the unbending air at home, she appreciates a feeling of opportunity.

The beginning years of her marriage are sheer happiness when she believes that she is the most fortunate girl on earth. As S.P Swain states, "She marries to attain autonomy of the self and to secure the lost love in her parental home. Manu is her savior, the ideal romantic hero who rescues her from her insecure, wooden existence in her maternal home. Her marriage with Manu is an assertion on and affirmation of her feminine sensibility". (35) But happiness is an illusion and one is left with recollections which are weighted with sorrow. In her new part as a professional woman, Saru does not feel happy. Perhaps, life would have stayed smooth and without turmoil had Saru confined herself to being a specialist, treating the general population around their ratty flat. In any case, Saru needs to have practical experience keeping in mind the end goal to accomplish the things she longs for.

Then Saru's social and economic status becomes a long way past that of her husband. She is occupied, fruitful specialist as opposed to Manu who is a come up short on lecturer in a local college. The crack amongst Saru and her husband step by step becomes more extensive, and one heartbreaking episode passes the top over the stewing pot. It changes Manu into a wild creature during the evening when he starts to physically mishandle her in the protection of their room. A young woman who returns home to talk with Saru for a magazine honestly asks Manu: "How does it feel when your wife earns not only the butter but most of the bread as well?" (DHNT 200) The circumstance appears to be all the more repulsive for Saru on the grounds that Manu imagines that nothing has ever happened. He is consummately ordinary early in the day and goes about as though he was in all out numbness of his own activity. Unfit to shoulder the torment any more, Saru comes back to her parent's home.

*The Dark Holds No Terrors* has an open closure. Saru, amid her short stay in her father's home, gets numerous letters from her significant other which stay unanswered, as she is still in an undecided state. Saru at long last freed and she is never again perplexed of the dim. Kamin Dinesh's perception aptly sums up Saru's progression as an individual in her own right, "To be true to herself, the woman has to excoriate the film of super imposed attitudes and roles. Her emancipation is not repudiating the claims of her family, but in drawing upon the untapped inner reserves of strength." (P204) At the end of the novel, Saru stands ready to get herself identity in her newly discovered trust in herself. She has accomplished her task and attains herself identity and knows the meaning of her life.

Thus, Shashi Deshpande's courageous woman Saru, regardless of her contention with conventions wishes to live inside the casing work of family relationship, and aware of her own character. In this way she endeavors to make an adjustment in contrast with Anita Desai's over delicate characters who are driven by the forlornness and neglect to fashion a significant association with anybody. In this way they are turned as 'failed questers'. While Desai's heroines succumb to their weakness and find solution in homicide or suicide, Nayantara Sahgal's women defies traditional norms in search of emancipation. Through a procedure of reflection and self-investigations, Saru finds a positive arrangement at last. Her acknowledgment of the essential of family that structures the focal point of Shashi Deshpande's novels drives them to the way of attestation instead of dismissal.

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## DISPLACEMENT OF WOMEN PERSONA: A STUDY OF CHITRA BANERJEE DIVAKARUNI'S *QUEEN OF DREAMS*

*K. Kiyadeen, Research Scholar, Department of English and Foreign Languages,  
Alagappa University, Karaikudi, TN*

*Dr. S. Ravikumar, Assistant Professor, Department of English,  
Sree Sevugan Annamalai College, Devakottai. TN*

Natural calamities, conflict among human beings, violation of government norms, increase of population, paucity of food and no proper controlling force are the causes of displacement of human beings. The term dislocation also has an association with development projects of government like constructing dams, roads and other infrastructure. Considering the above points, there are different types of migration that can be viewed internal dislocation, refuge movements and economic migration. It is the need of the hour to trace the malady of dislocation and also to get a clear picture about the psychological feeling of immigrants. This paper aims at advocating the main causes of displacement with special reference to Chitra Banerjee Divakaruni's *Queen of Dreams*.

Chitra Banerjee Divakaruni artistically articulates the social and economic status which causes displacement. Divakaruni's women characters desire to come out from the shackles of social oppression and emotional suppression in their homeland. This makes them dislocate from their homeland and settles in some other lands in order to meet their needs. Komarovsky observes thus:

Both men and women authors of India saw women in different perspectives. They discussed the different roles played by women. The intellectuals observed Indian society as a male-dominated society. Here, the women have very little options to take up. They are grown up with a submissive nature inculcated in them even from their childhood. In Komarovsky's words, to be born a woman means to inhabit from early infancy to the last day of life a psychological world which differs from the world of men. (160)

In *Queen of Dreams*, the protagonist introduced by Divakaruni had a desire to uplift the social and economic status. This is a root cause to dislocate from her homeland. It is believed that dislocation happens when the new ideas are associated to promote social conditions of human life. In the novel, the characters have encountered aforesaid problems towards leading their life before settling down in a new country. The story of the novel, *Queen of Dreams*, underlines Indian immigrant's displacement to United States. This novel also highlights the problems regarding customs and convention. The events and episodes portrayed by Chitra Banerjee Divakaruni through her character are vividly associated with their search of identity. Divakaruni examines the introspective state of her character before displacement. She also discusses this concept on three levels national identity, feelings of the characters, and place.

The happening between wakefulness and sub-consciousness of the character is portrayed in *Queen of Dreams*. Rahki, the first generation of Indian origin, is a daughter of the dream teller, Mrs. Gupta, who wishes to make a travel all over India. Rahki does not find any peculiar identity of Indian customs in her mother except cooking; Mrs. Gupta is known for her mystical thoughts. She reveals the secrecy of mystery of her past in her dream journal. Earlier, she fell in love with Mr. Gupta when she worked as apprentice. She describes how she fell in love at first sight and she says:

When I opened my eyes, he was watching me. He sat under a tree, leaning against its massive trunk and there was an ease among dream interpreters for three years, I had grown used to intensity. (169)

The dream journal of Mrs. Gupta showcases the story of her love towards Mr. Gupta. She has faced many obstacles and tangles from the elders of her family who were very particular about their customs and against her wishes. However, with no hesitation, she takes bold decision to marry Mr. Gupta and displaces to United States of America in order to marry him. This novel clearly traces a problem of Indian women in their homeland where they are not in a position to fulfill their own desires and self-satisfaction. The society plays a vital role in interrupting women's life in Indian soil. Independence as an absent paradigm is evident in this novel because a woman character in this novel cannot take any independent decision towards leading a life before displacement.

This sub-consciousness of Mrs. Gupta understands her daughter's longing for India. She is of the opinion that if Rahki knows any knowledge about her life in India, it would not be interesting and it will create bitter feeling in Rahki. This is a main reason Rahki has been persuaded to practice American life style. To Mrs. Gupta, American culture allows women to act according to their desires. But Rahki does not identify herself with American society; she is longing to know Indian customs and culture by collecting stories of India in libraries. Mrs. Gupta is much worried about her daughter's aspiration to adopt Indian culture and she says:

Her Indian classmates wore tank tops and tight fitting jeans. They smoked and wanted to go to Madonna concerts. They hated anything to do with their parents. My daughter comes back from the library with a stack of books about India. (85)

Mrs. Gupta puts tremendous effort to hide her past life from her daughter. This makes Rahki to know more about India. Rahki pays a visit to the library to gather books on Indian culture. Over the passage of time, this curiosity makes her choose close acquaintance with friends of Indian origin. The episode related to Mr. Gupta comes only at the last part of the novel. Rahki turns her attention to Mr. Gupta only after her mother's death. Later, Rahki's desires to know about Indian customs and culture are fulfilled by her father. The reader feels the flavor of mystery and magical quality in this novel. Divakaruni does not disclose the reason for the death of Mrs. Gupta and the readers are in the state of dilemma.

Divakaruni pays attention to the assimilation of an Indian family from Calcutta which migrated to United States of America to fulfill their loneliness which is denied of in their homeland. Chitra Banerjee not only focuses on the problem of characters before displacement but also describes the cultural problems of the characters after their displacement. The question of identity is always with them whether the homeland or the new land where they want to live their lives. After their displacement, the search for self may be in the form of fresh pastures in a foreign land. Chitra Banerjee Divakaruni has discussed total assimilation of an individual to the American culture and society to bring about cohesive existence in the host country. The character's double impulse one pulls them to get exposed to foreign culture and the other makes a nostalgic peep into the memories of their homeland, is illustrated by Divakaruni in this novel. It is well brought out that the first generation immigrants like Rahki has affection and affinity towards homeland after experiencing cultural differences from the foreign land. Divakaruni graphically describes cross-cultural confrontation of Indian immigrant through the character, Rahki. Divakaruni does not confine herself to portray the theme of cultural dilemmas and dislocation of Indian immigrants after their dislocation. Rather, she believes that search for identity is a continuous one whatever their land it be. It is a fascination among the human beings to expose different cultural experiences of different land and finally comeback to adopt their own culture. This is well-documented in this novel through the character, Mrs. Gupta, who finally meets her death in a car accident.

The above discussion makes a point that Indian women, perhaps, are facing cross cultural encounters, when they are in a foreign land. Divakaruni's women characters are having of dual perspective in their mind that plays a significant role in taking decision to attain their self-quest. The merit of Chitra Banerjee Divakaruni's *Queen of Dreams* is a balanced focus on the psychological feelings especially before and after displacement.

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## WOMEN WARRIORS IN MANJU KAPUR'S *DIFFICULT DAUGHTERS*

**C. Saifuddeen**, Research Scholar, Department of English and Foreign Languages,  
Alagappa University, Karaikudi, TN

**Dr. S. Ravikumar**, Assistant Professor, Department of English, Sree Sevugan Annamalai  
College, Devakottai. TN

The motivation of this research endeavors to find out the responses for the questions: Can Women do anything? Is it possible? Under the title of “The Women Warriors in Manju Kapur's *Difficult Daughters*” the literature has definitely explored new horizons, and has opened the gates for more women authors to prove their creative outputs. The last few decades have witnessed phenomenal success in women's writings in Indian English literature. Indian women writers like Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Kamala Das, Anita Desai, Shashi Deshpande, Githa Hariharan, Bharati Mukherjee, Shobha De, Namita Gokhale, Jhumpa Lahiri, Kiran Desai, Arundhati Roy, Anita Nair, Manju Kapur and others have chosen the problems and issues faced by the women as their main thematic concerns. These women novelists describe the whole world of women with stunning frankness. Their write-up gives glimpses of the unexplored female psyche, which had no accessibility previously.

Manju kapur's novels present her female characters in the light of new women. She creates them and made them very different from the other woman of the society. She has revealed an acute understanding of social hypocrites through her novels. She is not judgmental in tone; it's a perception about human foibles. She tried to present a realistic picture of a tradition soaked society with all its colors, hues, mixture of culture, traditions, and customs steeped in it. The life of women who live and battle under the oppressive mechanism of a closed society has reflected in the writings of Manju Kapur. We see the maturing of the aching women in Manju Kapur's courageous women. Resisting the patriarchal society that upholds ladies towards home life, they state their distinction and year confidence through education. They nature their desire of being independent and leading lives of their own. They want to shoulder the responsibilities that go beyond a spouse and children. They are not silent rebels but are bold, outspoken, determined, dedicated and action oriented. Manju Kapur presents the fictional and reconstructed story of an urban upper-middle class Arya Samaj Punjabi family living in Amritsar.

The novel showcases the skill of Manju Kapur in delineating the world of women with acute understanding of the social milieu of the time. Bhagpat Nayak rightly observes about different themes in *Difficult Daughters*:

*Difficult Daughters* presents larger issues of patriarchy, which denies woman's voice and freedom set around at the time of partition. “...the novelist expresses her absorbing ideas of woman relationship, woman sexuality, love, infatuation, jealousy, marriage, gender roles, self-discovery, and other problems with intelligence and sympathy”. (Nayak, 209)

*Difficult Daughters* portrays the women who want to assert their right and establish their own identity in patriarchal society. The novel not only describes India's independence-partition time but also independence of women from conventional and patriarchal bondages. Sunita Sinha rightly states: "Kapur speaks of the idea of independence - independence aspired to and obtained by a nation and also independence yearned after by a woman". (Sinha, 161) Ira Pande describes the wrapper of the novel in the following manner:

Manju Kapur's book first holds your attention with its cover, which has a stunning portrait of a young woman circa the '50s with large limpid eyes and a gaze that looks beyond. How many such photographs one has seen framed in silver in affluent middle class homes in

north India. Tinged with sepia, these portraits show you the mistress of the home in her prime. Such is Virmati, the protagonist. (Pande, 22)

*Difficult Daughters* presents the theme of partition as an undercurrent plot throughout. According to the back cover of the novel, it is set around the time of partition and written with unimaginable intelligence and sympathy. Manju Kapur has covered a long span of time when the Britishers were the rulers and India was witnessing a horrifying era of revolution and bloodbath. The incidents in the novel are interwoven majestically with the theme of partition. *Difficult Daughters* portrays three generations of women. The first generation is associated closely to the welfare of the family, child producing-rearing and attached with traditional and conservative outlook towards life. The second generation is liberated, educated, falling in love and modern in outlook and thinking. The third generation is barren - without child and divorced. The third generations are represented by Kasturi, Virmati and Ida. The story is narrated through Ida, daughter of Virmati, who is never told about the past of her mother. Her relatives give one view of her mother but she wants to know another. Virmati is a difficult daughter of Kasturi while Ida is a difficult daughter of Virmati. The clashes between mother-daughter are depicted in the background of a patriarchal society. The novel opens with the frank declaration of Ida, the narrator:

The one thing I had wanted was not to be like my mother. Now she was gone and I stared at the fire that rose from her shriveled body, dry-eyed, leaden, half dead myself, while my relatives clustered around the pyre and wept. (*Difficult Daughters*, 1)

Ida undertakes a journey to know her mother's past. The name Ida implies a new state of consciousness, a fresh beginning. (Prasad, 163) Through Ida's frank confession in the beginning we come across the problem of generation gap and defiant. She wants to be different from her mother. New generation defies the conventions of the old generation. Virmati defies Kasturi and Ida defies Virmati. The story revolves around these three women with partition in its background. Suraj Prakash and Kasturi are Virmati's parents. They have as many as eleven children. There are six girls and five boys - Virmati, Indumati, Gunavati, Hemavati, Vidyavati, Parvati. Kailashnath, Gopinath, Krishanath, Prakashnath and Hiranath. Virmati is the eldest of them. Virmati moves to Dalhousie along with her mother. Being eldest, she has to look after the household works and rearing of her young brothers and sisters. She is indispensable for them. Virmati is fond of study. Kasturi is a traditional woman. Virmati is sometimes taunted by her mother Kasturi when Virmati becomes tired, "You are eldest. If you don't see to things, who will?" (*Difficult Daughters*, 7)

Kasturi doesn't want eleventh child to be born. She always prays for miscarriage. She is now tired of carrying a baby in her womb for nine months. Her sister-in-law Lajwanti always taunts regarding her multiple pregnancies. Lajwanti comes to Kasturi's home to help her as her health is not good. Shakuntala is Lajwanti's unmarried daughter and Virmati's cousin. She is a role model for Virmati. It is after meeting with Shakuntala and knowing her outlook towards life that Virmati decides to study further. Shakuntala is pursuing M.Sc. in Chemistry in Lahore. As Virmati fails in her FA exams, she returns to Amritsar on the advice of her parents. They don't want Virmati to study further. Around this time, a professor of English comes to live in Virmati's house as a paying guest with family. He is married. He is an Oxford return, with scholastic appearance, he teaches English to Virmati. From this point onwards Virmati's long road for tragic life begins. Ganga's husband is a professor. Virmati takes admission in AS College after much toil. Harish turns Virmati into an enlightened and educated girl. Once she begins her journey towards her married lover, she does not even bother to establish immoral and illicit relations with him. She forgets everything while devoting herself to Harish. She even improperly handles her basic responsibilities. The love story of Virmati and Harish is given ample space in the novel. A marriage proposal of a canal engineer Inderjeet comes for Virmati meanwhile. But she refuses to accept it as she was tangled in love web of Professor. She feels suffocated when she hears the news of Ganga's pregnancy. She decides to start her studies again. She writes to Harish that: I am going to Lahore to do my BT. I want to be a teacher like you



and Shakuntala Pehnji. Perhaps my family will also benefit by what I do, as yours has done. As for me, I never stopped learning from you, whether it was in the classroom or outside. Mati says at least I wouldn't be at home to remind her off the eternal disgrace I am to everybody. I too, want a fresh start. It will be a great relief for me to leave this house. May be Bade Baoji will consent to come here after I have gone. (*Difficult Daughters*, 107-08).

She starts a meaningful life in Lahore with her roommate Swarna Lata. Swarna Lata is an active participant in the political and social movements of the day. Virmati is so much impressed by Swarna Lata that she praises her to Shakuntala:

Fancy Pehnji going so much by looks. Anybody would be impressed by Swarna's eyes behind her glasses, eyes that refused to smile just because they were looked at. And what about the intelligence in her round face and the friendliness that frank and open? (*Difficult Daughters*, 119)

But, the professor's thoughts keep circling around her mind. Harish comes to meet her in Lahore. Virmati gets pregnant. She aborts her child by managing a gold bangle from her father. Harish enjoys with her but he neither takes the responsibility of the child and nor the abortion. After this depressing incident, she ends her relation with Harish. But Harish wrote many letters to Virmati to convince her. There were many tricks he used to win her confidence. He used different names, different references that he was sure she would understand. He said he would risk everything to come and see her:

My parents are unwilling to send me to Lahore to study further, but when a girl has been educated so far, it is foolish to not pursue the subject, and I am so far determined that nothing should stop me. What do you think, Virmati? Was how he put it. (*Difficult Daughters*, 121)

Harish convinces her and then they start meeting. After some time she goes to Sirmaur, a hill station in Nahan to become a principal in Pratibha Kanya Vidyalaya. Harish comes to meet her in Nahan also. They meet secretly in Virmati's room in the dark night. But as the news flatters in the air and Virmati loses her employee's confidence and leaves the job. She decides to go to Shantiniketan and wants to forget Harish for her own good. But she goes to Harish's friends' home in Delhi. Her dream of spiritual awakening and of renowned autonomy fades. She marries Harish. Virmati is ignored and has to face tough gestures and gibes of family members. She is not only a difficult daughter but also difficult in-law. Harish is Oxford educated Professor in Amritsar's college. Though he is highly educated, in his outlook he seems to be an orthodox man. Harish gets angry when her mother, Kishori Devi rebukes him for his second marriage. He shouts and says:

I do what I can for everybody. But, to satisfy all of you, I am supposed to live my life tied to a woman with whom I have nothing in common. Who cannot even read. Who keeps a ghunghat in front of my friends. (*Difficult Daughters*, 209)

Even after her marriage with Harish, Virmati's suffering continues. She feels that she is a caged bird. She acquires only a marginal space in the house. She is not allowed to do house-hold chores as she is a second wife of Harish. At home she finds that everything from washing his clothes to polishing his shoes, taking care of his precious books, feeling an empty fountain pen, mending of his clothes, stitching of his shirts and kurtas - Ganga did it all. Elleke Boehmer writes: "After her marriage, Virmati is symbolically cast out of her mother's house and forced to find her own way. Her punishing exile ends only when the massacres of partition make her family's continuing rejection untenable. It is a sign of Virmati's marginality. (Boehmer, 57)" When Harish's poet friends come to his home, Ganga made samosas, kachoris, pakoras and many other things. Virmati is left with no scope by Ganga in kitchen and home also. Reena Mitra asserts, "Unfortunately, however, the assertive and resolute Virmati never blossoms to the full." (Mitra, 78) Virmati's mother, father and grandfather are terribly shocked on knowing about Virmati's marriage with a married man. Kasturi knows the impact of Virmati's deed on Lala Diwan Chand family as

she brings a black spot on her family. She harshly rebukes Virmati in great anger: “You've destroyed our family, you badmash, you randi! You've blackened our face everywhere! For this I gave you birth? Because of you there is shame on our family, shame on me, and shame on Bade Pitaji! But what do you care, brazen that you are! (*Difficult Daughters*, 221)”

Even after her marriage with Harish, her sense of fulfillment is not met. Harish turns a deaf ear when she complains. He diverts her attention by complementing her as his educated companion. On her mother-in-law is trying to take some interest in her as she becomes pregnant. But for Virmati fate doesn't cease to show its turbulence. The attention and affection that she now begins to enjoy from her mother-in-law also come to an abrupt end with her traumatic abortion. Virmati is not responsible for her miscarriage. She is craving to be a mother but fate denies. Harish's behaviour with her is patronizing and domineering. It enmeshed Virmati completely. Her love for study has blown away completely. On the other hand, she wants to visit her patriarchal home, the words like 'badmas' and 'randi' is uttered by her mother. Virmati also thinks that a woman's happiness lies in giving her husband happiness. Harish decides to send her to Lahore to do MA in Philosophy - a subject which is dull, abstract and meaningless according to Virmati. And when she returns, she comes to know that her family members have gone out because of communal tension. After sometime Virmati finds her pregnant again. Her mother-in-law advises her to sleep with her instead of Harish. Finally the baby girl is born and is named 'Bharati' by Virmati. But Harish rejects it and says:

I don't wish our daughter to be tainted with the birth of our country. What birth is this? With so much hatred? We haven't been born. We have moved back into the dark ages. Fighting, killing over religion. Religion of all things. Even the educated. This is madness, not freedom. And I never ever wish to be reminded of it. (*Difficult Daughters*, 276)

Then the girl is named Ida because Harish has its own meaning. Ida wants to live by her own terms. Ida protests when her mother asks her not to disappoint your father, she rebelled by saying, “Why it is so important to please him?” (*Difficult Daughters*, 279) It is a repetition of difficulty, first it was Kasturi and Virmati now it is Virmati and Ida. The agony and anger of Ida is captured by Manju Kapur in the epilogue of the novel: “What will happen to you after I am gone?” was her favourite lament. I was nothing, husbandless, childless. I felt myself hovering like a pencil notation on the margins of society. For long periods, I was engulfed by melancholy, depression, and despair. I would lie in bed for hours, unable to sleep, pitying myself for all I didn't have, blaming my mother, myself. Now her shadow no longer threatens me. Without the hindrance of her presence, I can sink into her past and make it mine. In searching for a woman I could know, I have pieced together material from memories that were muddled, partial and contradictory”. (*Difficult Daughters*, 280).

