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Editorial...

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

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01
PARADOX AND IRONY IN BRITISH POETRY

Prof. Dr. Mundher Mohammed Habeeb, Department of English, Zarqa University, Jordan

Abstract: *Rhetorical or poetic devices play a key role in the poetic process and without it the poetic process remains incomplete. Rhetorical or poetical devices like simile, metaphor, irony, paradox, ambiguity and many other help poet to achieve his goal of conveying truth that is hidden in the poem. These devices allow poets open-endedness, multiplicity and impersonality which are the hall marks of a genius. Cleanth Brooks regards paradox and irony as principles in the structure of language in poetry. According to him, the paradox is essential language of poetry. Both paradox and irony help poet to present the usual in an unusual light. The poet does not merely stop at the surface meaning provided by the sense impressions but through the workings of paradox and irony modifies and transfigures the surface meaning and provides something final entity of eternal and universal significance. British poetry is full of rhetorical and poetic devices. The present research article is a modest attempt to locate paradox and irony in British poetry, particularly in the poems of John Donne and William Wordsworth.*

Key Words: *Rhetorical Devices, Irony, Paradox, Open-endedness, Multiplicity.*

The study of literature was confined traditionally to the content of given text. Before New Criticism, the study of literature was concerned about literature except language study. The critics before twentieth century concentrated on the historical context of a literary work or the biographical context of a literary text. The study of language of a given text was less important for traditional criticism. However, a shift in the study of literature was seen with the arrival of Russian formalism and American New Criticism on the horizon of literary criticism. These two movements helped literary criticism to move away from this orientation to new kind of criticism where language played an important role in deciding the truth of the text. These schools or movements isolated objects of knowledge in their unmixed purity. For both New Criticism and formalism, literature would be considered not as a window to “the world but as something with specifically literary characteristics that make it literature as opposed to philosophy or sociology or biography” (Julie Rivkin and Michael Ryan, 3). Literature was not studied to find out the truth; rather, it is a wall painting, something which involves the study of figurative language. The use of language devices created a semblance of reality. Hence, literature must be studied to find out what kind of language and figurative devices are working to produce the thought. The American New Critics attempted to develop a new aesthetics or a philosophy of art called Art for Art's sake. This kind of study believed in the study of language of text and not the meaning of text. According to new critics, the meaning of text is accessible only through connotative language and cannot be rendered in the direct, denotative language. The American New Critics were influenced by this thought. Cleanth Brooks is one of the American New critics who believed that literature should be studied for the way literary language differs from ordinary practical language. According to him, poetry does not use language denotatively, rather it uses language connotatively. Such language use allows poetry to be concrete and specific as well as universal and general. Such use of language has the capacity to blend both ordinary and universal, body and spirit etc. The reconciliation of connotative poetic devices such as irony, paradox, ambiguity, symbol, metaphor etc. are core to the study of poetry. Cleanth Brooks notices the working of paradox and irony in romantic poetry. The present paper is a modest attempt to see working of paradox and irony in British poetry.

Cleanth Brooks emphasizes that “the language of poetry is the language of paradox” (Cleanth Brooks, 1). In fact, paradox is not the soul of language, it is the language of witty and bright person. It is the language appropriate and inevitable to poetry. Poet reveals truth through the language of paradox. Cleanth

Brooks has analyzed William Wordsworth's poetry to show the working of paradox. Though William Wordsworth refuses sophisticated language in his *Preface to Lyrical Ballad*, his poems are full of sophisticated devices such as irony, paradox, metaphor and so on. His poem entitled 'Lucy Poems' is a fine example of paradoxes and ironies. The poem is addressed to innocent and beautiful girl called Lucy. The girl described in the poem is 'A lovelier flower/ on earth was never sown'. Since Lucy is no more, poet sees her in the company of nature:

The girl, in rock and plain
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindly or restrain.

At the end of 'Lucy Poems', the speaker narrates how Lucy has lost ability to feel the touch of earthly years. The poet sheds his tears over the loss of Lucy. But he reverses his feelings about Lucy and becomes happy to see Lucy enjoying eternity and immortality in the company of nature. The first thought entered in the mind of the poet is undermined by the other thought of eternity. Here, the paradox works very well and brings out poet/ speaker's happiness and pleasure to see Lucy eternal and immortal:

No motion has she now, no force;
She neither hears nor sees;
Roll'd round in earth's diurnal course,
With rocks, and stones, and trees.