Thus, Manju Kapur presents the pathetic condition of women even in the modern materialistic world. They have been struggling by the hands of men in the name of tradition and custom Manju Kapur reveals it through her novel *Difficult Daughters*.

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**A CRITICAL STUDY OF THOMAS GRAY'S  
ELEGY WRITTEN IN A COUNTRY CHURCHYARD**

*Dr. P. Madhan, Associate Professor of English, Alagappa University, Karaikudi*

**Abstract:**

*This article analyses Thomas Gray's poem "Elegy Written in a Country Churchyard", which is generally considered to be the harbinger of Romantic Movement. The poet in this poem expresses his concern over the plight and predicament of the villagers and he has composed this poem in remembrance and honor of the late villagers. It is a dirge. The bard visualizes what the late farmers might have done during their lifetime. How they remained as the backward sections of the society for want of opportunity, the poet presents in this poem. The poet's sympathy, concern and interest in the villages are manifested in this poem.*

**Key words:** *Curfew, herd, tea, solitary reign, forefathers, hamlet, the inevitable hour, furrow, stubborn globe.*

Thomas Gray, born in 1710, was the only one of twelve children who survived infancy. His sorrowful childhood, the brutality of his father and his absence from his mother made his character melancholic. It is obvious in all his poems. Both at Eton College and Cambridge, he followed his own selection of reading rather than the curriculum. Displeased with idleness and dullness of university life, he acquainted himself with Horace Walpole with whom he undertook a European tour that left deep a impression on his mind.

Regarding his career, his literary output can be studied in three phases. The first phase saw him publishing poems like "Hymn to Adversity", "The Odes to Spring" and "On a Distant Prospect of Eton College". These early poems reveal the poet's melancholy bent of mind. In this second phase he came out with poems like "The Elegy Written in a Country Churchyard", "The Progress of Poesy and the Bard". The poet in his third phase composed poems like "The Fatal Sisters" and "The Descent of Odin". Gray was the first poet to release himself from the classical rules and norms on poetic creation. His predecessors, the classicists wrote poems on Lords and Ladies, kings and Queens especially people from higher echelons of society besides shedding light on logic and reason. Neo Classical poets prioritized practical reality over fantasy, contemporary themes over mediaeval subjects. That was the poetic tradition followed by poets then.

Gray's poem is a departure from classical school of poetry dominated by the writings of Dryden and Pope. His contemporaries such as William Blake, Thompson, Burns, Cowper are generally know as precursors to romantic poetry which later found its zenith in the poetic creations of Wordsworth, Coleridge, Byron, Shelley and Keats. The seeds of Romantic Movement were sown by the precursors who spoke about nature, mythological subjects and the people of ordinary class.

In the poem selected for this analysis the poet, speaking in sympathetic tone for the late forefathers of the hamlet, remembers their lives, their deeds, their boldness and denial of opportunity for them. He starts his poem by highlighting the evening atmosphere of the village. The dusk has just come and the cows which are grazing on the meadow are being driven home along the winding track by the river. The ambience is so splendid that the villagers seem to do their work with absolute plainness of mind. The inference from the first stanza is that the villagers are immaculate and unblemished by nature. Their lives

are the reflection of their simplicity and humbleness. Then the poet draws the reader's attention to the cows and calves as they return homeward. Having toiled hard in their agricultural farm, the farmers with weariness and exhaustion return to their habitation. The bard standing in the churchyard watches all these scenes. He looks at them with warmth and concern.

The poet is left to stand in the churchyard and glances at the villager's movement. The poet illustrates that the light has withdrawn and the entire village has been enveloped by darkness with absolute quietness and calmness reigning supreme everywhere. The only sound heard there is the ringing of the bell worn around the neck of sheep kept in their huts. It serves as a lullaby to the sleeping sheep. From the ivy-covered tower, a little away from there, the poet shows an owl making its complaint to the moon that its territory is violated by some creatures like beetle and honey bees. The owl is depicted as saying nobody so far dares to get near its habitation. The presence of owl which is generally considered to be an ill omen bird adds to the melancholic atmosphere prevailing there. The employment of birds like owl and its complaint to the moon is one of the devices followed by romantics.

Then the poet depicts old elm trees and the yew trees under which the rude forefathers have been buried. He further adds that each is kept in his narrow cell. On seeing these trees and the burial grounds under them, the lives of the late forefathers flash in the mind of the poet. At this point the poet further explains the nature of the ambience there. The healthy morning breeze blows, spreading the fragrance of dawn everywhere, with the swallow twittering from the shed built of straw, the cock crowing shrilly or the hunter's horn echoing from hill to hill. All these occurrences, the poet says, will not awaken the village forefathers from their eternal sleep. These splendid natural scenes cannot provide any happiness for the villagers. During their lifetime, they all led a complete life with some fulfillment and passed away. The bard visualizes in his mind what kind of life they all might have led in the village and sympathies with them. His heart becomes so heavy and painful that he keeps verbalizing his passions and sentiments towards them. At this juncture, he says to himself that the splendid environment of the day means nothing to the late rustics whose lives are characterized by innocence and plainness.

The successive stanzas express the powerful description of the poet of the hearths, busy housewives' activities and children's mischief. The poet explains that the hearths of home will not burn and prepare food for the late villagers anymore. Similarly, the housewives who very actively do their works like spinning and weaving ordinary clothes would mean nothing to the villagers. The way the poet has depicted the quiet and serene evening and the eternal absence of the late rustics lend ornamentation to the poem.

For them no more the blazing health shall burn  
Or busy housewife ply her evening care;  
No children run to lisp their sire's return  
Or climb his knees the envied kiss to share (24)

Then the poet reveals his soft corner and good will for the villagers, who throughout their lives remain unnoticed, unhonoured, unrecognized and uncared for, goes on to refer to their gutsy and dynamic nature of capturing the harvest with their sickles. He seems to have been thrilled by well built physique of peasants and their skill in executing the harvest work. The poet pictures the tilling scene wherein the land is often broken into furrows when they ploughed. Gray brings before the eyes of the readers the harvest scene of the village. They have driven their team of plough-horses to the fields in cheerful mood. How the trees have fallen under the sturdy strokes of their axes. Then the poet turns his attention to the ambitious and appeals to them not to underestimate the farmers, their homely joys and humble destinies. The poet also asks the people of pride and vanity not to listen with contemptuous smiles to the short and simple records of the lives of these humble people.

Let not ambition mock their useful toil  
 Their homely joys and destiny obscure  
 Nor Grandeur hear with a disdainful smile  
 The short and simple annals of the poor.[32]

Then the bard holds that the great people boasting of their family heritage and emblems, the pomp in their lives, wealth will never have anything to come for their rescue when death strikes them. Then the poet makes the powerful statement that all the paths of glory lead only to the grave in the end.

The paths glory lead but to the grave. [36]

Neither power nor influence nor glory nor family heritage will safeguard one from death which is a leveler that equalizes and evens the gap between the rich and the poor, the powerful and the powerless. He further builds his poem saying that if proud records are not inscribed on the tombs of the villagers, it is not their fault. If poems are not sung in the beautifully built cathedrals at the time of their death it is also not their fault. He puts a question whether the records on the tombs or the life like marble bust or the urns with ashes of the dead can bring back life to the dead. He asks whether this luxury can revive the dead and given them life. Luxury cannot be of any value or relevance to death.

Then the poet draws consolation from his statement on the possible presence of some Milton here among these tombs. His heart would have been filled with creative energy and fire. The poet says that some hands which were capable of wielding the scepter might have lived here. Or some musician might have lived and died here. They all remained obscure only for want of opportunity. The poet's contention is that if opportunities had been afforded to them, they also would have had a splendid life. He states with regret the goddess of knowledge and wisdom was not benign towards them. She did not open the book of knowledge to them. Their noble ambitions were crushed by their poverty. The mottos they bore in their heart, they could not attain on account of their want and penury. He then draws an analogy between precious diamonds in the mid sea and the villagers. Like mid sea diamonds unrecognized by anyone, the rustics also live and die in obscurity. Their uniqueness and skill remain unknown to the outside world which looks down upon them as illiterates and uneducated. The poet's equation of desert flowers with the tillers of the village also finds expression in the next part.

Then he moves on to shed light on the bravery of the villagers. He says some Hempton who initiated British Civil war may have been buried here. He also adds that Some Milton may have lived and disappeared from here. He opines that had they all been afforded an opportunity, they would have proved their mettle. There might have been people here who matched the stature of Oliver Cromwell, a key figure of English Civil War. In course of his expression of feelings towards the rustics, here at this point highlights the fact that it was not necessary for the villagers to deliver long speeches in Parliament and to make the people read the Nation's history along with theirs. At this juncture, the poet is seen heaving a sigh of relief thinking that though these people did not make any great achievements to their credit, they never indulged in any criminal activities. It was not necessary for them to lavishly praise anybody for position and money.

The poet is surprised at the simple lives of the farmers and remarks that the villagers also want to inscribe certain words on their tombs after their demise so that their kith and kin would remember them. But it may not be ornamental and contains details such as year of birth and death. Some others have recorded some holy texts on the tombs. The dying person wants to leave some affectionate heart to fondly remember them. Then the bard draws readers' heed to himself in the concluding stanzas of the poem. He states that he has illustrated the simple, innocent and unblemished lives of the villagers in the above stanzas. The reality that he also some day or other has to leave this world dawns on him and he says that after his disappearance, if passersby make enquiries about him, some grey haired villagers might answer that they used to see him hurrying up on the snowy grass to greet the rising sun and by noon near the beech trees indulging in day dream.

Regarding the epitaph that is written on his tomb after he ceased to live, he says it should be written as follows. Here lies the body of a man who inspite of humble birth learnt science . He was melancholic mostly but generous towards others. His values and morals would enable him to have the blessings of Almighty God. Having said like this, he appeals to people not to probe his life deep and learn more about him. He with sober mind utters his strengths and weaknesses may lie with him. Post demise, he piously and reverentially states that he will be in the lap of God.

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## THE BRITISH ROMANTIC POETS AND BHARATHIDASAN: A COMPARATIVE STUDY

*Prof. V. Ayothi, Former Professor & Head, Department of English Studies,  
Bharathidasan University, Tiruchirapalli, TN, India*

Nineteenth century England and the twentieth century India witnessed many identical changes in social, religious, political and economic spheres of life. Through the English education in the late nineteenth century and early twentieth century, the Indians could learn about French, Russian and American revolutions. The success of those revolutions made them emulate the underlying principles. The gap between India and the West was bridged by these influences. In this context to trace such an identical influence a comparative study of the select poems of British Romantic poets and Bharathidasan, a Tamil Romantic poet of 20<sup>th</sup> Century is attempted in this article.

In England, Wilber Force (1759-1833) led the anti-slavery movement and introduced new methods of agitating and educating public opinion. In India, Mahatma Gandhi and Dr. Ambedkar in the north and 'Periyaar' E.V. Ramasamy in the south emphasised the need for social freedom. They firmly believed that more political freedom without the freedom of the individual would be meaningless. In America, one section of the people wanted to abolish slavery while the other section was against it. Bharathidasan in his poem "Cancivi Paruvathttin Caral" identifies them as 'good' and 'bad' Americans respectively. He felt that like the slaves in America, the Indians under the British rule were living like bonded-labourers. However in the literary history of the Tamils, the advent of the Europeans is undeniably a landmark because it marks the beginning of Tamil Renaissance. The revival of classical learning coupled with an unquenchable thirst for new creative activity and awareness forced a reawakening in Tamil Nadu. The individual liberty which is the essence of Eastern civilization, Christianity with its cosmopolitan outlook, communism with its economic revolt, the great revolutions such as the French and Russian revolutions, the Enlightenment movement of Germany, the theory of organism and transcendentalism which were given a new dimension in America, the western type of education and the scientific thinking gave traditional Indian life a jolt, initiating the Indians into a new awareness and vitality in thought and action. The intellectual and aesthetic impulses of the Tamils reemerged with a new spirit.

The European influence also caused the growth of many social and religious reform movements in India. The Cultural Revolution which took place under the leadership of reformers like Raja Ram Mohan Roy (1772-1833) paved the path for an organized attempt to adopt Hinduism to the new situation. The Tamil Romantic writers like Bharathi, Bharathidasan and Kavimani were inspired not only by the renewed spirit in humanism and feminism but also by the principles like liberty, equality and fraternity which were the guiding slogans of French Revolution. Comparatively speaking, the Indian Romantic poets happened to be more revolutionary in their social outlook than some of the European romantic poets who wanted to escape from the "still sad music of humanity." Prohibition of sati, abolition of child-marriage, propagation of widow-remarriage, undermining of caste and sex distinctions became the predominant themes in the works of the Indian Romantic poets who wanted to liberate their country from such social evils.

The temper and genius of the English Romantic poets like Wordsworth, Shelley and Byron and the Indian Romantic poets like Bharathidasan are essentially democratic. Their democratic temper is seen in their love and sympathy for the poor and the downtrodden. They believed in the essential goodness of man and in the futility of class distinctions. They do not deal with kings and statesmen, great warriors and generals but with humble people like shepherds, beggars, farmers, leech-gatherers and even idiots and

half-wits and reveal the essential heroism of their souls. Wordsworth loved to sing about the poor and the oppressed. Byron exposed the corruption and hypocrisy of the ruling classes. Shelley rebelled against the abuses of wealth and privilege and passionately preached the principle of universal brotherhood.

Wordsworth and Bharathidasan have treated their rustic characters with utmost sympathy and dignity. They never satirise them for their feeble foibles or pick holes. Wordsworth draws our attention to the pathetic figure of the leech-gatherer, Margaret and Michael and his peasant heroes. Bharathidasan also in several of his poems talks high of farmers, shepherds and the rural folk in general. He sympathises with them for they produce food for all; yet their suffering is never alleviated. Both the poets place their simple rustic figures in a noble background of landscape until they are dignified by the spacious beauty of the earth. The poets enjoy rural settings; they enjoy the songs they hear in the rural areas. They have appreciation for the simple living. They tell us that love of liberty is the birth right and the passion of the poorest shepherd as well as the patriots who fill the pages of history.

They have given their heroes a moral dignity and a tone of sublimity which some of them hardly possessed in actual life. In *Resolution and Independence* Wordsworth has presented in the simple leech-gatherer a hero of resolution and independence, who inspired the poet with his noble idealism and dragged him out of the beggar and the farmer of Tilbury vale, Margaret and Michael the peasant heroes of Wordsworth were all inspired by higher and noble ideas of life, and they proved to be beacon lights of hope for erring humanity.

In *Icai Amuthu* (Nectarine Music), for instance, the main characters are tillers, shepherds, cart-drivers, mill-workers, blacksmiths wood-cutters. Among the women characters we see a peasant, a weaver, a flower-vendor etc. It is evident that Bharathidasan as a member of the Self-Respect Movement started by Periyar E.V. Ramasamy and Dravidian Renaissance, deliberately chose his men and women characters from the class of the labourers and untouchables the fourth class in the 'varnasrama' stratification of society.

Unlike poets like Wordsworth, who in their treatment of the village people invest them with a halo, and exaggerate their simplicity, innocence and piety and build out of the village atmosphere an utopia, Bharathidasan looks at the rural life and its people with accuracy and realism. He refuses to create a romantic atmosphere, preferring reality of experience to a retreat into a fantastic dream world. As the American Romantic poet Robert Frost beautifully said, "The fact is the sweetest dream that labour knows".

In his poem titled "Purachikavi", Bharathidasan sings about the greatness of the working class:

<p>Who were those that constructed beautiful towns out of the wasteland, torn by streams, full of huge trees and beasts and the rocky hills that gaped to form wide chasms filled with snakes? whose labouring shoulders were those that raised bunds around fields, that made the lands fertile, tilled and toiled; channelized water to raise paddy?</p>	<p>whose hands were those that broke the stones blasted the rocks, dug out minerals and made many tools? who were they who held their breath to dive deep to pick pearls and precious stones? Only they turned world upside down and expelled darkness to make the world beautiful and comfortable.</p>
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(*Bharathidasan Kavithaikal, Vol. I, 32.*)

The greatness of the working class is rhetorically brought out in these lines. The citizens of India are given correct information regarding the people who really constructed the nation by transforming and taming the natural forces for the welfare of the mankind.



A similar tone of humanism and liberalism could be heard in Byron's first parliamentary speech delivered on 27 February 1812:

You call these men a mob, desperate, dangerous and ignorant:... are we aware of our obligations to a mob? It is the mob that labours in your fields, and serve in your houses that man your navy, and recruit your army that have enabled you to defy all the world and can also defy you, when neglect and calamity have driven them to despair. (Peterson 318-324)

With Bharathidasan and Byron, liberty political, social, individual became the ruling passion. Both consider it their birth right to fight against all tyranny. Byron says, "For I will rack, if possible, the stars/To rise against earth's tyrants". Both Byron and Bharathidasan were conscious of the power of the working class who really contributed enormously for the growth of a nation. Bharathidasan was aware of the fact that a vast majority of Indian population were agricultural labourers who formed the backbone of the nation. Both the poets caution the rich and the rulers to be conscious of their power and that if they are humiliated and suppressed, they will rise in revolt against them. While Byron seeks to earn our sympathy for the oppressed minority, Bharathidasan for the oppressed majority. Both of them share the sentiment of humanism and their faith in humanism has developed into a religion of humanity.

Shelley shares the passion of Bharathidasan when he expresses his wrath which is roused by the sight of the suppressed and crushed life of the poor persons

Whose life is misery, and fear and care;

Whom the morn wakens but to fruitless toil;

Whoever hears his famished offspring's scream (*Queen Mob*, II.114-16)

Shelley and Bharathidasan have expressed their firm faith in the dawn of "a brighter morn" which will ameliorate the pitiable plight of the poor. In his poem "Ninkale Collunkal" (Say it Yourselves), which is in the form of an address to the gardens, fields and machines, Bharathidasan affirms his faith in man's power in taming nature and establishing a civilized world:

O beautiful, blooming gardens  
How many of my comrades

Have spilled their blood into your roots  
To tame and make you enchanting

.....  
O roaring and rambling machines  
Shall I trace your origin?

Were you all not born out of  
The hard labour of the working class?

.....

O earth, are you not the proof  
of the sweat and toil of the working  
class?

Then why are the rich so callous  
to the hunger of the workers?

Should the lions give their entire share  
to the rats and pine?

Should the tigers feed the foxes well

And sleep in bushes in hunger?

No more fear; no more begging

The workers shall arise

And prove to the world

That their own might can make them live happily.

(*Bharathidasan Kavithaikal Vol. I. 156-57*)

Bharathidasan stresses the need for co-operative endeavour among the labourers. In the beginning of the twentieth century trade union movements were started in order to organise the workers in industries, following an awareness created among them by leaders like Thiru V.Kalyanasundaram. Bharathidasan juxtaposes their present plight with what they ought to be. In his poem "Ulagam Unnutaiatu" (The World is Yours), he tells them that they are born not "to cringe, creep and crawl much lower than a dog could do" but to live like other men. He advises them to break all barriers and walls, unite as one family the family of humanity:

Demolish the between your home and that of your neighbour;  
 Remove the curtains amidst the streets,  
 Unite the nations and march ahead;  
 Ascend the mountain sky-high,  
 Ascend higher and further;  
 Behold the people of the earth  
 Behold the expanse of you kind!  
 Behold the battalion of your brethren  
 Rejoice at the sight of ocean of humanity

.....  
 Merge with it making a confluence  
 And cry joyously: "I am the ocean of humanity"

(*Bharathidasan Kavithaikal, Vol.I. 149.*)

Shalley hopes that soon there will be the dawn of a new millennium when everything will be for the good of mankind. In that dawn to come the forces of tyranny, oppression, cruelty will disappear. The picture that the poet further draws of 'the new world' is very fine to conjure and worth quoting here:

A brighter morn awaits the day  
 When every transfer of earth's natural gifts  
 Shall be a commerce of good words and works;  
 when poverty and wealth, the thirst of fame  
 The fear of infamy, disease and woe  
 War with million horrors, and fierce hell  
 Shall live but in memory of time  
 Who, like a penitent libertine shall start,  
 Look back., and shoulder all his younger years.

(*Queen Mob, 11.25-59*)

Bharathidasan's faith is expressed in the poem "Ulakappan Pattu" (The song of Mr. World). Ulakappan is the personification of the world and is imagined as a feudal lord who apportioned the lands among the people on oral agreement. As a result some of the tenants have grabbed much while all others are left with little property and in poverty. The poet calls Mr. World to the court of Reason accusing him as the cause of inequality, and warns him to take immediate steps to distribute the property of the world equally to all the people.

If the poor, now seen with begging bowls  
 Rise up to retaliate the blows  
 Just in a moment the rich and the poor will change  
 A new society of equals will emerge.

(*Bharathidasan Kavithaikal, Vol., I. 147.*)

Bharathidasan and Shalley seek to demolish the false idols by their sledge hammer blows. And it is their effort in poetry to reform the world of its evil forces and usher in a new utopia of peace and plenty for all. This reformative zeal in Bharathidasan is peculiarly his own and is shared only by Shalley among the Romantic poets. Both of them build pictures of a world of 'perfection' and good order, seeking to translate or transmute them into practice or reality. Shalley's and Bharathidasan's method of reformation is to direct the attention of the reformers to an idealised picture of the world. Through *Prometheus Unbound* and *Kurinchithittu* the poets inform the readers that the world should be free from the domination and control of tyrants, oppressive despotic rulers, and people should breathe freely. They desire that the dignity of the individual soul and human personality be maintained. They fervently plead that the tillers and workers in the fields and factories should get their just dues. They seek to bring an order of society in which equality,

liberty and justice would be the watchwords of social life. They uphold peace and oppose war and armaments. They have planned a society based on liberty and love, brotherhood of mankind, and the victory of good over evil.

In *Prometheus Unbound* Shelley presents Prometheus as an embodiment of all that is good in suffering humanity. Jupiter is the tyrant crushing humanity under his iron heel. The revolt of Prometheus is in fact the revolt of Shelley himself against the tyranny of ruling monarchs. Prometheus, in Aeschylus's drama, is depicted as defying, and then, at last, being stricken down. Shelley's Prometheus is a successful rebel against the power of Jupiter since he brings about his dethronement from the tyrannical seat of power. Prometheus is helped by Demogorgon and it is he who overthrows Jupiter. Prometheus, the Titan, is a symbol of mankind struggling for perfection; Jupiter is an embodiment of traditional beliefs and insituations dominating as evil in our universe.

In Bharathidasan's *Kurinchithittu*, people are shown to be living in a secular, peaceful and prosperous life. They retain their ancient Tamil culture. The Islanders keep themselves aloof and have no link with the outside world. But the problem starts when the present king, Tiraiya Mannan establishes a one-way traffic with India and starts visiting the country often. The islanders are afraid of this new relationship. Their fear becomes true. The king on his return brings with him Aryan women and two religion leaders. The impact of the new world spoils the very atmosphere of the old world. The peace of the island is shattered. However, before it is too late, a republic is established and peace is restored. Bharathidasan recommends a constitutional form of government and the work ends with the establishment of a republic. The concluding part of the poem informs the form of state desired besides prescribing the duty of the people:

Planning a good scheme is our duty  
Eradicating all that is evil is our duty  
Enriching the country is our duty  
Ensuring the security of Tamil is bounden duty  
Establishing a life'  
Transcending religion, caste and government, is also our duty.

So long as people remain passionless and put up with evil there can be revolution. And changing a social order without a revolution is rather impossible. Therefore writers are duty-bound to infuse emotion in the hearts of people through their writings. Understanding the power of the people, Bharathidasan recommends revolution as a means in several of his poems like *Puratchikavi* and *Veerathai* to achieve not only the political but also economic and social goals. Political revolutions are often caused by economic disparity and inequality of opportunities among the people of a society. In *KatalaKatamaiya* people are shown to be leading a happy and contented life because each of them is assured of a house, land, an occupation, plough and bulls as his share in the republic.

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## POETRY IN POSTMODERNISM

*Manojkumar T. Mane, Research Scholar, Dr. Babasaheb Ambedkar Marathwada University,  
Sub-campus, Osmanabad*

**Abstract:**

*It is an attempt to locate the poetics of poetry in the scenario of postmodernism. Since poetry is somehow neglected genre in postmodernism it is breathing to retain in new form and its new thematic as well as semiotics. Even though postmodern poetry is the matter of argument concerning its productivity compare to classical poetry, it is on the move to get establishment as new avant-garde. No issue it faces the criticism as it is heightened form of modern poetry. The radical shift, language experiments and a step ahead of 'existentialism, 'absurdism' and 'ethical relativism', postmodern poetry framing new version of poetics compare to all earlier right from classical to modern. The concept of aesthetics is in dynamic splendid form since instability indeterminacy and cynical playfulness are key features of the postmodern poetry. Going beyond the existence of centre it has established order in disorder, coherency in incoherency and space for meaning in meaninglessness. Typical pluralistic features of postmodernism as polyphonic fragmentation in the poetry provide infinite potentiality in the interpretation causes uplift of the reader and readers' literary competency too. Clichéd style is seemed to be allergic instead it goes for never ending search for fresh semiotics. Along with all these postmodern poetry tried to prove that poet is always immortal along with its ART no matter what age he/she belongs to.*

**Key Words:** *Polychromatic, polyphonic, premeditated meaning, fragmented descriptions, intermittent impulses.*

Poetry in postmodernism! An interjection at the beginning of this brief discourse on the genre of poetry in specially social and cultural context is a matter of thinking. At globe poetry is just poetry. It is an exploration of Freud's ID active in everyone. No matter what country you belong, what religion you follow, what colour you are in and what race you come from. Exploration of ID in spoken or written form in terms of disintegrated verse points out disintegration and fragmentation in forms of art in postmodernism. It is quite true that whatever changes takes place in other genres of literature and art reflects in the territory of poetry too. A poet has to undergo the influence of his / her time and the political, cultural and over all social activities. No poet of today can find any originality unless he / she is representative in character of his / her time and all the critical notions he / she underlines for his / her every creative act. The notions of creativity available in form of postmodernism are discussed almost every platform of art as: fiction, drama, visual arts, architecture, music, and the poetics of all these arts; but postmodern poetics in poetry is still seen with distrust to support the perspective norms of poetry as absolute and there is no any requirement of change in it. The poetics of poetry up to 20<sup>th</sup> century went on exist and it has to be in the scenario of death in theory, myth, history, author, criticism, ad text itself too. Poetry cannot be exceptional for it. Even though, poetry is continued to be written in massive scale. Now creative poets are coming out just after having adequate schooling and they try to catch publishers for their poetry. Cyber industry too works for poetry contents and there are coveted prizes. Numbers of magazines are purely devoted in the work of propagation of poetry. Today poetry which is in post-poetry era finds good spirit. Many of the poems of this period are found as good as the poems of the times when poetry was considered as life and when it is said that poetry is really lived. In fact, the span of poetry is increased. Its domain is widening day by day. It

involves feminists, gays, ecologists, sociologists, lesbians, devoted mystics, human-rights activists, social reformists, anti-AIDS agitators, Dalits, subalterns and many more those who find poetry as medium to raise voice and to find propagation for their survive. Poetry in postmodernism became polyphonic. It does not discard the canons of poetry but it goes on making addition in the list. In thematic terms poetry behaves with wide open nature. It has followed Anything Goes phenomenon of postmodernism. It is now polychromatic to encompass all neglected themes in the genre of poetry of early time. It sounds postmodern in nature and even in structure of its presentation. It is quite flexible to cover coveted issues in human so it's in true sense an exploration of Freud's ID. It is in postmodern in the manner of postmodern and in the sense of postmodern. Postmodernism itself characterized for its exploration of the world found in ID and subconscious domain of society and accordingly world. Plurality, flexibility, uncertainty, indetermination and fluctuating in its interpretation are now the base of poetry known as postmodern. The poetics of poetry in present time is broad enough to wrap all those stuff hidden in dark and in subconscious mind of human. It explores those were reluctant to explore in the time of poetry. In this point of view the poetry in postmodernism is new avant-garde was rare even in modernism. Yes it is to be proper to say that modernism stimulate poetry to come out into new form quite contrastive to the form of poetry of early time. Poetry occupies great space in postmodernism; since, postmodernism is not just living in concrete jungles surrounded by heavy industrialization under the name of development, "it is our material and spiritual condition that is a consequence of the tension created by the incompatibility of our organic evolution with the sudden and overwhelming technological revolution that rendered all political and ideological frontiers meaningless. This condition of living does not comprise people's material possessions; it comprises their attitude and behavior determined by the material condition created by the forces of technology."(Shafi Shauq, 2008:44) The condition of human life is quite submissive to inescapable absurdities inherent in our materialistic fragmented world in search of premeditated meaning as it is tried by modernists. Now in postmodernism there is no way for lamenting the loss of values, for deep sadness and rejection, as it was faced by romantics with their allegiance to an utopian alternative; on the contrary it is better to focus individual's position amongst the givens that surround us. It is materialistic way of life in postmodernism may cause humanity and its values. In romanticism it was imaginative world in human warped and found it tiresome. It paved the way towards realistic way of the life. But the excessive utility and dependency on the world of high-tech may results in the same what faced by romantics with the world of imagination. We are living in high-tech materialistic digitalized world. Every one of us is under constant watch. Our every child is with android gadget, with internet excess in his /her hand and is constantly allured by child-devouring monster try to get in its clutch of radiation, long term harmful to human species. Grad narratives are replaced by mini narrative. Invisible tentacles in form of whatsapp, facebook, tweeter, instagram and online chat are now family member in everyone's home to destroy family communication under same roof which result in no sense of exit. Societies and accordingly nations are under the clouds of destroying violence, unaccounted killings by automatic deadly weapons, grenade attacks, landmines, tyranny, torture, cyber bug, human body as experimenting lab, loss of faith in each other and solitary confinement in crowd. We are in our land waiting for good, seeking refuge from the clutch of digitization and commoditization at our every move in our own society. Uncertainty in terms of security of life today we are being made to believe extravaganza of the virtual world presented us as Hyperreality fabricated by screens of cell phone, Television, computer and the screen of Hollywood- Bollywood films, animated graphics, soap-operas, DVD libido, cyber-sex sites in home and at workplace and now in our hand provided through per day GB datas from telecoms in our mobiles. Advance technology and its applications supply miracle working pills, human clones, xdoll industry under the name of sexual independency, robotic lifestyle and eclectic patch work fashion culture lead human towards its exploration of dark wishes. *Tantra mantra* practices and aggrandizement of *tilasmans* on electronic media take us in non-existed world. Artificial intelligence and cybernetic competencies are controlling power of human society. The shift of power is



You should enjoy your suffering.  
 Realizations come in the form of words  
 if not before.  
 Arguments weaken the facts  
 which in any event  
 never mattered, or existed.  
 You die as what you are.  
 Write bread lines. You don't test the limits  
 of what is by asking  
 the impossible of it.  
 Bunny haunches.  
 And it should go on from there  
 as if everything had happened.  
 The culture made a decision.  
 Mmmrnm.  
 I am a mortal verb.  
 I am asking you, quietly, for you.  
 It's nice  
 to see a face.  
 Maybe something happens that mutes the speechless.  
 There's no way to recall a clarity.  
 Leached passions only over make the heart.  
 Don't go looking for it.  
 The language.  
 This sex could be our quiet lullaby.  
 All we ever do is fulfill our fantasies..... (ibid: 13)

It is at the technical level we find derangement of the sentences. In *The New Sentence* we do see another feature of postmodern poetries: their commitment to ideas and critical thinking as postmodern poetry cannot be separated from the philosophical, critical, and political prose with which they regularly orbit. Sometimes it is not possible to decide whether a particular work is 'prose' or 'verse', 'criticism' or 'poetry'. Davies himself is a distinctly philosophical poet, exhibiting his own special intellectual commitment. "Postmodern poets are seem to be difficult, 'They are clearly difficult' because they put a high premium on clarity of mind and vision. Such clarity is not easy to achieve, particularly in our time, when the media of human intercourse is a feeding trough of propaganda and feeling and soap. 'They are clearly difficult' because their work demands attention, attentiveness. And they are postmodern because the light they cast falls equally upon the just and the unjust, the trivial and the consequential." (ibid: 8) It is being constant attempt of the world to distinguish such things, but the distinction always results I the humanness of the lucid consciousness. The output is not just illusion of Disney land, a common subject in postmodernism, but the views from those places, the political judgment and the way we live in the world now. Postmodern poetry took us out of fantasy what romantics called 'imagination' and projected the realistic philosophy and the way of human life. Along with all these the world of uncertainty, indeterminacy, pluralistic and mixture of deconstructive culture we are landed in. Stability has departed for self-conscious skepticism and indeterminacy. "Postmodern writer is surface-bound and receives absurdity and meaninglessness with cynical playfulness and farcical unconcern. Grand narratives, as Lyotard tells us, are suspect and illusory because they undermine a pluralist view. 'The cultural logic of the late capitalism' has ramified in many directions one of which is the explosion of information which like an irresistible deluge has swept away stability eroded the basic infrastructure of many a concept. As

Baudrillard argues in his book, *Simulations* (1983) the onslaught of the media has led to the 'loss of the real' as the distinction between the real and the imaginary stands totally blurred."(G. R. Malik, 2008:03) The poets in postmodernism regularly seek to foreground their artifices in order to dispel that aura of genius and consequence for which poetry too often has sold itself on those market where no one to buy. It seems a hub of anarchy postmodernist landed in. W. B. Yeats might have predicted this:

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world.

(W. B. Yeats 1933:210)

Absurdist criticism is the alternative for postmodern critical method. In fact postmodern critical method is a step ahead of absurdity which at least attempts to get meaning in meaninglessness. It is mere wilderness provide us no criterion to judge and evaluate literature. The poetry in postmodernism is just self-legitimizing which requires no metanarrative to subsist on and is non-utilitarian; it is purposed only to be. It seems that postmodern literature especially poetry endeavors to mark the distinction between the universal and the timeless literature on one hand and to trash on the other hand. E. M. Foster's nihilistic way of thinking exhibited in Marabar Caves in *A Passage to India* aptly describes poetry in postmodern even it was written before:

Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it are absorbed into the roof. 'Boum' is the sound as far as the human alphabet can express it, or 'bou-oum' or 'ou-boum' - utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'. (Foster 1936:145)

In case of search of meaning if we compare postmodern poetry with modern poetry we find modern poetry forced language to meaning erected scaffolding of legend and through illusion available in every poetry with arbitrary meaning. While postmodern poetry enjoyed freedom for words from the author's intended meanings and in terms of metaphoric expression it is dominating since its effect in world literature. The purpose of postmodern poetry seems an approximation to on-verbal communication by letting words free from the tyranny of the text and conversing through incoherent images likely in unlimited in numbers and in forms. It is mere urge of postmodern poets to liberate poetry from domineering principles and forms of time and set free the inherent generative and creative powers of language so that the poems, to be just expression free from imposed phonic and visual beauty. Every bits of involved milieu have to assume significance by human virtue of the immediacy of perception. The world of literature expects poets as free from the imposed mystic poses; the poetry has to size hard realities with an equal stark verbal medium by shaking off all sophistication to be ready to accept life in its ugly as well as beautiful rainbow. Postmodern poetry attempts to meet the expectation going away from tradition established by the poetics since ages. The polyphonic expression in the poetry for the reflection its intensity is its key aspects. The poetry has replaced linear narrative and the logical sequence by its fragmented descriptions and intermittent impulses. In the process of composition it is completely free from all aspects of poetics followed up to modernism. This manner as Robert Lowell calls it 'breakthrough' as it is freed expression from the tyranny of rules and regulation so called customs of rhetoric. In historical and social point of view postmodern poetry aims to show certain features of the contemporary avant-garde as we observe in for example, Bernstein's two sets of 'Language Writing' selections in *Paris Review*, 1983, and in *boundary 2*, 1984; or in Douglas Messerli's *Language Poetries, An Anthology* (1987). But still this poetry does not present any sense of how postmodern writing distinctively entered into new generation. The Language Movement well tried to create new compartment for postmodern poetry. The movement began (in the early 70s) as a relatively unnoticed event in the larger postmodern scene - at once localized (even atomized), and scarcely visible beyond itself; and it remained at the periphery of the larger scene throughout its years of



development in the 70s and 80s. Only now can we see the comprehensive understanding which this movement acquired, both practically and theoretically, of the larger poetical field in which it had emerged, and where it has always occupied only one relatively small area. Moreover the poetry those were associated with the Movement was always imagined as an event of the USA as the association wasn't fruitful. In *The Yellow Book* Havelock Ellis wrote an essay in 1889 to describe the style of contemporary poetry as he points out that contemporary poetry as "one in which the unity of the book is decomposed to give place to the independence of the page, in which the page is decomposed to give place to the independence of the phrase, and the phrase to give place to the independence of the word." (Jerome McGann, 1990: 10) Postmodern poetry is influenced by the factors wrapped Western history mostly after II World War. It is characterized by anxiety, helplessness, irrationalism and deconstruction. On the basis of these only Arnold Toynbee in 1947 used the term postmodern for the first time to denote final phase of Western History. Denial of centre, non-coherency are prime move as we notice in the postmodern poetry, which pave the way to raise some question as : if centre and essence are refused only chaos and confusion you are left with- chaos that cannot produce a cosmos which is order. So the disorder and panic are there in postmodern scene. As it is described by Croker and Cook "panic book, panic sex, panic art, panic ideology, panic bodies, panic noise, and panic theory." (Ahmed 1993:10)

There is radical shift observed in the poetry. In spite of all these postmodern poetry is not much different from old and modern poetry. Even it is not accused as non-sense or non-poetry. Many treat it as an extension to modern poetry. In fact it tries to assume itself what modern poetry dreamed to be. At initial stage the poetry is viewed as heightened form of the modern poetry on the basis of its denial of the essence, the center, absence of meaning and relativism as all these ingredients with the terms as 'existentialism, 'absurdism' and 'ethical relativism' were there in modern poetry too. Poetry is always determined by the ethos and philosophical of its age. But the postmodern poetry cannot be bound to its period and the condition of human in the common trouble. Clichéd style is seemed to be allergic instead it goes for never ending search for fresh semiotics as we observe in one of the best postmodern poems, *Semiotics* (1948) of Pamela Alexander. Individual reader and his/her likes, dislikes, beliefs, education, attitude and most important is life style all are in the consideration of postmodern poetry. It tries to uplift literary competency of today's common person. It is true that without the myth and classical literature it is difficult to retain for the today's poetry. No doubt it is in form and thematic concern it may be far from tradition of classical poetics but it produces famous names as it does not tend to gain name out of the work of poetry. The work of poetry and composing poetry has to be a matter pleasure but the commoditization of art may lead towards morbid and may cause a disease. Poet is always immortal along with its ART no matter what age he/she belongs to.

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## A NOTE ON O NEILL'S SELECT PLAYS

**D. Pandiselvi**, Research Scholar, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi, Tamil Nadu

**Dr. M. Natarajan**, Assistant Professor, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi, Tamil Nadu

Eugene Gladstone O'Neill was born on October 16, 1888 in a Broadway hotel room in New York. His father James O'Neill was one of the most renowned actors of the American theatre. His mother Ella Quinlan was a beautiful lady. Both James and Ella hailed from Irish Catholic families that had migrated to America, but temperamentally they were poles apart. Ella was cultured, educated, reserved, romantic and innocent. James, on the other hand, had no formal schooling, but was materialistic. Their different temperaments resulted in a destructive and materialistic incompatibility which formed the theme of Eugene O'Neill's several important plays including *All God Chillum Got Wings*, *Welded* and *Long Days Journey into the Night*.

Eugene's first seven years were spent mainly in the larger towns all over the United States. His mother used to accompany his father on his road tours in Monte Cristo. She nursed him in the wings and in the dressing rooms. These periods of Eugene's life left an indelible impression on his young mind. These tours with his father injected the theatre permanently into his blood. However, he developed a sense of loneliness because he had no opportunity of any component of the peer group.

O'Neill had a great love for reading from his childhood days. At the age of 14, he had read the works of authors like Kipling, Tolstoy, Anatole France, Oscar Wilde, Conrad, Jack London, Victor Huga, Alexander Dumas, Scott, Byron and Emerson. He was very much influenced by the book *Quintessence of Ibsenism*.

He reread it during his last year at Bett's academy in 1906. The book came as a revelation to him. He now understood exactly what was wrong with the romantic plays he had hitherto nourished himself upon. After graduating from the Bett's academy, Eugene entered the Princeton University on September 20, 1906. He did not find there anything in the nature of intellectual challenge or stimulation. He frequently indulged in whoring and drinking.

O'Neill's plays embody the ideas and conflicts of the first half of the 20<sup>th</sup> century. They deal with the social and economic chaos of our times. O'Neill's chief interest lies in materialism, industrialization, human relations and employer and employee equalization, social and individual conflicts. Ignorance, brutality, selfishness, greed and hatred are the other dominant elements that pervade the world of O'Neill. For instance, he deals with the problem of adultery and poverty in the play *Anna Christie* and invests in the play *Mourning Becomes Electra*. The major play of O'Neill, *The Hairy Ape*, shows how Yank has to face suffering at the hands of a materialistic society which refuses to grant him even a human status. Yank's sufferings are the sufferings of the entire toiling masses who are treated like dumb-driven cattle having no life of their own. The members of the privileged class also suffer from the feeling of alienation.