In the beginning, the speaker expressed his sorrow over the death of Lucy. The last poem brings out speaker's happiness and joys to see his beloved Lucy living in the company of rocks, stones and trees. In this way, she becomes immortal. The speaker feels that there is no need to express sorrow as Lucy becomes immortal.

The underlying paradox is thoroughly presented. Why does the speaker express sorrow over the death of Lucy when the girl is immortal in the company of nature? Lucy is in communion with nature, "Roll'd round in earth's diurnal course/ with rocks, and stones, and trees." Since the earth's diurnal course is immortal, Lucy also becomes immortal, whereas the poet's life is momentary and sporadic. Thus, the paradox working in the poem suggests not merely the sporadic and momentary life of speaker but even the permanent and eternity of nature.

Another most successful poem of William Wordsworth is 'Composed Upon Westminster Bridge'. The poet gives description of the city when he stands on Westminster Bridge. The city looks very beautiful, calm and quiet and free of pollution. However, the poem ends with paradox 'the houses seem asleep'. The poet eulogizes the city when he says that the 'Earth has not anything to show more fair'. However, the poet's use of images to praise the beauty of the city is suddenly collapsed and broken down when the poet gives description of houses in the city: 'the houses seem asleep'. The poem gets its power from the paradoxical situation out of which the poem arises. It is odd on behalf of the poet who describes city to be able to 'wear the beauty of the morning' also describes the houses in the city as 'asleep'. Here, poet's use of stale metaphor of the sleeping houses is strange and arouses our emotion of surprise. The mechanical and inanimate nature of houses is juxtaposed with the natural beauty of London city.

John Donne is best in providing paradoxes in his poems. His important poem, 'Canonization' is a fine example for treatment of paradoxes. In this poem, the poet juxtaposes profane love with the divine love. The lover in the poem expects from complainer to leave him alone so that he can make love. He emphasizes that his love will not create any kind of disturbances or havoc in the world. The lover and the speaker of the poem are united in love. The poet compares the lovers with the candles that burn themselves and yet are reborn like a phoenix. The lover believes that his love will remain permanent and attain immortality. His love will set a pattern for the other people in the world. The title of the poem leads the reader to believe that the poem is about the holy persons and his practices. But the very first line of the

poem 'For God's sake, hold your tongue' is surprising in that it is blasphemous. The title is indicative of something sacred whereas the content of the poem is about profane love full of flesh and desire. In fact, the reader tries to find the metaphysical or spiritual meaning in the poem. Cleanth Brooks writes about the paradox in the poem:

The canonization is not that of a pair of holy anchorites who have renounced the world and the flesh. The hermitage of each is the other's body; but they do renounce the world, and so their title to sainthood is cunningly argued. The poem then is a parody of Christian sainthood; but it is an intensely serious parody of a sort that modern man, habituated as he is to an easy yes or no, can hardly understand. He refuses to accept the paradox as a serious, rhetorical device; and since he is able to accept it only as rhetorical device; and since he is able to accept it only as a cheap trick, he is forced into this dilemma.... (6).

In fact, John Donne has taken both love and spiritualism seriously. The paradox brings out this attitude of the poet. John Donne uses poetic device paradox in order to bring out his seriousness both in love and religion. The poem ends with lovers rejecting the practical world in order to win the most intense life. The lovers discover the new world in each other's company, the world more intense and meaningful than the actual world. John Donne treats the lovers as someone saint, God's athlete:

Who did the whole world's soul contract, and drove
Into the glasses of your eyes...

The poet compares the lovers with the phoenix which burns itself like lovers. The bird burns itself to begin a new life. The life of the bird begins with its death: 'Wee die and rise the same'. The lovers remain the same even after act of love. Their love is not exhausted nor dies in mere lust. Their act of love gives them immortality and canonization. Their love is like phoenix. The lovers conjure up for themselves plenty of such fantastic comparisons. Their comparison with the phoenix has given shift from ironic banter into a defiant but controlled tenderness. Brooks writes:

The tone with which the poem closes is one of triumphant achievement, but the tone is a development contributed to by various earlier elements. One of the more important elements which works towards our acceptance of the final paradox is the figure of the phoenix, which will bear a little further analysis" (65).

Thus, paradox plays most important role in conceiving the meaning of the poem. Paradox refers to the meaning of the poem.