O'Neill's social vision is best displayed in depicting the race relations in America in *All God's Chillum Got Wings*. He took sharp notice of racial discrimination and slum life as depicted in this play. He took for his masters the Greek tragedians of fate, to whom he ultimately paid a tribute in the form of imitation in *Mourning becomes Electra*. He was also indebted to Strindberg, Scandinavian dramatist who deals with the division and discrimination among men and who explored the means of reunification. O'Neill also paid a tribute to Strindberg by imitating him in *Welded* and *Strange Interlude*.

O'Neill's psychological explorations have something common with Freud. Like Freud, he dramatizes the subconscious mind. In "*Gold*" and *Welded* an attempt is made to probe into the secret places of the mind.

The strange interlude dramatizes the subconscious mind. It reveals inward, unconfessed and unspoken thoughts. In *The Emperor Jones*, O'Neill peels away the outer layers of psyche.

Many plays reveal autobiographical experiences. For instance, the poet in *Fog*, Michael Cap in *Welded*, Dion Antony in *Great God Brown*, John in *Days without End*, Edmund in *Long Days Journey into the Night* represent the writer as her. In *Desire under the Elm*, Epharaim Cabbot is O'Neill's image of his own father, James O'Neill. O'Neill has also given full representation to his mother in his plays; she was dreamy, self-disposed, convent-bred "Angel".

Thus, O'Neill's plays reveal social aspects and psychological depths of the mind. They also deal with racial, moral, realistic problems of the age. He is the major writer in the first half of the twentieth century. His plays are very interesting because of its realism and social relevance. In all, he published as many as 48 plays. They include both full length plays and one act plays.

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**A STUDY ON ALIENATED SENSE OF WOMEN IN  
TENNESSEE WILLIAMS' *THE GLASS MENAGERIE***

*P. Alaguraja, Research Scholar, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi*

*Dr. SP. M. Kanimozhi, Assistant Professor, Dept. of English and Foreign Languages,  
Alagappa University, Karaikudi*

Tennessee Williams, the American playwright, has established himself as an eminent playwright with the publication of his famous play *The Glass Menagerie* (1944). In this Play, Williams projects the female characters Laura and Amanda as unfit women because they do not have courage to fight against their ill-fate. Their fall occurs because they are women, who are peculiar, naive, and unsupportive. They live in a traditional world, which goes against the modern in the capitalist lifestyle. Having vandalized by dooms, their longing for self-identity in the patriarchal society ends with fiasco. Therefore, the research paper aims to bring out the alienation of abandoned women in the patriarchal society.

In *The Glass Menagerie*, Williams portrays the breakdown of a middle class family and an ideological infrastructure of a patriarchal society which aids man to escape from his responsibilities. For instance, in this play, the character Laura and her mother Amanda are abandoned by the unscrupulous men in their family. Though Amanda is not of normal order, she finds fault with her children and she tells Laura: "I'm sick, too - - of your nonsense! Why can't you and your brother be normal people? Fantastic whims and behavior". (Williams 51)

Both Amanda and Laura are not able to live by themselves because the male dominated society has made them as dependent of men and also they have to cope up with the patriarchal norms, which are forcefully imposed on them.

Women in the male-dominated society feel a sense of isolation and insecurity because of their callous husbands. As Lewis Feuer states,

The alienation was not weariness but a sense that they themselves were not as fine person as once they had been that love had left their hearts. There were those intellectuals who discovered that power, possessions and status were what they had wanted all along, but their newfound narcissism and reconciliation with their selves did not banish completely the self-reproach they call "alienation." And like a true metaphysician, the intellectual projects his "alienation" upon every facet of discontent in the social universe (Feuer 2012)

Williams correctly proves it through the character Laura. Though Amanda is a married woman, she has been deserted by her irresponsible husband who is interested in doing adventure and cannot stand on everyday habitual events in life. He considers marriage as a messy burden to endure. After her segregation from her husband, she becomes a dependent mother of her daughter Laura whom she believes to be the breadwinner of her family rather than her uncaring son Tom who follows the footprints of his father. As Gaikwad rightly observes,

Left by her husband and impoverished by the depression, Amanda desperately seeks, both for herself and for her daughter, security- economic and social. The sense of insecurity drives Amanda to affluent time of the past -the golden days of her girlhood. She moves into her past to assume the southern behaviour of gentlewoman. (Gaikwad 25)

Tom, fascinated by films, uses this as a way to escape from his domestic responsibilities and reality. For instance, he cannot work; he does not have a girlfriend, and he does not support his family. Having

denied his duties, he fancies himself with the imagery world, which is free from hard realities and starts to read many books about Shakespeare and D.H. Lawrence. Between these two irresponsible men, Laura and her mother have been left unnoticed. By describing the imprudence of these women characters, Williams explicitly pictures the tragic fate of deserted women.

Williams, in this play, depicts the character Laura as a shy and romantic girl. However, she does not like unprepared love with life in the wild world, in which the people have to expose themselves as popularity, sharp, rationalistic, etc. to achieve better attitude in life. She lives alone looking high school albums, hearing some old songs and dressing like a mother in her life. She follows the stories which have been told by her mother and keeps a pure love for a boy who is her high school friend. She likes her little crystal animals. The unicorn, which is a mythological animal, is her favourite. It symbolically synchronizes the life of Laura with traditional imagery in the distant world. She has tried her level best to save her life from the tough real world. Her affection for the unicorn lays on her singularity. She is a different girl as much as the unicorn that resembles a horse but dissimilar because of its horns. Laura is utterly failure, because she fails to fulfill all her mother's inner feeling. Especially, in marrying her classmate whom she calls gentleman caller. She has realized her failure when Jim O' Connor who already has a ladylove refuses to marry her. Laura loses the unique opportunity to mix herself into real life.

The broken unicorn which has been preserved by Laura for a long time symbolizes her distorted fancy life. After this event, Laura loses the sense of her identity, which expresses her fondness and peculiarity. Being a dissimilar girl, her facts connect her with unicorn because this animal looks like a horse with horn. Therefore, her abnormality lays on her different thinking and activities. But, having haunted by her ill-fate, she feels nothingness in her life and forfeits her identity.

Women lead their lives between real and unreal world. This leads them into inescapable dilemma. It is clearly portrayed through the life of Laura; she falls in love with Jim O'Connor, who is already engaged to another girl. After being rejected by him, Laura imagines herself as a piece of glass unicorn which represents her life in the imaginary world. This image is rather symbolic because it is the factual attempt that integrates her into the real world but it does not work as the gentleman caller does not choose to marry her.

Women in the patriarchal world have no rights to express their feelings and emotion. For instance, Laura is utterly shattered when she has not been loved by Jim O' Connor whom she loves a lot. He teaches her how to be with self-confidence but forgets to train her to live in the world which he has preferred for her. This idea is explained by Jim to Laura:

I'd teach you to have some confidence in yourself. The different people are not like other people, but being different is nothing to be ashamed of. Because other people are not such wonderful people. They're hundred times one thousand. You're one times one! They walk all over the earth. You just stay here. They're common as weeds, but you well, you're blue roses! (Williams 78)

Having lost her fancy world, self-identity and not able to adapt herself into an ordinary life, she becomes lonelier. She remains unmarried and feels herself rejected throughout her life. As Tischler states, Amanda's escape from the reality of the present into illusion of the past. In her pathetic refusal to be realistic, she clings to such delusions as a certainty that she could have married any of her now wealthy gentlemen callers if she had not fallen in love with the man in soldier suit. Amanda retains her Southern femininity in a grotesque ritual that has lost its meaning, a sad relic of her girlhood and her romantic marriage (Qtd. in Gaikwad)

Finally, towards the end of the play, the playwright efficiently describes the theme of isolation in Laura's life through the symbolic use of glass unicorn. She, in her twenties, lives with her mother alienated from contact with the external world. During her early school years, she felt isolated from her classmates because of her physical problems. Laura states that she "never had much luck at making friends"

(Williams, 68). In school because of her self-consciousness over having to walk with a leg brace. After only a few days at a business college, Laura completely broken, has to take a typing test for the first time and has never returned to school. She returns home and escapes into an imagery world. There she spends time with her menagerie of glass animals and her father's phonograph records. Laura sits alone playing with her glass animals. Her mother persistently wishes her to have gentlemen callers but she does not have even one. Like the glass, Laura is extremely brittle with high possibility of being easily shattered.

The tragic fate of Laura makes the readers suffer and be aware of the cruel and complex world. After reading this play; the reader know that it is difficult to be happy in a society. The playwright makes the social Darwinism. Williams portrays the dark side of life in society through his characters and their tragic flaws. He criticizes the lack of humanism, friendship and love that must prevail and pervade our social and ordinary lives. But unfortunately, Laura and Amanda fail to survive in this world. Although they are weak and unfit, they are tragic heroines. They are human beings like us and when a human being fails to succeed, all our society loses something and must be blamed for.

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**ANCIENT DRAMA AND THE CONCEPT OF TWO MASKS  
(With Special References to Ancient Greek Dramatists)**

*Dr. Harmandip Kaur Bindra, Sikh National College, Banga, Punjab*

The dramatic instinct, the desire to take part in or witness the representation of some interesting actions through words, and gestures comes naturally to all human beings. That is why; in every civilization drama has evolved in one form or the other. Drama has been a very influential and powerful medium in literature. Drama is a unique tool to explore and express human feeling. Though every genre of literature has its own importance but the significance of drama becomes manifold because of its audio-visual medium of expression. In the words of Supriya Shukla:

"Drama is a mimetic representation of life combining in itself the real and fictional art and reality and representing the events and characters within the dimension of space and time. It combines the quality of narrative poetry with those of the visual arts. It is a narrative made visible."<sup>1</sup>

Twenty-five hundred years ago, two thousand years before Shakespeare, Western theatre was born in Athens, Greece. Between 600 and 200 BC, the ancient Athenians created a theatre culture whose form, technique and terminology have lasted two millennia, and they created plays that are still considered among the greatest works of world drama. Their achievement is truly remarkable when one considers that there have been only two other periods in the history of theatre that could be said to approach the greatness of ancient Athens - Elizabethan England and, perhaps the Twentieth Century. The greatest playwright of Elizabethan England was Shakespeare, but Athens produced at least five equally great playwrights. The Twentieth Century produced thousands of fine plays and films, but their form and often their content are based on the innovations of the ancient Athenians.

Drama is action. According to Aristotle (*Poetics* 1448a28), dramatic poets "represent people in action," as opposed to a third-person narrative or the mixture of narrative and direct speech as done by Homer. Drama then is "doing" or "performance," and in human cultures performances can be used in all sorts of ways. Religion and ritual immediately spring to mind as one context: the elaborate dances of the Shakers; the complex rituals of the Navaho peoples; the mediaeval mystery plays, which for a largely illiterate society would provide a venue for religious instruction and ritual reenactment, as well as for entertainment. Drama can also encompass "science" the dances of the Navaho provide both a history of the creation of the world and a series of elaborate healing rituals. Drama and performance will often keep historical events alive here "legend" is a better term than "myth," for legend is based on some real "historical" events, elaborated admittedly out of recognition, but real nonetheless. Greek tragedy falls partly into this category, since its themes and subjects are for the most part drawn from the heroic age, an idealized time about a thousand years before the classical age. The Ramlila play-cycles of northern India were a similar mixture of myth and history, and provided for the Hindus the same sort of cultural heritage that Greek myths did in classical Greece. An extreme example of the history-drama is the history-plays of Shakespeare, in particular his *Richard III*, which is based on the Tudor propaganda campaign aimed at discrediting the last of the Plantagenets. Drama can be used to provide moral instruction. The Mystery Plays in part reiterated the message of the Christian gospel, while the Ramlila plays celebrate the triumph of love and loyalty over evil and lust. And finally humans enjoy both acting in and watching performances. Aristotle is quite right to insist that *mimesis* is both innate to humanity and the source of natural pleasure. We go to the theater or watch formal performances because they give us pleasure, a diversion from the

routine, the enjoyment of watching a story-line unfold and engaging with the characters, and the emotional experience involved (Ian C. Storey and Arlene Allen).

Homer (eighth century) stands not just at the beginning of Greek poetry, but of Western literature as we know it. His two great epic poems in the heroic manner, *Iliad* (about Achilles, the great Greek hero of the Trojan War) and *Odyssey* (the return of Odysseus [Ulysses] from that war), did much to provide standard versions of the myths of both gods and men. Homer is the great poet of classical Greece, and his epics (along with those that we call the “epic cycle” in addition to Homer's *Iliad* and *Odyssey*, which we possess, there were several other poems [certainly later than Homer] that completed the story of the Trojan War as well as another complete cycle relating the epic events at Thebes) formed the backdrop to so much later Greek literature, including the dramatists. They would take much of the language, characters, and plots from Homer. Aeschylus is described as serving up “slices from the banquet of Homer,” and the dramatic critic needs to have one eye on Homer at all times, to see what use the poets are making of his seminal material. For example, Homer created a brilliantly whole and sympathetic, if a somewhat unconventional, character in his Odysseus, but for the dramatists of the fifth century Odysseus becomes a one sided figure: the paragon of clever talk and deceit, the concocter of evil schemes, and in one instance (Sophocles' *Ajax*) the embodiment of a new and enlightened sort of heroism. Homer's Achilles is one of the great explorations of what it means to be a truly “tragic” hero, a man whose pursuit of honor leads to the death of his dearest friend and ultimately his own, but when he appears in Euripides' *Iphigenia at Aulis*, we behold an ineffective youth, full of sound and fury, unable to rescue the damsel in distress. Of the surviving thirty-three plays attributed to the tragedians, only two directly overlap with Homer's *Iliad* and *Odyssey* (Euripides' satyr-drama *Cyclops* and *Rhesos* of doubtful authenticity), but we know that several of the lost plays did dramatize Homeric material. Homer may be three centuries earlier than the tragedians of the fifth century, but his influence upon them was seminal. Homer himself was looking back to an earlier age, what we call the late Bronze Age (1500-1100), a tradition which he passed on to the dramatists. Both Homer and the tragedians depict people and stories not of their own time, but of an earlier, lost, and idealized age of heroes (Ian C. Storey and Arlene Allan).

The Greek drama began as a religious observance in honour of Dionysus. Dionysus, the god of fertility and procreation, was worshipped by the people of Greece. An essential part of the rites of Dionysus was dithyramb, a long choric hymn addressed to god Dionysus. Accompanied by mimic gestures and flute music, a dithyramb began as a part of a purely religious ceremony. Over time the dithyramb evolved into stories in the form of drama, that is to say it became the 'proto form' of drama. Tragedy originated from the speeches of those who lead the dithyramb, the choral hymn to Dionysus.

From very early times, stories of Dionysus, and then stories of other gods and of the ancient heroes were told as well. It was from these beginnings that the drama came. Originally, the story was told in the form of a song, chanted at first by everyone taking part in the festival, and later by a chorus of about fifty performers, and at intervals in the song the leader would recite part of the story himself. By degrees the recitation became of greater importance than the song; it grew longer, and after a time two people took part in it and then three; at the same time the chorus became smaller and of less importance in the action of the drama, until at last it could consist of only fifteen performers.

A Greek drama was in many ways much simpler than a modern drama. There were fewer characters, and usually only three speaking actors were allowed on the stage at once. There was only one story told and there was nothing to take the attention of the audience away from this. The Chorus, though it no longer told the story, was very important, for it set the atmosphere of the play, and lyrics of haunting loveliness hinted at the tragedy that could not be averted, because of terrible deeds done in the past, or if, indeed, there might be any help, the imagination was carried forward on wings of hope. The Chorus also served another purpose. In the modern drama, when the tragedy of a situation becomes almost too great for the audience to bear, relief is often found in some comic, or partly comic, episode which is introduced to



slacken the tension. Shakespeare does this constantly. But comic episodes were felt to be out of place in a Greek drama, and therefore when a tragic scene had taken place, the Chorus followed it by a song of purest poetry. In the great Greek dramas, the Chorus is a constant reminder that, though they cannot understand or explain them, there are other powers in the world than the wild passions of men.

The great dramatic festival of Athens was held in the spring in the theatre of Dionysus, to the south-east of the Acropolis. The theatre in Athens never became an everyday amusement, as it is today, but was always directly connected with the worship of Dionysus, and the performances were always preceded by a sacrifice. The festival was only held once a year, and whilst it lasted the whole city kept holiday. Originally, admission to the theatre was free, but the crowds became so great and there was such confusion and sometimes fighting in the rush for good seats that the state decided to charge an admission fee and tickets had to be bought beforehand. But even then there were no reserved seats, except for certain officials who sat in the front row. In the time of Pericles, complaints were made that the poorer citizens could not afford to buy tickets, and so important was the drama then considered, that it was ordered that tickets should be given free to all who applied for them.

The ancient drama witnessed such a sweeping growth because of the emergence of three great tragic writers. The first of the three classical playwrights of 5th-century Athens was Aeschylus who was born near Athens in 525 BCE, in the village of Eleusis. Aeschylus was a prolific writer who had written between seventy and ninety plays by the time of his death in 456 BCE. Only seven of his plays have survived: Agamemnon, The Libation Bearers, and The Eumenides (these three plays compose the tragic trilogy known as The Oresteia), The Persians, Seven against Thebes, The Suppliants, and Prometheus Bound. Some scholars believe that Prometheus Bound may be wrongly attributed to Aeschylus. Most of his plays were written for the annual Athenian drama competition, the City Dionysia, which Aeschylus won thirteen times. At this festival, three chosen dramatists would perform three tragedies and a satyr play. The Oresteia is the only complete Greek tragic trilogy extant today.

Sophocles' work is considered the pinnacle of Greek tragedy. Born in near Athens in 496 BCE in the town of Colonus, in his ninety-year lifespan he witnessed the rise and fall of the Athenian Golden Age. Sophocles did play a significant role in Athenian social and political life. Sophocles was also a founder of the cult of the god Asclepius in 420 BCE, an activity which may have been connected to the establishment of a public hospital. Revered by modern scholars for his treatment of the individual and for the complex issues that his plays address, Sophocles was also revered by his contemporaries: he received the first prize for tragic drama over Aeschylus at the drama festival (the City Dionysia) held in 468 BCE, when he was twenty-eight years old. He wrote around one hundred and twenty-three plays for the Athenian theatre, and won twenty-four festivals -- he placed second in every festival that did not win. Only seven of his plays, however, have survived intact. They are (in the order in which they are thought to have been written): Ajax, Antigone, The Women of Trachis, Oedipus the King, Electra, Philoctetes, and Oedipus at Colonus. From the fragments remaining, and from references to lost plays in other works, scholars have discovered that Sophocles wrote on an enormous variety of topics. He also introduced several key innovations, including ending the tradition of writing trilogies on connected topics at the City Dionysia, introducing painted background scenery, changing the number of speaking actors from two to three, and enlarging the chorus from twelve to fifteen men.

The third great dramatist who set the theatre of Greece on fire by that time was Euripides, who was born in Phyle, outside of Athens; legend tells us that Euripides was born on the same day as the great Greek victory at Salamis in 480 BCE. Euripides is thought to have written ninety-two plays, of which nineteen tragedies are extant today. Euripides leaves a substantial dramatic legacy, including (in the order in which they are thought to have been written) the Medea, Hippolytus, Trojan Women, the Bacchae, and Iphigenia in Aulis. Many of the protagonists in Euripides' plays are female, and through this less-explored perspective he was able to examine well-known stories in a completely new way. His supporters also point

to Euripides willingness to enter into the psychology of his characters.

The next important thing which relates to ancient Greek theatre is the concept of two masks in drama. Since from the dawn of drama, masks have been used in drama for various purposes. Before we discuss this concept, it is quintessential to discuss and describe the word mask. A mask is an object normally worn on face, typically for protection, disguise, performance, or entertainment. One German author claims the word "mask" is originally derived from the Spanish *más que la cara* (literally, "more than the face" or "added face").

Thespis was the first of the Greek drama writers to utilize a mask. Masks were originally thought to be the purveyance of Dionysus, Greek god of wine. His sphere of influence lent him a sense of duality: both the joy of drunken revelry and the darker emotions which wine can evoke.

As worship developed into the Greek theater tradition, the masks took on new significance. Painted with exaggerated expressions, the masks helped actors broadcast their characters' emotions to viewers across the open air amphitheaters. The masks also allowed a small group of actors to portray a larger number of roles, independent of actual gender and age. On a more practical side, these masks and others like them, were worn in the Greek theater to distinguish the different emotions of the characters. Their exaggerated look was so that people who were sitting far off were still able to see the character's emotions. The mouths of the masks were enlarged and designed to make it easier for the actor to talk and for their voices to project to the back of the auditorium. Actors were able to play more than one character because of the masks.

Ever wondered why there are two masks or twin masks in drama and what do they really represent? To answer, two masks or twin masks are associated with drama and represent the traditional generic division between comedy and tragedy. They are the symbols of ancient Greek Muses, Thalia and Melpomene. In Greek mythology, there was a muse who created the inspiration for every aspect of artistic and scientific thought. The Ancient Greeks believed that with the muses, they could achieve great things. Thalia and Melpomene, the ancient muses responsible for comedy and tragedy, respectively, are among these muses. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face).

**Thalia**, was the Muse who presided over comedy and idyllic poetry. In this context her name means "flourishing", because the praises in her songs flourish through time. She was the daughter of Zeus and Mnemosyne, the eighth-born of the nine Muses. According to the traditions and beliefs of the Ancient Greeks a dramatist writing a comedy play would invoke the aid of Thalia to guide and assist him in his work. The invocation took the form of a prayer for divine inspiration from the goddess. On the other hand, Melpomene, initially the Muse of Chorus, then became the **Muse of Tragedy**, for which she is best known now. Melpomene was the Muse of Tragedy who inspired the development of liberal and fine arts in ancient Greece. Melpomene was a source of inspiration to poets, dramatists and authors, such as Homer, who lived in Ancient Greece.

The twin genres represented by the masks are both intended to serve as a form of catharsis. Comedy acts to deflate our preconceived notions and remind us how foolish we truly are, while tragedy permits us to grapple with dark realities such as death and failure in a safe context. Though tragedy is today considered the more "artistic" genre, the Greeks actually revered comedy more highly. The symbolic linking of the two with the masks emphasizes both their common roots as drama and the complex depth of human experience.

To sum up, the very first records of drama (play scripts) and theatre (performance) come from Athens, Greece, and date from the sixth century BC. Within a hundred years, Athenian drama reached a peak of excellence seldom equaled since. Indubitably, the contribution of Greek theater remains one of the most recognized and distinctive whose influence, technique and form have lasted more than two millennia. Indeed hundreds of dramas, produced in different ages, owe something to ancient theatre of Greek.

Ancient dramatists like Aeschylus, Sophocles and Euripides took the drama towards its apotheosis. Masks also emerged as a pertinent part of theatre and the endurance of two masks across the centuries reflect the power of drama and the twin theme of pleasure and despair bracket the human condition. The appearance of two masks is very symbolic and indeed significant. So, drama, being the representation of life, brings all extreme conditions of life together and mingle them to make life complete in its all directions.

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**# ME TOO: THE SILENCE BREAKING FEMININE MOVEMENT***Dr. Archana R. Banale, V. M. College, Osmanabad, MS, India*

*Women have lived too many years in a culture broken by brutally powerful men. For too long, women have not been heard or believed if they dared to speak their truth to the power of those men. But their time is up. Their time is up!*

**- Oprah Winfrey: At the Golden Globe Awards 2018**

When Henrik Ibsen wrote *A Doll's House* in 1879, it aroused a great sensation at that time, and caused a "storm of outraged controversy" that went beyond the theatre to the world newspapers and society. *It was a revolutionary drama that presented woman in the role of a rebel. It is a realistic play* based on the life of Laura Kieler (maiden name Laura Smith Petersen), a good friend of Ibsen. The play questions the traditional roles of men and women in 19th-century marriage. It is considered as an ice breaking play that set a trend and shaped the feminine movement in 19<sup>th</sup> century. Since then various trends and movements have transformed the feminine movements and the process of change still goes on. Years have passed away and time has changed a lot. Still the topics for the discussions have remained one and the same. Certain problems and questions have remained as it is; like the status of women and their safety. Time changed and accordingly the lifestyle has also changed. We started looking at woman vigilantly. Who is this woman; the one who is learned in this advanced, high-tech world, independent, having her own views and perspectives or the one who is always suppressed, struggling and fighting, thrown into a corner, lost and again stood for life? There are so many varieties of faces of woman and the stories of her existence in one form or the other.

In the 20<sup>th</sup> century a new wave of consciousness was awakened. We believed this awakened state of mind and scientific inventions will bring forth men and women at equal level though physically and psychologically they are made different. We assumed equality is possible and life could be led with one's own wish and will. At least this could be possible in the advanced scientific or in one fine strata of society. In this process of change and advancement, education played very important role. It was supposed that education has opened every opportunity for learned woman. Now she can earn and lead her life happily, according to her own wish and will. But during the years all assumptions and beliefs proved false and futile. It is found whatever changes occurred due to the Feministic Movements they are not enough. Whatever the change occurred that was for only few, only for the selected ones. It was thought that education and modernism will bring men and women at the equal level in the status and recognition.

But unfortunately it did not happen. The increased number of evidences of women harassment and assault suggest that women have long been the victims of abuses and harassment. Education, modernism and gender equality, in all these things, men, without considering any of the feelings of women were brutally harassed them. For many of the men she is just the thing to exploit. In all these years we have no evidence that concrete changes, are taking place in the attitudes of men. One death penalty or judgment awarded in a high profile case is not an indication that today, the entire population of women feel safe on the street either or in their home or at their workplace. May she be a woman working in the corporate field or a woman working on the farm or streets on daily wages?

The ice in this matter was broken by the 1.7 million tweets across 85 countries and the worst kept secret was brought to the fore of our generation. In October 2017, sexual harassment of women in cinema industry hit the global headlines with allegations emerging against Hollywood movie boss Harvey

Weinstein, a film producer, who was accused of having spent decades harassing and assaulting actresses, and using his exalted position in Hollywood to intimidate and silence anyone who got in his way. Further accusations against other powerful men followed, spreading beyond Hollywood into politics, journalism and the tech industry. Millions of women were inspired to share their own experiences of harassment using the hash tag *#Me Too* in different countries around the world.

The situation up till now was very different. Most of the women defined their own harassment and assault as something unspoken, something private, something to be ashamed of acknowledging. Silence although understandable has its cost. When Alyssa Milano, (American actress, activist, producer and former singer) on 15<sup>th</sup> Oct 2017 tweeted *#Me Too* in support of the women who have been the victims of male harassment and called others to do the same if they'd ever experienced sexual harassment, millions of tweets followed. In 2006 Tarana Burke, (American civil rights activist) founded Me Too movement to help survivors of sexual violence; particularly young working women from low wealth communities find pathways to healing. Using the term "Empowerment through empathy" to assure and support, ensure them to know they are not alone in their journey. This *#Me Too* movement got incredible response from the fields like entertainment, sports, politics, medicine, economics, social, industries to the armed forces and even from the religious places.

*#Me Too* drew attention to a facet of women's lives to which men had been comfortably oblivious. It showed how common harassment is, and how harmful it is to woman's careers. Start with what counts as harassment. Most people can see the harm in a man trading promotion for sex, in sexual assault or in crude groping. The divisions start with unwanted promotions, leering, sexualized put downs and the like, particularly by a man who is in a powerful position. What men try to laugh off as a compliment or a joke, often feels like humiliation or bullying to women- and may well be intended as such. Accusations can cast a shadow over someone's reputation. Despite the absence of agreement, the evidence suggests that even less serious harassment causes harm.

Though the movement began in the United States, it doesn't have geographical bondages as it is an online movement. Within some time the boundaries shrank and the movement spread in the world all over. This movement is a proof how sexual assault is an all pervasive problem throughout the world. From America this movement spread to China, Japan, France, Germany, Ethiopia, Afghanistan, Pakistan and India.

In India the situation is worst. Indian women have endured years of abuse and assault, in home, on streets and at their workplace. The journey of their suffering begins even before the birth. Here the fearful truth is that, a girl should not be born; and if ever she is born, it is observed that she should not be brought up with her own identity and ample care is taken that she should be available to rule. On one hand we see well educated, competent, having independent thinking, which are less in number and on the other there is a middle or lower class working women, women who are domestic workers, or workers in the factories, in restaurants in academics science, medicine politics, business or sports go on enduring years of abuse because they have children and bills to pay and dreams to pursue. It is not sure of them how many would speak about their problems regarding harassment. Few women amongst them would dare to complain to the police and use legal protection provided to them. The tragedy is that, in this 21<sup>st</sup> century, throughout the world only 11% women dare to register complain against the misconduct of men.

There is a need to create awareness that if they go on enduring all those things the situation would become worst. If they take help in this matter there is a possibility of way out, here also she is bounded by religion, caste, false ideas of prestige and states and the feeling of humiliation. Even the school or college going girls keep on enduring these assaults under the fear that no one will believe them and if ever parents or elders believed, their education would be stopped and they will no more be allowed to go out of their homes.

There is a scope to think that there is difference in the lives of women in cities and in other parts of

India. As in cities men and women work together, women literacy is comparatively good. Women possess basic legal knowledge and places to seek justice are also more. Financial independency and security could become one of the major causes that make women resist harassment. But the situation is really pathetic. Shocking and surprising thing in India is that the women parliamentarians also are unable to escape the astoundingly ugly, culturally-loaded evaluative comments by the male parliamentarian. Shabana Azmi, Late J. Jaylalitha, Mayavati, Jayaprada, Smriti Irani and Jaya Bachchan have all been publicly assaulted by male parliamentarian. (The Indian Express, March 15,2018)

As Kate Millett (American feminist writer, educator, artist and activist) once wrote, all political relationships are ultimately structured by power. So, women who defy the rules of traditional subservience and emerge as popular politicians are seen as threats to male dominance in politics. They ultimately threaten to erode the legitimacy of male dominance in all spheres of power. According to a report of Inter Parliamentary bodies worldwide that drew on data from 39 countries, sexism harassment and violence against women parliamentarian are not something imagined by feminist. Such incidents are real and widespread. If this is the situation of well-educated policy maker women one can imagine the situation of women who live in rural and semi urban areas. Illiteracy, lack of knowledge, dependency and non-organized sections of work make women weak and submissive and that is why there is no alternative to suffering.

When Alyssa Milano activated the hash tag, at that time she has a feeling of empathy. Before Milano when Tarana Burke started this movement at that time she has a certain action plan before her. She wanted to create awareness about sexual harassment at workplace. She wanted to let people know the various dimensions of this problem. After getting inspired by the wave of Me Too movement women started pouring their experiences throughout the world.

One of the benefits of this movement is the awareness of child abuse. Actually this movement started against women harassment and assault but after the tremendous response to this problem, social activists now using this dais to create awareness against child sexual abuse. The awareness regarding the urgency in this matter is also created. Though the legal system is in place, it has its limitations in dealing with child sexual abuse, the number of courts and judges could be increased, and the cases can be heard fast. Amendment can be made so adults could report child abuse retrospectively. The education system- schools, teachers and parents plays a crucial role in this regard. Workshops or one to one counseling can be conducted on a war footing to make children aware and able to share the incidents with an elder. To lend a non-judgmental ear and talking openly with children is a simple step. Children could gather courage to refuse, report to their friends or elders, or share a past incident.

In this hurly-burly state, one question remains unanswered, are there no good or righteous men in the society who could create awareness in this matter of women harassment and assault. And if they are, where are they? No doubt there are men who have supported women; there movements and who have given their own active participated in their movements. Fortunately, this is fact that though less in number there are men, who think differently and who have always supported, followed the feministic thought in their lives.

There are righteous men who have treated women with equality and respected the feelings of women. They have generously thought and accepted the 'No' of women. But unfortunately when women have raised their voice against the harassment, against their suffering, it is observed that there is no response on the side of such kind and generous men. Or is it possible that they are totally unaware of the situation. Are they unaware of such incidents those are happening everyday around them? Are they totally ignorant to the reality in which the fellow human beings are going? Or whether they are also under the pretext of 'women safety and security' and try to minimize the liberty of women. Or do they also nourish the ideas that women themselves are responsible for their exploitation. Or these gentlemen think that it is not their business. If this is the situation and if they all keep mum at it how could they be called as vigilant

people?

Actually the basic thing is that, there should be the feeling of acceptance and ease in human behavior. There should be the feeling of understanding and acceptance. Until and unless, men and women, stand as an individual at equal level and think about their responsibilities as human beings, there will not be peace and harmony in the lives of both. In the equal status there will not be anything like struggle for power, exploitation, harassment or suppression. But this is an ideal situation and that is why impossible. Human history doesn't tell us this. Actually there is we are always a hierarchical states in each and every society.

At least for some time, let us hope at certain level, ideal societies are created. Ideal society though seemed to be a utopian concept; we must try to go at that path. Looking through human history, we see some unbelievable revolutionary things: Knowledge, science and technology have taken us towards unbelievable situations and that is why as a human being we have to decide what decisions we have to take. In reality the present and future time is the most favorable to be as woman. With the passing of time we have come a long way ahead. There wasn't any period in history, where woman lived so consciously and with full liberty. Now at this stage they have raised their voice means there is certain reason behind it. That voice must be listened and responded. Women together with the support of those righteous men could change the situation.

For that sake we need a complete cultural transformation; we must build our families differently, engage our communities and confront some of our long-held assumptions about ourselves. Once there is a consensus about what is wrong and why, the new norms must be enforced. To change behavior, the new standards must be enforced. Women who make complaints should not be brushed off, bullied into dropping them or gagged by settlements. Ultimately, however, much of the task will fall to peers. Men need to be alert and to step in wherever necessary. Women need to stand up for each other.

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MAGIC REALISM AND RUSHDIE'S *SHAME*

*Dr. Neeti Agarwal Saran, Guest Faculty, Deptt. of Law, University of Allahabad, India*

**Abstract:**

*Magic realism does not present a complete imaginary world with the people of flesh and blood. The main aim of magic realist style is to seize the difference between the above mentioned opposites like it braves the binary opposites like the pre-colonial history and the post-colonial present. Ben Okri, Gabriel Garcia Marquez and Salman Rushdie are the well-known writers of this style of writing. Here Rushdie refers to the most integral element of his writings i.e. the blend of magic and realism. This kind of writing is an anti-colonial move as it draws its inspiration from Arabian Nights. Rushdie draws his inspiration from the oral method of telling stories. In Shame, Rushdie brings together the history of Pakistan blended with the magic realism to depict a wider form of reality. Rushdie's construction of the dumb waiter, the pregnancy of the three sisters- Chhunne, Munnee and Bunny and Sufia Zinobia are some of the wonderful examples of magic realism in the text.*

**Keywords:** *magic realism, postcolonialism, non-European, hallucinations, fantasy.*

Consider the speed and hallucination. The fragmented realities. The things partially glimpsed. The events witnessed but not understood. The welter of meanings and signs and auguries. Consider the loss of belief. The empty universe where the mind spins in uncertainty and repressed terror. The vacant sky where the heart sees nothing but the desert. Consider lives crammed with confusion... Out of all these juxtapositions doesn't the spirit throw out its dream of clarity, its own clear countryside of the soul, its own clear lake mirroring the sky? (Nayar, P.K. 235)

The quote here refers to the magic realism style that is full of disintegrating incidents, hallucinations and uncertainties. It is a literary mode of writing that is characterized by basically two contradictory perspectives- the first is the desire to present a view of the rational world and the second is the belief in supernaturalism. Magic realism does not present a complete imaginary world with the people of flesh and blood. The main aim of magic realist style is to seize the difference between the above mentioned opposites like it braves the binary opposites like the pre-colonial history and the post-colonial present. Angel Flores is of opinion that, "magic realism involves the fusion of the real and the fantastic [or it is] an amalgamation of realism and fantasy." The charisma of supernaturalism in magic realist style is time and again associated to the ages old national bend of mind that subsist in the disagreement to the rationality of the West.

Bendra Cooper is of opinion that magic realism is to "capture the paradox of the unity of opposites, contesting polarities such as history and magic, the pre-colonial past and the post-industrial life and death." In Cooper's formulation the "characters and events in magic realist exist between the extremes of time and space. It is a space where colonial capitalism and pre-colonial forms co-exist. Stephen Slemon writes;

In the language of narration in a magic realist text, a battle between oppositional systems take place, each working towards the creation of a different kind of fictional world from the other. Since the ground rules of these two worlds are incompatible, neither one can fully come into being, and each remains suspended, locked in a continuous dialectic with the 'other', a situation which creates disjunction within each of the separate discursive systems,



rending with gaps, absences and silences.

Thus for Slemon magic realist style is “contradiction between two binary opposites that lays the possibility of free play of meanings.

The magic realism is a form of writing that re-stores the non-European forms of narration. It breaks the shackles of reality and rationality and redraws it in the light of pre-colonialism. Here the supernatural world mixes with the realistic world and creates magic realism “seemiotics” (seeming reality that blurs the border between illusion and reality). Ben Okri, Gabriel Garcia Marquez and Salman Rushdie are the well-known writers of this style of writing. Salman Rushdie writes about this kind of writing;

What made me become a writer was the simple desire to tell stories...governed by the principle that stories didn't have to be true...Horses were expected to fly and so did carpets...I found that I was writing within a literature that for a long time had shaped an opposite view...a novel had to be mimetic, to imitate the world, the rules of naturalism and realism. (207, 75)

Here Rushdie refers to the most integral element of his writings i.e. the blend of magic and realism. This kind of writing is an anti-colonial move as it draws its inspiration from *Arabian Nights*. Rushdie draws his inspiration from the oral method of telling stories. Thus the realist and the grotesque, both assemble together to form the crux of Rushdie's stories. Rushdie's *Shame* resists any ideas of reality and rationality in the world. Salman Rushdie writes in the book;

The country in this story is not Pakistan, or not quite. There are two countries, real and fictional, occupying the same space, or almost the same space. My story, my fictional country exists, like myself, as a slight angle to reality. I have found this off-centring to be necessary; but its value is, of course, open to debate. My view is that I am not writing only about Pakistan.

I have not given the country a name. And Q. Is not really Quetta at all...If this were a realistic novel about Pakistan, I would not be writing about Bilquis and the wind; I would be talking about my youngest sister. Who is twenty-two, and studying engineering in Karachi...On my good days I think of her as Pakistani, and then I feel very fond of the place, and find it easy to forgive its (her) love of Coca-Cola and imported motor cars...By now, if I had been writing a book of this nature, it would have done me no good to protest that I was writing universally, not only about Pakistan. The book would have been banned, dumped in the rubbish bin, burned. All that efforts for nothing! Realism can break a writer's heart. (*Shame*: 70-72)

Rushdie here gives a reason for not writing *Shame* as a realistic fiction but a distorted reality that becomes a fantasy.

In *Shame*, Rushdie brings together the history of Pakistan blended with the magic realism to depict a wider form of reality. He generally uses the hallucinatory device of magic realism to craft an ambience of wonder, allegorically the chaotic contemporary scenario, resembling a nightmare or a dream. In the novel *Shame* these hallucinatory devices appear and re-appear making supernaturalism a regular course of life and not something unusual or extraordinary in the world.

The novel presents the life of three sisters Chhunni, Munnee and Bunny Shakil. Their lives are full of comical and magical elements. To elaborate these three sisters somehow managed to confine themselves in their colossal house with the help of the dumb waiter that slid to the market and brought back their daily requirements;

The day...heralded the beginning of the strange confinement of the scandalous ladies and their servants too...on the appointed days and at the hours specified, the chosen washerwomen, the tailor, the cobbler, as well as the selected vendors of meats, fruits, haberdashery, flowers, stationary, vegetables, pulses, books, flat drinks, fizzy drinks, foreign magazines, newspapers, unguents, perfumes, antimony, strips of eucalyptus, bark

for tooth-cleaning...would present themselves at the foot of Mistri Yakoob's last construction. They would emit coded whistles, and the dumb waiter would descend, humming, to street level bearing written instructions. In this way the Shakil ladies managed to recede entirely...and such was the hauteur of their arrangements that their withdrawal seemed like an act not of contrition but of pride. (*Shame*: 18)

Within the gigantic mansion, with no visitor coming or departing the sisters somehow coped to conceive and too twice. Though each time any one of the sisters conceived but all of three bore the similar symbols of motherhood with corporeal devices and cushions so much that not even the servants of the home came to know about the real identity of the pregnant mother;

Now the three of them began, simultaneously, to thicken at the waist and in the breast; when one was sick in morning, the other two began to puke in such perfectly synchronized sympathy that it was impossible to tell that which stomach had heaved first. Identically, their wombs ballooned towards the pregnancy's full term. It is naturally possible that all this was achieved with the help of physical contrivances, cushions and padding and even faint-inducing vapours... When Hashmat Bibi heard a key turning in the door and came timidly into the room with food and drink and fresh sheets and sponges and soaps and towels, she found the three sisters sitting up together in the capacious bed... They were all wearing the flushed expression of dilated joy that is the mother's true prerogative; and the baby was passed from breast to breast, and none of the six was dry. (*Shame*: 20-21)

The same symbols of pregnancy is the most hilarious example of Rushdie's imagination in the novel and one of the best example of Rushdie's use of magic realism that suggest that anything that cannot be imagined may happen in this bona fide world.