Irony is another poetic device employed by the poets to convey the hidden meaning. Cleanth Brooks defines irony as harmony between contradictory things and creates multiplicity of meanings. Irony plays a vital role in the structure of poetry. The unity of the work of art is possible through the principle of irony. According to New Critics, the work of art is sufficient in itself in order to arrive to the conclusion and the principle of irony helps reader to see the meaning in the given text. The meaning of the poem evolves out of the unity in various poetic devices including irony. According to Cleanth Brooks, irony is introduced by the pressure of context and proceeds to explain these pressures in a poem. These pressures define the relationship between the components of a poem including words and poetic devices responsible for production of meaning. Irony is the tension between multiple meanings of a word. The meaning of the word is modified by the surrounding words and context. The poet uses irony to throw light of universality on particular. The context is most important to determine the meaning of the word or statement. The poet wraps the statement in the particular context to reveal meaning. The function of irony is to provide opposite meaning and poetic structure for irrelevant elements.

Robert Browning's 'My Last Duchess' employs ironies in order to reveal meaning and to provide structural unity to the poem. The poem is written in dramatic monologue. The speaker of the poem portrays his last Duchess. The speaker of the poem is Duke of Ferrera who says that 'even I had skill, in speech.' In fact, the Duke has killed his beloved mercilessly. Hence, he is not a modest man. But he makes humble

statement in the midst of all his power stricken remarks.

His statement arouses situational irony. The Duke uses his authority and power to control his Duchess. In fact, the Duke is jealous and arrogant who dislikes his wife's appreciation of other's greetings. No doubt, the Duke has no objection over his wife's appreciation of the person who pleases her, but she does not make any distinction between Duke's gift and that of others : '.....as if she ranked/ my gift of a nine hundred years old name/ with anybody's gift'. The Duke is offended to see this. The Duchess smiles whenever he goes to her but 'who'd stoop to blame/ this sort of stifling?' From the above lines, it is quite clear that the Duke does not have the skill to speak. The statement or the response of the Duke over his wife's greetings of other arouses irony of situation. Though the Duke seems quite a modest and polished speaker, he is very cruel in his killing his wife: 'I gave commands/ then all smiles stopped together.' Thus, the poem reveals multiplicity of meaning through ironic statement. Robert Browning expresses the psychological condition of the Duke, his jealousy, authoritative nature, kindness and polished and cruelty. The interpretation of this poem helps to build compelling case for irony as a major principle of structure in poetry. Cleanth Brooks is right when he argues that the meaning of the universal significance is related through the ironies inherent in the structure of the poem.

Thus, poetic devices like irony and paradox play the most important role in giving structural unity to the irrelevant parts of the given poem. David Kinloch is right in his remark:

It is a matter of admitting the lost and unsayable into your poem and celebrating or at least articulating the loss and unsayability they bring with them. The poetry for me is sometimes in the gap between what is yours to feel and sing and the word that will best convey it, the word that belongs not to you but to a dictionary and to your grandfather's grandfather, the dictionary's ghost. The best word for life is dead. But this can be a joyful experience because it reminds you the reader, the writer, that you are not a word, not just language, but somewhere beyond it, incommunicable, alive (100).

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02

THE RELATIONSHIP BETWEEN SHANGADEV'S PRAKIRNAKADHYAYA (OF SANGEET RATNAKAR) AND PRESENTATION OF RAGA

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Music has the power to attract the world. The art of music is as old as man. Music is both theory and performance, otherwise termed Lakshya Lakshana. Performance is prior to theory, however. Theory provided a theoretic framework for performance in course of time. Since the time of Bharata (2nd century AD) many new things maybe books, experiments, theoretical discussions, many changes etc. have taken place in India. Theory is too important for music. The nature of rag and taal and its directions for performance mattered right from the beginning. Bharata's *Natyasastra*, Narada's *Naradiyasiksa*, Matanga's *Brahaddesi*, Dattil's *Dattilam*, Sangadev's *Sangeet Ratnakar* have been reflecting the kind of music of the past. Most of these treatises including Bharata's *Natyasastra* speak of milestones in the rise and growth of music as a discipline. These books, no doubt, support our studies. Critics think both *Natyasastra* and *Sangeet Ratnakar* are seminal in this regard.