Omar Khayam Shakil, the first child of these sisters possess the magical quality of mesmerizing the maid servant and the man servant of this huge mansion. Like in the mythological stories he trances the three servants of this house with the help of "a shiny four-anna coin he put them under, discovering with some pride his talent for the art" (*Shame*: 34) that the three man-servants confessed their sexual love for one another. Hashmat Bibi, the maid servant of the house was also put in a state of trance that she imagined herself "floating on a soft pink cloud". The young hypnotist voiced, "it is good to be in the cloud; you want to sink lower and lower" and such was the effect of his hypnotism that "Hashmat had apparently willed herself into death; at the very end she had been heard muttering, '...deeper and deeper into the heart of the rosy cloud'" (*Shame*: 34). Salman Rushdie has derived such art of hypnotism from the Asian stories like, "Alf Laylah wa laylah, and the Travels of Ibn Battuta and the Qissa or tales of the legendary adventurer Hatim Tai". (*Shame*: 33)

In *Shame*, the magic realism in its extreme comes with the character of Sufia Zinobia, who is the heroine of the book. She is characterized in the image of a real girl Zian, who was the physically and mentally challenged child of Zia Ul Huq, in the book *Shame Raza* by Raza Hyder. Sufia possesses the magical but beastly qualities like "Yellow fire behind her closed eyelids, fire under her fingernails and beneath the roots of her hair" (243); and "the flickers in her eyes, the coming and going of little pricks of yellow light...as if there were two beings occupying that air-space, competing for it, two entities of identical shape but of tragically opposed nature." (235) the girl Sufia possesses some demonic qualities as she blushed and grew red "like petrol fires" whenever she came in contact with anyone;

She also blushed. You recall she blushed at birth. Ten years later, her parents were still perplexed by these reddening...When...the ancient lady bent to kiss the girls and was alarmed to find that her lips had been mildly burned by a sudden rush of heat to Sufia Zinobia's cheek; the burn was bad enough to necessitate twice-daily applications of lip salve for a week. The misbehaviour of the child's thermostatic mechanisms roused in her mother...Anyone puts eyes on her or tells her two words and she goes red, red like a chilli! I

swear. What normal child goes so beetroot hot that her clothes can smell of burning...to speak plainly: Sufia Zinobia Hyder blushed uncontrollably whenever her presence in the world was noticed by others.” (*Shame*: 121-122)

This is highly imaginative of Rushdie's thinking that how a person's thermostat may so overturn that it may burn people. Sufia blushed not only for herself rather for the whole world or whenever her presence was noticed by the world or a wrong done to her family. Rushdie defines the psychological aspect of shame:

Blushing is slow burning. But it is also another thing: it is a psychosomatic event. I quote: 'A sudden-shut down of the arterio-venous anastomoses of the face floods the capillaries with the blood that produces the characteristically heightened colour. People who do not believe in psychosomatic events and do not believe that the mind can influence the body by direct nervous should reflect upon blushing, which in people of heightened sensibility can be brought on even by the recollection of an embarrassment of which they have been the subject-as clear an example of mind over matter as one could wish for.’ (*Shame*: 123)

When Sufia was twelve years old child and at that age she tossed the head of two hundred and eighteen turkeys within seconds belonging to their neighbour Pinky Ayrangzeb that had disturbed her mother's peace of mind. In another incident Sufia mercilessly twists the head of Talwar Ulhaq, her would be brother in law that he screams like a pig and a piece of his skin comes in Sufia's mouth because Naveed, her sister's marriage had brought a shame to her family;

Sufia Zinobia across the party, and before anyone moved she had grabbed Captain Talwar Ulhaq by the head and began to twist, to twist so hard that he screamed at the top of his voice, because his neck was on the point of snapping like a straw...then she buried her teeth in his neck, giving him a second scar to balance that famous love-bite, and sending his blood spurting long distances across the gathering, so that all her family and many of the camouflaged guests began to resemble workers in a halal slaughterhouse. Talwar was squealing like a pig and when they finally dragged Sufia Zinobia off him she had a morsel of his skin and flesh in her teeth. (*Shame*: 170-171)

In the next incident the paranormal girl copulates with four street brats and then kills them;

The four bodies were all adolescent, male, and pungent. The heads had been wrenched off their necks by the same colossal force; literally torn off from their shoulders...they were found in a rubbish dump near a slum. It seemed that the four of them had died more or less simultaneously. The heads were never found. (*Shame*: 216)

In the fourth and the last incident Sufia uses her demonic power on Omar Khyam Shakil, her husband who had established the physical contact with Shabanou, Sufia's maid instead of Sufia and had kept her unconscious by wrapping her in carpet or by injected sedatives. This rages a female head and heart and one day she tries to rebel Omar:

The door blew open. And in the darkness erect, watching the approaching glow, and then she was there, on all fours, naked, coated in mud and blood and shiny, with twigs sticking to her back and beetles in her hair... she rose up on her hind legs with her forepaw outstretched...the furnace burned...and as he stood before her, unable to move, her hands, her wife's hands reached out to him and closed.” (*Shame*: 286)

In Asia, belief in supernatural and demons is widespread and popular. Rushdie has explored this weaker side of Asian belief through magic realism. Omar Khyam Shakil, the doctor tries to suppress this supernaturalism in Sufia by his scientific education by injecting sedatives to her but finally it is Sufia who wins this battle of supernaturalism vs. scientific ideas by escaping the clutches of Omar. Omar also feels that his education was not enough to govern the supernaturalism in Sufia:

From the flickering points of light he began to learn that science was not enough, that even though he rejected possession- by devils as a way of denying human responsibility for

human actions, even though God had never meant much to him, still his reason could not erase the evidence of those eyes, could not blind him to that unearthly glow, the smouldering fire of the Beast. (*Shame*: 235)

Thus through the novel and basically by the character of Sufia, Rushdie depicts the difference between the Eastern and the western culture brooding that always the logical beliefs and education cannot surpass the supernaturalism of the East. It is finally the demonic and illogical Sufia who wins the rational and educated Omar. Thus magic realism is a device by which Rushdie has explored the unexpressed and the darker side of the Asian mind.

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## A STUDY OF LINGUISTIC AND NON-LINGUISTIC SIGNS IN SELECTED AUTOMOBILE ADVERTISEMENTS IN THE LIGHT OF SEMANTICS AND SEMIOTICS

*Sapanpreet Kaur, Department of Languages and Comparative Literature,  
Central University of Punjab, Bathinda*

*Dr. Ramanpreet Kaur, Assistant Professor & Research Supervisor, Department of Languages  
and Comparative Literature, Central University of Punjab, Bathinda*

### **Abstract:**

*Cinema and television have remained the masses' preferred source for information and entertainment. The facticity of discernible growth in the advertisement revenue, as mentioned by International Brand Equity Foundation in a report "Marketing and Strategy" is also because of this preferment by the lay men of society. This notable surge in advertising revenue has also encouraged and advocated the advertisements to become part and parcel of our daily lives. The market glut of advertising caused an increased intention and interest in the study of audio-visual aspect of advertising. The linguistics as well as cultural studies emerged as two principle domains that articulate the impact of advertisements on social system. Language, as chief medium of communication encompasses linguistic as well as non-linguistic signs as part of it. The systematic presence of the linguistic and non-linguistic signs in an advertisement contrives the desired audio-visual of it. Linguistic as well as non-linguistic signs work collaboratively in the ads to leave an imprint on human minds. In the present research work, for the analysis of various such signs five automobile advertisements have been taken as data and an attempt has been made to understand the tactics used by marketers to seduce viewers at various levels. For this purpose, the approaches that are employed for the analysis of linguistic and non-linguistic signs are Semantics and Semiotics.*

**Key Words:** *Semantics, Semiotics, Signs, Meaning, Advertisements.*

### **1. Introduction:**

We are living in the age which is swiftly moving towards the culmination of information technology and day by day new discoveries in the IT field are becoming integral part of human lives. Invention of cinema and television are surely most thrilling and stirring discoveries of Science which has contributed a lot in the promulgation of IT. Apart from other necessities of life, nowadays, human beings just cannot imagine their lives without cinema and television. These are usually taken under the term 'conventional media' because of its highest accessibility by the people of all stratas of society. This form of media remains the masses' preferred source for information and entertainment; they account for over four-fifths of the advertising revenue as according to a report called "Marketing and Strategy" by International Brand Equity Foundation. "Total advertising expenditure across the media sector stood at Rs 327.4 billion (US\$ 5.28 billion) in 2012, while advertising revenues grew by 9 per cent. Television led in the media and entertainment industry and films and music segments also recorded discernible growth" (Marketing and Strategy). The notable surge in advertising has also encouraged and advocated the advertisements to become part and parcel of our daily lives. The diversity of the types of advertisements has invaded into our private spaces. Advertisement images and language spoken by celebrities are so alluring that marketers tend to create need of their product in the common men even if the product is of no use to them.

For the previous decades, the market glut of advertising caused the increased intention and interest in the study of audio-visual aspect of advertising. The linguistics as well as cultural studies emerged as two principle domains that articulate the impact of advertisements on social system. Language, as major medium of communication encompasses linguistic as well as non-linguistic signs as part of it. The systematic presence of both in an advertisement contrives the desired audio-visual of it. Linguistic as well as non-linguistic signs work collaboratively in the ads to leave an imprint on human minds. In the present research paper five different automobile advertisements have been taken as data under analysis and these are: one Honda Pleasure ad, two TVS Scooty Zest ads, one YAMAHA Ray Scooty ad and one TVS Scooty Pep ad. In the understudied advertisements an attempt has been made to demarcate the different tactics and methods used by marketers to seduce viewers at various levels and for this purpose the approaches employed for the analysis of linguistic and non-linguistic signs are Semantics and Semiotics. "Semantics is part of linguistics that is concerned with meaning" (Lobner 3). It is the fourth level of analysis of language concerning with the meaning generated by words, phrases, sentences or paragraphs. Sebastine Lobner, further, propounds that the meaning is not restricted to one sense, but it is a notion with wide range of applications. Just as words have meaning as do have sentences and phrases. In addition to it, Lobner says deeds have meaning too, like if a government pursues a policy, it maybe questionable that what sense it makes or what purpose it serves? It is a clear allusion to the meaning which is not restricted to the words only. This alludes, then, to the next level of study of meaning that is called Semiotics. "Semiotics is concerned with everything that can be taken as a sign" (Eco 2). A sign in this sense can be words, images, sounds, gestures and objects. The analysis of sign can be possible when it occurs in a system as in relationship to other signs, forming a sign system. The sign system studies how meanings are made and how reality is represented.

## **2. Research Aim and Objectives:**

The main aim of this study is to analyse the impact of linguistic and non-linguistic signs in the selected advertisements on viewers mind. It will examine various connotations of linguistic and non-linguistic signs in the selected advertisements which are so systematized in them that they set an easy communication between the people and adverts.

The objectives of the present study are:

1. To analyse the various means by which advertisers create need for scooty in the feminine lives.
2. To explore the correlation between feminine body and scooty and its subsequent impact on the viewers.
3. To explore varying devices associated with language used to achieve mass persuasion.

## **3. Methodology:**

The study adheres to the grounds of semantic as well as semiotic properties. Linguistic analysis of selected advertisements stretches itself to the model given by Otto Duchacek in the *Theories of Lexical Semantics* (2010) by Dirik Geerarts, componential analysis and the rhetorical use of language. Semiotics on the other hand is brought to highlight various types of symbolic communications to explore the impact of each signs and symbols on viewers in the selected advertisements. Below, is a table<sup>1</sup> demonstrating types of symbolic communications along with examples which is helpful in understating how various sorts of symbolic communications play their parts in generating a wide range of connotations of various signs. The categorisation is meant according to the Indian audience; however the present study does not talk about geographical demarcations.

Symbolic Communications	Examples
Symbols	Objects, Images, Shape, etc.
Colours	Red, Pink, White, Blue etc.
Language of ad	English and Hindi
Ambience of ad	Adventure, Family Drama, Festivals, Noisy, Fun & Happiness, etc.
Cultural Aspect and Value	Gender equality, Family values, Youth oriented, Mix of Culture
Ad Message	Words, Tagline, Choice of Words & Dialogue
Type of ad	Male oriented/ Female / Family oriented
Brand Personality	Celebrity/ Models
Moods/Emotions in ad	Happiness, Fun, Anger, Togetherness, Erotic, Ecstasy

Within the selected texts the analysis of use of various colours, varied gestures, language of ad, the message they tend to convey, their orientation and emotional arousal aspect will be deeply observed according to the categories made in the table. The table is relevant for the present study as some of the selected advertisements feature popular Bollywood celebrities like Priyanaka Chopra, Anushka Sharma and DeepikaPadukon as brand character. The moods of the ads vary from happiness to eroticism, ecstasy and fun. The ambience of these ads is drama and fun to a large extent. The messages in ads are conveyed through taglines or dialogues. One of most noteworthy thing is the types of ads which are mostly female oriented; however, the ground reality is different from what is being shown.

#### 4. Data and Interpretation

**i. Honda Pleasure:** This advertisement is starred by famous Bollywood actress Priyanka Chopra. The ad begins when the elder son is leaving home and bids adieu to his mother, she does not question him about his whereabouts. However, when her daughter (Priyanka Chopra) is about to leave with her friends her mother questions her “where is she going”, to the answer of which is “with friends”. Then the younger brother posits another question “when will she return”? She reverts him reminding his age that he is younger so he should behave like a young one. The posited questions follow her in animated question mark form when she is about to leave on her Honda Pleasure scooty then again she faces another question posited to her by neighbourhood women that is “what is her plan for today”? She enthusiastically replies them “*masti* (fun)” and departs with blithely on her Honda Pleasure. Plenty of animated question marks chase her. Some of which are crushed under her scooty and some were stroked down by her and in this way she boldly and effusively drives and moves on. Towards the end, some features of the scooty are highlighted like 'puncture resistant tuff up tube' and 'super mileage'.

**Semantic Analysis:** Language in the advertisements is a matter of deliberately collected words. There are specific words, idioms, styles of language use, written or spoken to be appreciated and to persuade the viewers. The posited questions in the ad, are necessary to analyse as they are used to convey the societal comport towards girls. At the superficial level, the questions 'where is she going', 'when will she return' the advertisers are trying to depict mindset of Indian society which is full with questions for females as well as which caters a congested atmosphere for them where outing is basically out of reach for women. Along with this, at the deepest level it seems creating a new world for young girls and women and generates an ideal space for them. However, through the answers of these questions which are 'with friends', and 'you are young one, so behave accordingly', the advertiser has displayed a modern carefree girl, who is less worried about the society. In this way, such answers represent the change in morals is exhibited in the current social system. The question posited by neighbours 'what is plan for today', again is a reflection of Indian society where intervention by neighbours is still can be expected, especially in the case of girls. The reply 'fun' to

their answer depicts the picture of youth of present time, specifically a socio-cultural transformation in the case of girls, where girls are usually not expected to have fun through driving scooty. However, the advertisers are laying such path for girls which lead to the jollity. The slogan of the advertisement is of vital importance from this view point. It says:

'Why should boys have all the fun?'

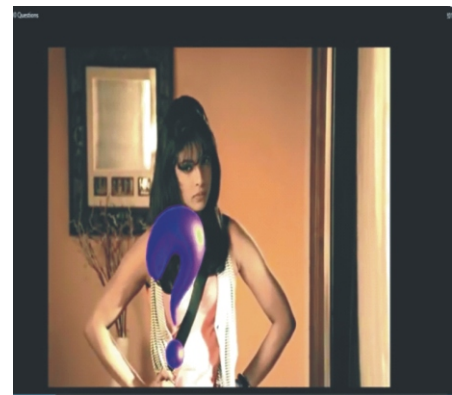
The slogan not only challenges the popular myth which is, 'Woman are bad drivers', but also logically posits question to the society why only boys are linked with driving and having fun. Such use of language evidences *Logos* because the slogan's persuasive power functions with logical argument that is driving is a neutral activity which should not be inferred as gender specific. The deduced reasoning must conform to the elimination of gender biasness in terms of driving. Therefore, general conscience is challenged logically before viewers for persuasion. Rationality and logic is extensively valued and this type of convincing approach is largely used in advertisements. Pathos too functions in emotional arousal between girls to feel possessive for their own personal space which is made possible by possessing the scooty. It elucidates the notion that driving helps in liberation of woman. Because it is an important tool for persuasion in arguments; it achieves its goal through convincing people with an argument drawn out through an emotional response. In the words of N. LivinaEmodi:

Advertisements that express meaning use word with wide extensions. These words often connote strength, reliability, perfection, notability and other such qualities. (2011: 318)

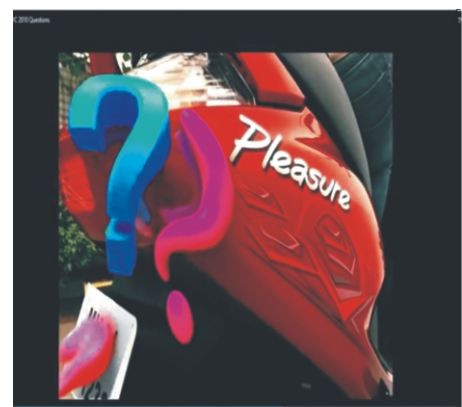
Besides the idea of fun is no more associated with boys. Girls are too equally partakers in having fun. It is also an initiative by the advertisers to bring change in conventional image of Indian social system.

**Semiotic analysis:** The key to semiotic analysis of the advertisement is the process of understanding the signifiers and signifieds in it. The semiotic analysis of first screen shot signifies contentious social system for the women that does not acknowledge the free will of women. In the shot there is a 'blue coloured question mark' hampers her way symbolising societal restrictions impelled on girls whenever it comes to live a life on their own conditions. The question mark on the busts also connotes to the femininity which is always conditioned. So, the way she is dressed up is deniable in this society. It impugns her barely covered chest and arms. This question mark represents the hurdle in her way in two ways: first upon the way she is dressed and second upon her merriment. Her dress as well as her attitude both adheres to modernization. The next screenshot is more sexualized than the first one. The curvy rear part of scooty is focused and is being endeavoured to hide under the question marks. Closely associated with the idea of curvy back of a feminine body, the body of the scooty is the idea of catchy colourful and busty. The question marks on such curve are actually upon the feminine body which is contemplated as appealing as well as expected to remain veiled always.

The Honda Pleasure advertisement is actually a body centric at large on one hand and cultural transitions on the other. It has articulated that the fun and driving which were earlier not countable in feminine temperament are now becoming an integral part of it. The outer world is presumed as full with doubts and worries especially for females, however the Honda Pleasure scooty gives them confidence to face those doubts and worries of the outer world



Screenshot 1.1

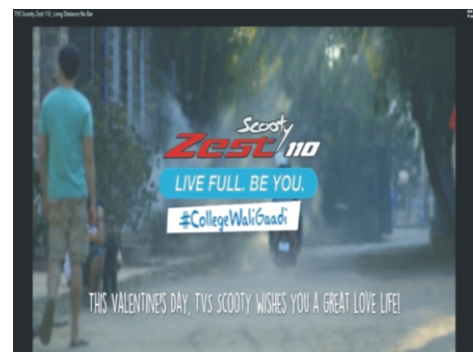


Screenshot 1.2



and renders them confident and let them present themselves liberal. There is considerable gap exhibited in the ad in the temperaments of parental generation and in their offspring's. The decryption of signs verily signifies to the psychology and inlying of the people and thus targets the young girls especially to break into the psychological set up of the people, challenge the stereotypes and get 'pleasure'. The mood and atmosphere of the advertisement is joyful and ecstatic, and thus adds another feature of the scooty which is eponymous to it. The Honda Pleasure scooty is supposed to bring pleasure in the lives of women especially and asserts that only boys are not supposed to have fun in their lives but women too reserve the rights of living their lives to the fullest.

**ii. TVS Scooty Zest 110 (Long Distance No Bar):** The advertisement is about the yearning of two lovers arose by long distance between them. At night time, they share the appetency for each other through a text chat in which viewers come to know that tomorrow is Valentine's day and the distance is insufferable for the girl. She then uses her smart phone and finds the location of her boyfriend's residency (St. Pauls Boys' Hostel, as shown in the ad) on Google Maps. She then grabs the key of TVS Scooty Zest 110 and sets out on it. Without paying heed to the night she enjoys the ride on the lonely roads of the city. She feels thrilled looking at the night landscape. She also enjoys tea on her way from a local tea shop. She drives throughout the night and it is about to dawn. She clicks the early morning sun rising landscape in her smart phone and soon reaches to her destination. She enters in the Boys' hostel without taking permission. The just woke up boy is astonished to see her in his hostel yard. He submits himself in front of her fondness for him. He gets ready in no time and takes back seat of the scooty and sets out to celebrate the Valentine's day.



Screenshot 2.1

**Semantic Analysis:** This ad entertains the theme of “Long distance no bar”. The pathos employed in the slogan of ad in order to entice the young girls and boys. The lexeme 'Zest' in the screen shot is in colour red which symbolises passion, celebration, vigour, warmth, danger, wrath etc. Variety in the selection of typefaces adds to the liveliness of advertisement and also it may refer to vibrancy of life. The semantic range of lexeme 'Zest' encompasses many semantically related words like gusto, zeal, enthusiasm, fervour, avidity, relish etc., thus enticing youths to live fullest of life. Otto Duchacek (1959) proposed a “star-like conception” to represent a lexical field graphically. The conceptual field of 'zest' is, thus demonstrated in following diagram:

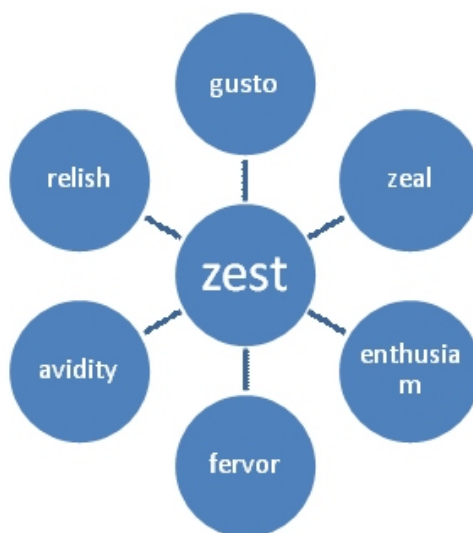


Figure 1: The conceptual field of 'zest'.

The circumscribed area consists of semantic continuums from one core area to the other. The figure exhibits that certain words which express the concept 'zest' or some nuance of it originate in the conceptual field of gusto or avidity. The meaning of lexical words at the ends of beams is relatively more important than their original, etymological meaning. Many a times the link with the original field has disappeared completely. In *relish*, the idea of taste, delicious, fruition has moved to background in favour of the idea of 'greatly enjoyed' which nicely corresponds with other lexical items.

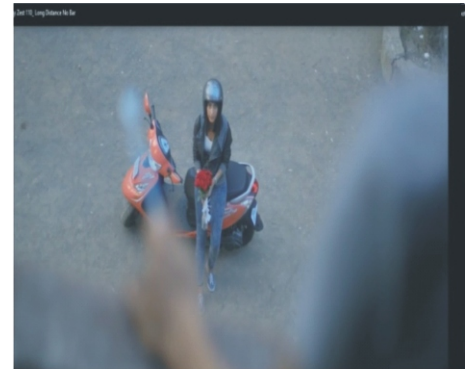
These peripheral lexical items as against of 'clear demarcation' belongs to two fields at the same time. According to this view point, a word like *gusto* would have literal meaning 'vigour', 'delight' felt by doing something enjoyable in the field of 'great enjoyment', whereas in the field of 'zest' it would mean 'ardency', 'passion' etc. This has proved an important insight in the field of lexical semantics, though problems of vagueness do exist in the graphical representation of fields. Moving to its significance for the marketers, it seems that they take a lot of license to use a lexical field as according to their testament. The buyers are brainwashed by such intones of the names given to driving vehicles. In these globalized times, who does not want to add zest, passion, enthusiasm, pace in his/er life?

The tagline "Live Full, Be You" would mean the living of life fully by being what you are. According to the ad context 'living fully' would happen if one is able to bridge the distances between his/er loved ones and this will be made possible to them by Scooty Zest. Other taglines in the screenshot are "#College WaliGaadi" and "THIS VALENTINE DAY. TVS SCOOTY WISHES YOU A GREAT LOVE LIFE". Typography is an art to make written language legible, readable and appealing. Use of hashtag with first short slogan typifies the product which is most wanted. The symbol is used with the messages or blogs so that they could be easily looked for on the web. Thus the hashtag makes the scooty most wanted and highly demanding among college going youths. Combination of lower and upper case in the taglines renders the effect of as of handwriting and all caps in the second one exerts youths extensively and these directly convey that scooty is meant for only youths. The lexical choice is governed by the advert's intention to arouse *pathos* in the young buyers in the sense to let them feel no distance from their loved ones so that the theme 'long distance no bar' could be entertained in its absolute. The use of evocative words like 'valentine day' evokes the feelings of youths specifically and it is deliberately used so that the buyers can feel an emotional alliance with the scooty along with their loved ones. The target in this sense is only on the young generation. The field of 'young' includes following components:

[Young = +Human, +Adult, +Male, +Female]

Componential analysis brings to the fore the exact components which a field constitutes and proves to be a help in sifting the meaning. So according to this, be it a young boy or girl, all are taken into account. But the utility of the product may differ as according to gender.

**Semiotic Analysis:** Three screen shots have been selected from the advertisement. The first shot exhibits the girl in the yard of boys' hostel carrying red roses in her hand. Her posture of standing as well as her dress does not conform to the norms in which females are supposed to comport. The red roses in the girl's hand to be offered to her boyfriend symbolically communicate the discontinuation of cliché type celebration of this day. The second screen shot is a kind of response to the first one in which the boyfriend is exhibiting the startling expressions for two reasons. First, it is dawn, which means she had driven throughout the night



Screenshot 2.2



Screenshot 2.3

and reached to his hostel early in the morning. Secondly, it is Valentine's Day and the things which boys are supposed to do for girls, are being done by her girlfriend. The third screen shot proves the object of the advertisers in exhibiting that the gender roles have lost conformity. Due to the efforts of the girl in the ad, long distance is no more bar in their love life. Such kinds of activities are always taken to be parts of masculine temperament. The male friend on the other hand looks submissive. He submits his testament and takes backseat of the scooty and leaves to enjoy new phase of life.



Screenshot 2.4

This ad has depicted a complete transformation in feminine behaviour and pictures women having masculine traits. The very thought of driving the scooty Zest gives the girl strength, boldness and lets her to take initiative to surprise her boyfriend. She does not display the feminine characteristics. The adverts have introduced a utopian society where girls feel safe on the lonely roads at night and can fearlessly enjoy the night landscapes; where they are actually enjoying freedom more than men. A noteworthy transformation in the culture is displayed through this ad where femininity is no more a specification of woman. She can also behave like a male without any hesitation. The ad message is seemingly the challenge to the gender roles.

Besides, all the three taglines “Live Full, Be You”, “College WaliGaadi” and “THIS VALENTINE DAY. TVS SCOOTY WISHES YOU A GREAT LOVE LIFE”, are youth oriented and make them to aspire for the scooty and live their college lives blithely. The ambience of the ad is romantic and happiness.

**iii. TVS Scooty Zest 110 (Live Full. Be You):** The second scooty TVS Zest ad starring famous actress Anushka Sharma, is exhibited as blithesome, gleeful and frisky girl. All the virtues she is possessing because of her TVS Scooty Zest. Throughout the ad, she is on the wheels. A young man is enthralled to look at her while he is on his skate board and accidentally collides with a man coming from the front. Her parents, friends, and teachers one by one give following names to her like 'rocking', 'solid', 'hot', 'badmash' and 'badidurtakjayegi'. She acts as a liberated girl who owns vehicle and loves flying with it. The features of scooter are highlighted as subjected to the desires and needs of women like 'Fastest Pick up, I love flying', 'Large Storage, I need my space' and '110 CC, Live Full, Be You'.

**Semantic Analysis:** Within the ad females and males are shown as having different attitudes towards the model. This is elucidated through a name giving activity. Among the mentioned fun names 'rocking', 'solid', 'hot' and 'badidurtakjayegi' are given to her by her father, younger brother, a male friend and a teacher respectively. She is 'rocking' and 'solid' to her father and younger brother as she is expertise in driving and carrying them on the backseat. She is 'hot' to a friend of hers who is amazed to see her driving a stylish scooty Zest. The remark by her teacher, that is, 'badidurtakjayegi' constitutes optimism as he wishes that she is dynamic and will never be static in her life. Females including her mother and the mother of her friend do not show any standpoint for her. Her mother remains silent when it comes to give remark and the mother of her friend calls her 'badmash', however, in soft tone. This shows the difference in attitudes of males and females towards girls.

Following are some captions along with screen shots which display the sexualisation of the scooties:

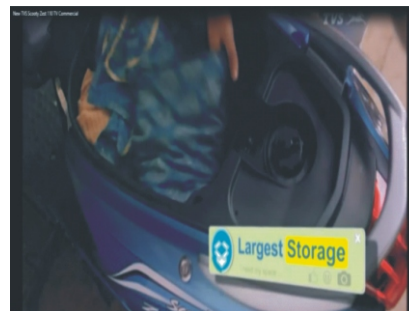
**a. Fastest Pickup (I love Flying):** The use of first person singular pronoun 'I' is vital as it gives birth to several connotations. Firstly, it is presumed that the narrator is communicating her inly to the viewers. It describes her independent self. She loves flying and the wings are



Screenshot 3.1

given to her by the scooty 'TVS Zest'. It also conveys the free flow of her desires. The innate drive of flying high is achieved by her along with the scooty. The fastest pace of the vehicle is blowing scattered dry leaves on the road, thus adding more zeal to the cravings. Also it tends to express the fastest pace of modern times and one must be quicken to match with the pace of this fastest generation.

**b. Largest Storage (I need my Space):** This text is loaded with layers of meaning. The spatial feature of scooty is aligned with that of space which every person seeks. The largest storage space of scooty is an eye catching feature especially for female consumers. On the other hand space has always been a crucial issue among women. Their struggle for establishing their space in the home and society has always been a cynosure issue for feminists. The adverts have appealed the women by exhibiting the largest storage capacity in scooty in congruence with their personal space, which is possible by having the scooty. The loaded language of small caption acts as a tool for changing the mental disposition to reach the desired kind of behaviour that is, buying this particular product.



Screenshot 3.2

**c. Scooty Zest 110 (LIVE FULL. BE YOU.)** The last text is full with lively message that one should live to the fullest and one can live fully only when one meets with her true essence or identity. The denotative meaning of 'Live Full' is one must live his/her life fully, that is, without worries or stresses of daily life. However, the connotative meaning of the same text is one must live fully with all the luxuries that will ultimately lead to brimming life where there is no room for worries. 'Be You' is again an allusion towards the self that must belong to you, no one else. The idea pertains to the individuality of women especially in the ad. She can establish herself if she has sentient individuality and it is possible with the 'zest' only.



Screenshot 3.3

**Semiotic Analysis:** The passer-by and her male friend are enticed by her all new style and stylish, curvy scooty. In the selected screen shots her friend who is skating stumbles because he gets distracted on seeing her. It is an exhibition of male temperament towards females. The enigmatic black texture at the backdrop of shot refers to a kind of mystery. It may symbolize the mystery behind the novelty of new image rendered to woman by the advent of this scooty. The parity between all new looks of scooty and the celebrity combinely works out. Though the ad is meant for vehicle for girls primarily, but the influence of male sex is prevalent upon it. This advertisement demonstrates the use of words effectively to target a particular group of society. These are of great value from linguistic point of view as well as from psychological and socialist point of view. The advertisement seems to find parallels between the body of vehicle and the girl in it with the help of small written texts used in various shots. The utility of scooty is created through such parallels. However, the semiotic analysis brings out the masculine comport, at large, towards the noteworthy transformation in females. Whatever is being demonstrated in it; is the outcome of stereotypes residing in the society dominantly and the pervasiveness of masculine attitude towards girls.



Screenshot 3.4



Screenshot 3.5

**iv. YAMAHA Ray:** This advertisement is starred by Deepika Padukone, another well-known face in Bollywood. She is exhibited as stepping into a new phase of life on her 'Ray' scooter. The city is in mood of carnival and welcoming her. The youths are celebrating her journey. In this journey she comes across some dudes with appealing glances. She traverses them by making signs of shooting them with her fingers, thus breaking their hearts she moves on in her journey. She then happens to see a cantankerous lady with tough expressions. Then once again, she boldly traverses the trouble maker lady. There are plenty of shots which exhibit frame and body of the scooter is featured apropos to the female body.

**Semantic Analysis:** The slogan 'RAY: LIFE IS AN ADVENTURE' of advertisement is an excitatory one. The lexeme 'ray' simply means a narrow beam of light or heat which travels in a straight line from its originating point. This simple definition renders one way to think of ray. However, the meaning takes a shift if discussed in the range of Mathematics. In Mathematics, a ray starts at a given point and goes off in a certain direction forever, to infinity. The point where the ray starts is called (confusingly) the endpoint. On its way of infinity it may pass through one point to the other. Also it has no measureable length. This comparison leads to form an analogy; an analogy to compare life as an adventure and ray itself. The adventurous journey of life has no measureable length and it passes through a number of phases in its way devoid of any measureable length, because the span of life is always uncertain. Ergo, the slogan of this ad invokes the journey of life which must be full with adventures.



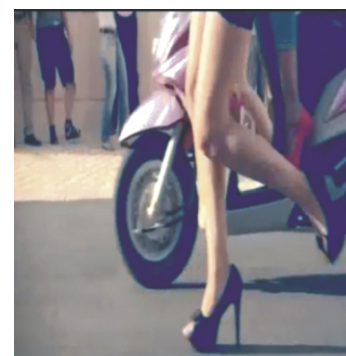
Screenshot 4.1

According to another observation, the word 'ray' is identical to Hindi word '•••', (*arrey...*) which is an expression to address someone in Hindi language. The tagline 'RAY LIFE IS AN ADVENTURE', if comprehended in this sense this would mean it is a call to the people that life is no less than an adventure so they should revel the thrill of this adventure. The background song is also in harmony with the slogan. The lyrics of the initial stanza of the song are:

I am saying Hello to my new life,  
hello to my new life, my new life,  
Heart breakers, Heart shakers,  
*Milenge* trouble makers...

The song is kind of 'welcome song'. It is a short description of the new life of the celebrity which has begun after owing her scooter. She moves on her way while breaking and shaking the hearts of many boys who glances at her with appealing looks. There is amalgam of English and Hindi in the song, which symbolically proves the excessive use of English language over Hindi. It also proves as the parole, the language used by youth of the country. The youths of the country prefer to use English language over Hindi which resulted into the quaint amalgam of a parole 'Hinglish'. So she is forwarding in her new but adventurous life just as the ray of sun keeps on moving by crossing all the hurdles in its way.

**Semiotic Analysis:** The first chosen screenshot exhibits the parity between wheels and legs of the model, which is another example of sexualisation of scooter and objectification of woman body. The black stilettos of the model are congruent with the black wheels of the scooter. The poised legs illustrate the female gait usually known as catwalk. In the next screenshot the boy in it is exhibited with curious gaze and holding his heart, because the model driving scooter appeals him.



Screenshot 4.2

In the entire ad the attitude of young boys towards the model, who is driving scooter is sexist because of the way she takes seat on the scooter and

with her vigorous facial expressions. The parts of the scooty are coincided with those of female body, therefore she becomes an object of pleasure for all those coming in her way.

Through this ad, the message of living life adventurously come to fore. There is an analogy between the ray and life as both are immeasurable and pass through many phases. However, the kind of adventure shown in the ad is not vindicating the idea of adventure. The model on her scooty Ray, is entering in the city who enjoys the appealing glances of young dudes. There is an apparent exhibition of male gaze. The principal argument is that the advertisement presents the model in a manner to provide a pleasurable visual experience for men. The visual of the advertisement structures the gaze as masculine and the model is the bearers of this masculine gaze.



Screenshot 4.3

**v. TVS Scooty Pep+:** In this ad a very charming girl with her friend is riding on her TVS Scooty Pep+. Due to the traffic signal she has to stop. She maintains her looks while looking her reflection in the car windowpane. There is a couple sitting in the car and the husband is enamoured on looking at her from the inside. She then takes out lipstick of scarlet colour from her bag. Matching the colour with her scooty's, she starts applying it seductively and smooches with her coloured lips. The man inside the car feels provoked and just then his wife interjects and lowers the window pane. The girl smiles frivolously and then takes off on her scooty Pep+ as there is green signal now.



Screenshot 5.1

**Semantic Analysis:** In the very first glance the colourful backdrop and the slogan of ad is noticeable. The text 'Go Babelicious' with vibrant colour circles appeals the eyes of spectators. The word 'babelicious' is an adjective which means 'sexually very attractive'. This word was originated in a Hollywood movie *Wayne's World* (1992). The word is a neologism in the regular vocab of layman.

The slogan is combined with vibrant orange shade with scarlet tone in it. Scarlet is a symbol of fire, passion or wicked, heinous crime. The usual undertones of scarlet are sexually licentiousness. Within the advertisement the girl is shown applying lipstick, the colour of which matches with the colour of her scooty. While looking into the windowpane of a car she sexually arouses the man sitting in that car. The background song *Mud mudkenadekh mud mudke* is taken from popular Bollywood film *Shree 420*. Though the lyrics of this song, if taken in literal sense, convey do not look over and over, but the connotative meaning according to the context of the ad is opposite of its literal sense. It apparently connotes one must look at the girl every now and then. The gestures of the girl appeal the man sitting in the car to an extent that he feels like looking at her over and over. Such type of ironical stance is exhibited in the ads which enchants the viewers, though the entire ad does not talk about any feature of the scooty.

**Semiotic Analysis:** This advertisement is one of the richest ads in terms of referents and referends. The girl in it symbolises babelicious attitude who seduces a man sitting in car amidst of traffic jam. Gestures are part of non-verbal communication. The manner in which the girl applies lipstick is the token of sexual arousal. The scarlet coloured lip colour and then the subsequent sign of pouting and kissing her lips holds the undertones of intense sexual feeling. The man looking at her through his windowpane is enamoured by her sexual advances, but soon his sentiments are thwarted by his wife's invasion in between of the course. The entire ad is communicated through the gestures being shared between the young scooty girl and the



Screenshot 5.2

man in the car. The range of meaning being conveyed by their expressions spans from innate socio-emotional aspect such as 'surprise' to complex and culture specific concepts such as 'carelessness'. The range of contexts in which humans use facial expressions spans responses to events in the environment to particular linguistic constructions within sign languages.

The audio and visual of the Scooty Pep+ ad with the tag line 'Go Babelicious' does not talk about the characteristics and uses of Scooty for the women, but it has demonstrated that by owing this particular scooty women can live a life of their own wish which can be liberal from societal and moral norms. Women, apart from being a mother, sister or daughter can go babelicious freely. The act of applying lipstick while looking into the car window pane is a sign of free will. However, in another sense the girl who is applying lipstick in the deadly traffic jam is an image of hers as a sex object. The seductive looks and then pouting her lips are the signs that women are less concerned about driving and traffic rules but they are concerned for their body all the time. Further the advertisement means even if they are driving they should look babelicious. The question is what driving has to do with the sexuality and seductive looks of the driver? The semantic and semiotic analysis of all the other selected advertisements posits the same questions because the analysis from both of these aspects brings out that driving for them does not mean the controlled operation and movement of motorized vehicle, and they should drive carefully but it would mean that they must look seductive, go liberal and enjoy to the fullest of their life.

### Conclusion

The analyses of all the ads bring out the foremost feature of them is their being tabloid; so, to render as an entertainment source as well as commercial purpose. In spite of it, there is an attractive power, which is able to manipulate things to the consumers; an invisible voice of advertisement advocates, encourages, asks, announces and deeply embeds into viewers minds. Primarily all the ads attempt to influence the young girls by showing a modern, liberal and free minded girl driving scooty. The idea of buying a scooty entails the idea of freedom of women. The advertisers use different notions of liberty for women. They are presented as bold, modern and carefree along with having masculine traits, thus omitting all the gender differences. Being babelicious is another facet of liberty presented by the adverts. In this way the common agenda of all advertisements to get mass persuasion by manufacturing the consent of women by taking hold over their thought process.

The selected advertisements prove a sort of communication between the marketer and consumer of the product. The linguistic signs of these are such as they tend to challenge the prevailing stereotypes in the Indian social code system. The linguistic analysis of an advertisement is significant for that it makes use of every man's language which is used in day to day life and tend to convey the intended message in parole. It is the actual behaviour or performance of individuals in a community in contrast to the abstract linguistic system existing in society, which is actually langue. Therefore parole is personal or informal for a speaking community whereas langue is official or formal. Being informal in the advertisements is absolutely a matter of choice of words by the marketers so that their message should be easy to comprehend. This has become the reason of big bloom of technology because it created its space among laymen by adopting their language, especially their parole. The present study exhibits in Honda Pleasure ad and Scooty Zest ad (Anushka Sharma) the celebrities make use of common linguistic signs and seem to live a layman's life, so that they could associate themselves with them and let them realise the importance of scooty in their daily requirements. The celebrities as brand ambassadors cater a sense of credibility in the product as well as the



Screenshot 5.3



Screenshot 5.4

freedom it entails.

Arousal of amorousness and intimacy is also schematic in the selected texts. Such are innate emotions in every individual and easy to stimulate. The usual stimulant for these emotions is the female body. The cinematography of Scooty Pep+ and YAMAHA Ray ads is especially male prerogative. The focus is notably as well as purposely on vital statistics of female body. This statistics is congruent with the physical component of the scooty. Various colours, the height and breadth of rear seat, the front design especially shares associations with female body. Facial expressions of the branding celebrities are of vital importance. No linguistic communication takes place in them, but the symbolic gestures are vital enough to convey desired messages. None of the vehicle's feature is discussed in them but the complete cynosure is body and male reaction towards it. The appealing gestures and bodily movements serve as non-linguistic signs, a sort of non-verbal communication which is highly imposing and effectual.

The human beings are emotional beings and marketers as well as adverts know it very well. They touch upon the tender sensations of viewers such as sympathy, pity, love etc. By giving pathos in expression in the works adverts bring their character, themes closer to life. In addition its use in arguments appeals to the people emotionally. The slogans of Honda Pleasure and Scooty Zest ad are epitomes of this. Ethos on the other hand confirms the credibility of adverts and marketers and thus they become trustworthy in the eyes of people. Ethos is created by the choice of words to convince viewers. However, commercials are not only made up of words only. So ethos is practiced thorough symbols too.

Cultural codes may also work together to promote a dominant meaning. Within Indian cultural code system, women are typified of tender, delicate, submissive temperament and many a times sex objects too. The marketers take advantage of these characteristics and likely to play with the emotions of people by using such traits in advocating their owned products. Facial expressions like pouting, curled lips, crying, raised eyebrows constitute a strong universal communication. Eye work including gaze and then mutual gaze can be powerful in understanding human social behaviour. Such expressions unwittingly transmit to other people intense often sexual intoned interest. Such are the tools in the interests of marketers to stimulate viewers emotionally as well as sexually. In effect of emotional arousal it is easy to shape the consciousness of the common man because in such moments people are less likely to be logical and rational. In that way they happen to grab the keys of minds of common men.

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## Footnote:

1. The original table constituting symbolic communications was given by Dr. Pooja Sharma and Dr. Priya Gupta in their research article *Semiotic Analysis of India Television. Advertisements and Its Impact on Consumers: An Exploratory Study*, p. 78, 2015. The given table is modified as per the requirement of the current study.



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52  
**GENERATION X**

*Waheeda Khan, Teaching Assistant, Department of English,  
Karnataka University P. G. Centre, Karwar, Karnataka*

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**Part I**

Generation X  
I heard this term in my youth  
I use it now for the youth  
They will use it for the next Gen.

Posterity that brings changes  
Some with obligatory opposition  
Some with unconscious awareness.

Also, the much debated generation gap  
With its old new clashing situations  
Some seriously funny tussles  
Of grandparents and grandchildren  
Some wisely foolish tantrums  
Of parents and teens  
The same differences throughout ages.

The random order of this world  
Homely societies of an era or epoch  
Absorbed reflections of family traits  
Wondrous realism of grey hairs  
Impossible solutions of young blood.  
The peaceful takeover of one on other  
Some honoured living sacrifices  
Some memories of living dead.  
All gathered in a historical present  
All heralding the future history.

**Part II**

Departed ages of extinct life  
Impossibility of exact estimates--  
Of bitter sweet discoveries  
Of revolutionary civil wars  
Of historically humane slaughters  
Of awfully good inventions

Of lasciviously graceful beauties  
Of passionately intense apathy  
Of truly deceptive blending horizons  
Of chivalrous tender warriors  
Alas! Are lost in sands of time  
The buried eternal fame of deeds past  
The deathly revival of cyclic life  
The parallel vortex of toil and rest  
The definitely unsure overbearing fates.

### Part III

The cool and hot clan of today  
The comfortable yet miserable survival  
Of brisk hoarding for trade or posterity  
Of dissatisfied turmoil for luxuries  
Of idle busy lives with gadgets  
Of families living together yet alone  
Of constant dull roar of desires  
Of deceptively cheerful pessimists  
Of style dedicated to consumerism  
Of compulsion to deliberate speed  
Of complex studied mental ill health  
Of cowardly minds in gym toned body  
Of neighbours like resident aliens  
Of tinsel cities with icy scalding tempers  
Of silent scream in gender equality  
Of powers by dictatorial democracy  
Of generously greedy war named peace

Alas! The relapse of literate ignorance  
The weary modern nomadic life  
The ageing in dense huge buildings  
The breath of processed foul odours  
The freelancing original copies of sins  
The masked devout atheist of humanity

Where will all the Intel versions end?  
Where will the dead soul lead man?

To the second coming of Big Bang ?

53

**TODAY'S WORLD**

*Waheeda Khan, Teaching Assistant, Department of English,  
Karnataka University P. G. Centre, Karwar, Karnataka*

Orphaned soul in a toned body,  
Burning heart within a smiling face.  
Because ---  
-- Every man, a hypocrite behind a mask;  
-- Every being, a maze of twisted persona;  
-- Every celebration, a darkness within Neon glow;  
-- Every face, a painted snap of an editing shop;  
-- Every step, a whirlwind of strife and toil;  
-- Every raindrop, a fresh kiss of rampant disease;  
-- Every conversation, a riddle of fake words;  
-- Every road, a choice in departure from emotions;  
-- Every happiness, a pain hidden behind a grin;  
-- Every sight, an un-quenching greed of envious wishes;  
-- Every moment, a search for goals an' deadlines;  
-- Every conscience, a dark quarry of style an' status;  
-- Every existence, a smoke rolled in deception;  
-- Every position, a step away from Almighty's fear;  
-- Every aim, a race, ripping away sane boundaries;  
-- Every hope, a mistake, embracing the grave's torture;  
-- Every city, every town, every hamlet  
A shadow, suffering amnesia of its shroud an' coffin.

54  
**MANJU KAPUR'S THE IMMIGRANT: A VOYAGE OF  
 NINA'S PREDICAMENTS**

*Dr. H. K. Awatade, Dept. of English and Linguistics,  
 Shankarrao Mohite Mahavidyalaya, Akhuj, Dist: Solapur*

**Abstract:**

*Manju Kapur who stands as a voice of women through her feminist writings, presents character of Nina, who strives for her own liberation and attains a voyage of self-identity in the foreign country, Canada. Her failure in a love affair obligates her to live lonely in Delhi. Nina has to marry forcibly with an NRI dentist living in Canada. Nina who is born and brought up in Indian Culture, shifts to Canada with her husband where she becomes unsuccessful to cope up with the Culture of Canada. In short, Nina falls into the dilemma of her traditional mindset of Indian middle class society and her solitude, disappointment growing into the western culture.*

**Key Words:** *Western Culture, immigrant feelings, predicament.*

Nina, the central character of this novel, shifts to Halifax, Canada, after marrying Ananda, who is a dentist by profession. She has to resign her job of lecturer in Delhi which is in true sense, her loss of individuality. Nina's educational qualification proves to be worthless in Canada which entraps her as unemployed. They even fail to produce a child which stands as a big reason for their broken relation. Though she is fond of reading books, she fails to escape from her feelings of alienation. Hence, she gets indulged into the dilemma of east and west. Ananda labels her as "the perfect mix of east and west." Manju Kapur, too, writes that, "Her devotion to her mother and her willingness to consider an arranged introduction proved her Indian values, while her tastes, reading, thoughts, manner of speech and lack of sexual inhibition all revealed western influences." (P: 86)

Due to her experiences as an immigrant, Nina learns the fact that east and west have tremendous differences which can't be equal. This fact ruins her dreams about a foreign country as well as married life. This is an ordinary picture of an immigrant who can be seen as alienated due to the entrapment of outlandish people and surroundings as well as new culture. Nina feels, "I miss home I miss a job I miss doing things. I feel like a shadow. What am I but your wife?" (237). Hence, it becomes essential, like that of other immigrants, to Nina also that she must adopt the foreign culture to be at a safer side. But due to the problems of gender or racial discrimination most of the immigrants fail to adopt any other culture and Nina too, experiences the same. Kapur writes, "Rage fills her. Why were people so silent about the humiliations they faced in the West? She was a teacher at a university, yet this woman, probably school pass, can imprison her in a cell like room, scare her and condemn her. Though she was addressed as ma'am, no respect is conveyed (108). Despite of having all papers in order, she is treated badly just because she is an Indian whereas "They would not treat a European or American like that" (111). She even writes to her husband Andy as, "This is not your country. You are deceived and you have deceived me. You made it out to be a liberal haven where everybody loved you. This woman is looking for a reason to get rid of me. I am the wrong colour, I come from the wrong place. See me in this airport, of all the passengers the only one not allowed to sail through immigration, made to feel like an illegal alien." (108).

Though Ananda who tries to assimilate with Canadian culture under the name of westernized 'Andy, gets the same brutal experiences. Kapur writes about Ananda as, "Weekends were the worst, and he

had much time in which to relive his parents' deaths. His isolation pressed upon him and numbed his capacity to break his solitude.” (35). Ananda evokes his past memories when he was in “India whether at home or in the hostel he had always been surrounded by people, his life open to inspection, comment and group participation” (35). It even becomes the need of Ananda “to forget the smells, sights, sounds you were used to, forget them or you will not survive. There is new stuff around, make it your own, you have to” (123). Still, Ananda and other immigrants like him remain in dilemma of cultures. At one hand, they understand their need of assimilating into a foreign culture and at other, they can't forget and escape from their roots. Still, Men can keep themselves engaged into work but for a woman who is jobless it becomes much difficult to survive and assimilate into a foreign country. Manju Kapur writes, “The immigrant who comes as a wife has a more difficult time. If work exists for her, it is in the future, and after much finding of feet” (124). All the materialistic charms in Canada fail to give her the feeling of ease at home. “She longed to breathe the foul air, longed to sit in a scooter rickshaw and have every bone in her body jolted” (179). Hence, she feels 'rootless', 'branchless' due to her mental instability. Her pitiful condition has been described by Kapur. She describes, “The minute she gets up she is at a loose end. Languidly she approaches her homework, dishwashing, bed making, cleaning, stretching every task out, slow, slow. She keeps the radio on, listening to music, advertisements, the CBC and its take on Quebee separation and Pierre Elliott Trudeau” (124). Nina even fails to acclaim the love-making scene in a movie hall due to her orthodox Indian mindset.

As Ananda has been westernized in Canada, Nina too tries to follow his footprints. She tries to pass her time with reading books which eventually proves worthless. She starts wearing jeans and eating meat. She even gets connected with a library course where she finds herself entrapped into an illicit relationship. Initially, she hesitates about her deeds to which soon she confronts more confidently. She feels, “That she like, she had lived. Who can feel guilty about living? Judging from the evidence, and the sexual therapy centers, every citizen in North America regarded good sex as their unalienable right. It was her right too” (263). Her act of extramarital relation and her view about it is contrastive to her traditional mindset which is a sign of her efforts to assimilate with a foreign culture. Same like Nina, Andy too is engaged in an extramarital relation with Mandy where he too finds himself in unrest. In this way, men in immigration adapt themselves to the new system yet it is true they fail to change themselves completely because they come with old world values (285). In the due course of time Nina too, discovers Andy's illicit relation and thinks that their marriage “was based on more than one person's lies” (328). However, this feeling gives him a sort of relief from the feelings of burden created due to her own extramarital relation. She enhances her social acquaintance but finds all that as impermanent. Kapur describes, “She thought of those who had been nice to her, wayfarers on the path, nothing permanent, but interacting with them had made that stretch easier. Colleagues at HRL, the woman's group that encouraged her to be angry and assertive. Beth, Gayatri library school; the sense of community was there, warming but temporary everything temporary” (333). True “that is the ultimate immigrant experience” (333)

Ananda refuses Nina's celebration of Diwali and Holi in Halifax but becomes nostalgic about the memories of celebration of such festivals in India with his friends and family. He even satirizes his uncle as a hypocrite who allows his women to wear Saris and eating vegetarian food only on Diwali. In a way his uncle tries to be an Indian for a day and westerner for the rest of the year. He even exposes his purpose of celebration as “To give the children some idea of their background of course, otherwise how will they know our customs?” (28). Therefore, he shows his inability to escape from roots. Nina finds many cultural differences between India and Canada. Dating is an odd thing in Indian custom whereas arrange marriage stands absurd in western culture. Nina strongly supports this Eastern system of arranged marriage which is a foolish act in Canada. To Anton, it's stupid to confine yourself to one person for your whole life' (261). 'What about adventure, what about experiencing differences? Nobody owns anybody” (261), comments Anton. Nina supports Indian tradition and says, “Many people prefer it (arranged marriage) actually. It has

the advantage of social and family sanction, you are not alone to deal with your problems, it is more convenient to fall in love after you marry than before” (222). She continues that, “The parents, the main arrangers, look at the whole thing dispassionately, taking into account family background, likes, dislikes, income, everything. Often these marriages are greater successes than ones made on the basis of emotion” (222).

Like any other Indian woman Nina longs for her own child but in the due course of her westernization, she learns to live for herself and sets herself free from a conservative thinking of motherhood etc. Though Nina tries to assimilate herself with western culture, she longs for India and Indian culture. When she listens about the Kumbh Mela, held in Allahabad every 12 years, her inner self recalls her memories about India. Kapur writes, “From so far however, the crowds, the pilgrims, the piety, the cold river, the morning mist, the sadhus all called to her. Somewhere they beat in her blood and now, in a foreign land, she was guilty of exoticising India as the tourist posters in the Taj Mahal” (175).

Thus, it can be seen that Nina has undergone through an utter cultural dilemma being Indian who is living in Canada where she finds herself fluctuating between her traditional mindset and westernized routine life.

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**RAJ KAMAL JHA'S *IF YOU ARE AFRAID OF HEIGHTS*:  
DESPAIR IN THE TRAPPED HUMANITY**

*Dr. D. C. Nanaware, Associate Professor, Head, Department of English,  
D. A. V. Velankar College of Commerce, Solapur*

**Abstract:**

*The novel explores the story of a meeting of a man and a woman at midnight road accident and their falling in love, reporter's arrival in a small town to reveal the story of a child's rape and murder, and a young girl shaken by a series of suicide in her neighborhood worries for her parent's safety. Raj Kamal Jha brilliantly exhibits contemporary social and cultural life of the present day world.*

**Keywords:** *Despair, Abuse, Safety, Hope.*

**Introduction:**

The novel presents the story of a meeting of a man and a woman at midnight road accident and their falling in love, reporter's arrival in a small town to reveal the story of a child's rape and murder, and a young girl shaken by a series of suicide in her neighborhood worries for her parent's safety. These three stories are inter related. The novel explores the theme of abuse, reflect and silence of secrets.

The novel is about hope and possibilities. Sushila Singh remarks:

*The novelist has astonishing grip over banal urbanity and magically weaves the stories of truth, happenings all around, covered underneath, ever known and imagined but rarely entered and brought to truth-telling.*

(Singh 93)

**Theme:**

Raj Kamal Jha realistically presents the contemporary social and cultural life of the world today. The novel, *If You Are Afraid of Heights* opens with the inscription from Paul Anther's Mr. Vertigo:

*Deep down, I don't believe it takes any special talent for a person to lift himself off the ground and hover in the air. We all have it in us-every man, woman, and child.... You must learn to stop being yourself. That's where it begins, and everything else follows from that.*

(IYAH 1)

Without doubt, the epilogue and the prologue beings with the same lines:

*Look at the picture on the cover, there's a child, a girl in a red dress; there's bird, a crow in a blue white sky. And then there are a few things you cannot see.*

(IYAH 1)

The novel unfolds the pain and agony of a helpless girl. From the beginning to the end of the novel the situation of the girl does not improve. She is found in the world of grief. The pain of the girl is known to everybody but no one dare to look into the matter. Jha explores that the city life is unsafe for a girl. She is not safe even in her home. The life of the city of Calcutta is expressed every minutely. The life of the people is presented very graphically. The realistic picture of the society is reflected with keen interest.

The cover page of the novel shows the theme. A child, a girl in a red dress and a crow hovering in a blue white sky are visible on the title page of the novel.

The image is symbolic. The girl child is crafted as crying. She represents crying family living in a city. The child is projected as crying and tears in her eyes reflect the sorrow of a girl.

The present story tells about the neglect and suppression of the desire of a young girl. The dream world of the girl is destroyed hence she is forced to dry. The father of the girl is a common average man. His chief occupation is to work in the city Building clearance office. His work is to get construction plans from those who ironically wish to build now houses in the old crumbling city.

We are reminded here *The Old man and the Sea* of Hemingway

*"Once upon a time in the city, there lived a woman called Rima and a man named Amir. They are two faces of the common humanity: Rima becomes Amir if read oppositely. They meet in a accident: "she picked out the shards of broken glass from his face, they fell in love and just when it seemed they were setting down to live happily ever after, a strange little thing happened one night: Rima woke up hearing a child crying.*

(IYAH7)

Rima could not understand if the sound of the cry is of a boy or a girl. The wail disturbed her deeply.

The city life has been narrated very keenly. The city is considered as a city of accidents occurring everyday in our life. It is a city of anonymity, faceless and nameless people dug aged in the accidents. A number of accidents happened everyday in the city. A city is projected as an accident prone and unsafe.

Continuously Rima has hearing of the cry of the child at night. She became disturbed hearing the sound. She woke up to hear the cry. She informs Amir on the seventh day but he does not take it seriously. He utters:

*Tell me when you hear it, wake me up, I'll listen too"*

(IYAHJ9)

Amir and Rima live in a building called Paradise Park. It was a unique place. If one was stopped and enquired about the way to paradise he too became special. It was the tallest building in the city. Many people live in this building and there are many rooms. The following paragraph tells about the paradise park:

*Each floor on Paradise Park had only one apartment, and one side of its living room was a wall made entirely of glass, the kind of glass they use in telescopes. So that on nights when the sky was clear, when the wind had blown away the dust and the smoke, when the moon and the stars were in their right places,, exerting just that precise gravitational pull, you could see the Bay of Bengal, which is at least five hundred miles away, right outside the living room. So sharp was this lens-window that you could see the waves, the green foam, the white spray breaking across the shore crashing against the wall.*

(IYAH 15)

Jha describes that the open space of the city is vanishing very fast.

*This is the only open space there is in a city where people live, five or six to one room, fifty or sixty to a bus stop, more than a thousand to a night.*

(IYAH 19)

Amir lives in a two room flat in building which looks like a crying place from outside. It is situated about forty minute bus-rides always from the maiden. As far as the meaning of Amir is concerned, it stands for a rich man. Amir is neither rich, not poor. He gets a little over five thousand rupees per month with some dearness allowance and about two hundred rupees as annual increment. About his physical



personality the novel tells us:

*He's medium height, medium age, medium weight, medium nose, medium eyes, everything medium. Even in colour, he's medium brown, like wood left outside for a couple of days, in the sun and rain.*

(IYAH 30)

The work of Amir is to write letters for those who cannot read or write at the post office. In the first week of the month there is a huge rush at his desk-handcart pusher, rickshaw pullers carpenters-on-call, masons, maids-all are sending a part of their monthly wage to their families at home. A young man approaches desirous to write everything to his mother. Amir stops him suggesting what he would write in his next letter.

Amir has been writing from morning. He hears the voice of a man in their words:

*If you are afraid of heights, brothers and sisters, I have nothing to show you, please leave, but if you don't care how high you go, if you don't mind people becoming dots moving up and down the road which becomes a ribbon, then listen to me because I will tell you how you can climb onto my crow's back and fly out of this city. Across and over, above and beyond. No pushing in buses, no shoving in trams, no saying sorry, no jumping puddles of pee, piles of shit. In short, my friends, no headache .....Think it's a horse, you're the rider.*

(IYAH 41)

Amir notices a woman and a child from a distance. The hands of the woman are dark and fingers wrinkled. It seems that she has just finished warming the dishes. "The child is a girl of eleven or twelve year old in a shirt and skirt. She is coming back from school pointing to the dolls of shop she is attracted towards doll in red dress with little flowers in front white and blue its sleeves with frills made of lace, white and red." (IYAS 41)

Further, Jha highlights the role of a newspaper reporter, Mala. Mala wants to know about the girl and her death. She presents a copy of the post mortem report giving bribe of fifty rupees to the hospital attendant. The girl was last seen on 14 July at night and the police got the information about the dead body on 16th July at 6:15 p.m. The girl child was sexually assaulted and raped before death. Mala wants to know the fact from the girl's mother. She directly does not ask question regarding her murder but asks about the red dress the girl was found in. The mother informs that the red dress was her favourite dress. The dress was bought by the amount sent by her son from his first salary. She narrates:

*If you know my daughter, she is the type who never shouts or complains, never asks for anything, she is the perfect child, never once does she cry, sulk, make a face, but that evening when I had walked past the shop, she was behind me, and when I stopped to buy a bar of soap, she kept looking at that red dress which, even from a distance, was as bright and beautiful as when you held it in your hands. I looked at her looking at the dress, I could see her eyes and I knew I had to buy it.*

(IYAH 174)

The dress suits her most. The parents decide to take a photograph. They have a desire want to make a frame of the photograph the moment the father receives his salary. Mala visits the room of the dead girl. She notices her doll and come back to her home recalling the cry of the girl's mother. Mala remembers her own mother:

*The same height, the same way of sitting on the floor, with legs drawn up, chin on the knees while listening, both have the same way, nervous and clumsy, of adjusting the sari where it keeps slipping over the shoulders.*

(IYAH 181)

Mala goes on bed. In her dream she finds her days of youth when she was eleven years old she

wants to escape the shadow of her father and repeated molestation at her father's hands. As a young woman newspaper reporter, Mala is embarrassed as she remembers her childhood days which she tries to forget.

**Summary:**

The novel *If you are Afraid of Heights* unfolds the layers of despair in the trapped humanity. With deep understanding and unsettling insight, Jha captures the changing decaying urban India. Fantasy and reality alternate to tell the truth of the strangely familiar world's untold story. Jha's novel, *If you are Afraid of Heights*, is also an example how sturdily traditional realism has survived assimilating various modes to represent the modern reality. It is a story of agony and pain.

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**Form IV (Rule 8)**  
**STATEMENT ABOUT OWNERSHIP AND OTHER PARTICULARS ABOUT**  
**LITERARY ENDEAVOUR**

**Place of Publication** : **LITERARY ENDEAVOUR,**  
**At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Periodicity of Publication** : **Quarterly**  
**Language of Publication** : **English**  
**Printer's Name** : **Sou. Bagyashri Ramesh Chougule**  
**Nationality** : **Indian**  
**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Name of Printing Press** : **Shri Laxmi Offset and Printers,**  
**Address** : **Bhanunagar, Osmanabad,**  
**Tal & Dist. Osmanabad 413501 (MS)**

**Publisher's Name** : **Sou. Bagyashri Ramesh Chougule**  
**Nationality** : **Indian**  
**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Editor's Name** : **Dr. Ramesh Chougule**  
**Nationality** : **Indian**  
**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Owner's Name** : **Sou. Bagyashri Ramesh Chougule**  
**Nationality** : **Indian**  
**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

I Sou. Bagyashri Ramesh Chougule, hereby declare that the particulars given above are true to the best of my knowledge and belief.

01/04/2018

Sd/-  
Sou. Bagyashri Ramesh Chougule