The art of music was bifurcated as Hindustani music in the north, and Karnataki music in the south because of the Moguls. Still Sangadev's *Sangeet Ratnakar*, the 13th century work, is applicable to both kinds. Sangadev has profounded his ideology and thoughts systematically. He was born in a music family though he was an accountant. The book is said to have been composed any time between 1210 to 1247. Like Panini's *Astadyaya*, *Sangeet Ratnakar* has seven chapters and it is referred to as Saptadhyaya. The chapters are as follows:

1. Svaradhyaya
2. Ragavivekadhyaya
3. Prakirnakadhyaya
4. Prabandadhyaya
5. Taladhyaya
6. Vadydhyaya
7. Nartanadhyaya

The third chapter “Prakirnakadhyaya” speaks of music as a performance art, and provides directions. The scholar provides merits and demerits about the artist's personality, style of singing, composing poetry, voice, qualities of singing, and types, Sthayi, Alap, group-singing, Kutup, etc. Sangadev has the following about the singing artist or how should he be like:

Vangamaturuchyate geyam dhaturityabhidheeyate
Vacham geyam cha kurute yahe sa vaggeyakarakah.

The speech is a discourse (poetry) here. Geya refers to composition (dhatu). A man who knows poetry and notes and rhythm alongside talk can be a vaggeykar. The man who puts the feelings in rhyme, composes the notes and rhythm for the same can be the vaggeykar. Such an artist is a bard. His performance is the joyous one. If the composer and singer are different, the melody breaks. The artist who both composes and sings can enlighten the audience. Both composition and performance must be good. Therefore, Sangadev provides us the names of great singers: Tyagaraj, Shyamasastri, Muttuswami Diksit, Swami Haridas, Tanasen, Sadarang Adarang, and others. So is Pt Puttaraja Gavayi of Gadag.

The Good Characteristic Features of Singing:

They use the term 'hridhyashabda' that is voice that can please one and all. The right voice is most important for the artist. If he does not have good voice what is the use of his skills and musicology? Good voice matters. The artist who has a good appearance and voice should master ragajana alongside ragang, upang and bhashang. One should have expertise in song and singing attractiveness. He should have a command over laya (rhythm), concentration, effortless singing quality, a wide-range of repertoire, and the like. Nobody can be a born singer. One can attain all these qualities by acquisition. So the artist must, through his gurus, acquire all these characteristics, and achieve perfection.

The Singer's Demerits and Performance:

Sangadev talks of the singer's demerits. These are the defects which we see in our singers. One only needs to work hard to overcome these defects. If a concert has to become successful, he needs to study everything from how he should sit for practice to that of articulation of airs.

'Sandasthah' refers to singing holding the upper and lower teeth together. 'Udgushtah' refers to loud-singing. 'Bhayanvitah-Shakith' refers to singing with fear and doubt. If an artist does not practice, he lacks in confidence. His concert will be improper. Such a concert fails to please the folks. 'Vikalah' refers to incorrect place of notes. 'Kakakrurarava' refers to hard-singing as that of a crow (kaka). Sangadev refers to all these defects in singing. The singer must be good enough they say. Otherwise, the defects may affect his singing or his entire career.

Sangadev's Views and Music:

Sangadev uses four types of music terms khahul, narat, bombaka and misraka. The voice assists in articulation. Khahul refers to the melodious voice in singing. This voice which is heard well in mandra and madhya saptakas is suitable for dignified ragas. This situation is best suited for Darabari Kanhada and Miya Malhar.

'Narat' voice moves effortlessly in three saptakas and it originates in pitta (pleghm). It is good for the ragas that are based on uttaranga and also singing in three octaves. 'Boombak' refers to vata (obesity) and it is not so vigorous. The sound is loud, and hence less useful for presenting airs. 'Mishrak' has the qualities of three concepts. This voice is also appropriate for concert. Finally, the concert depends upon what kind of voice the artist has achieved.

Gamakas and Presentation of Ragas:

Svarasya Kampo Gamaka: shotruchitta Sukhavah:

Gamak (gayan) refers to the kind of proper singing that pleases the audience. Here taan matters. Modulation is governed by several parameters in consultation with and with respect to rules and regulations. Experts like Kallinathas have comments in this regard.

Sangadeva speaks of the following 15 kinds of gamakas tirip, svarit, kampita, leen, andolita, vali, tribhinna, kurala, ahata, ullasita, plavita, humpita, mudrita, and namita mishra varieties. These types can be used for the presentation of ragas.

Sangadeva speaks of several other things with a concern for music as a performing art. Some of the facts, as elaborated in *Sangeet Ratnakar*, are still implicit in our music. So Sangadev's *Sangeet Ratnakar* is a seminal work for music.

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03

MUSIC AS PART OF CULTURAL STUDIES

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1

The word 'culture' comes from the ancient Latin term 'Kulture.' Then the concept of culture referred to tending things like agriculture. So we have words like horticulture, fishi-culture and sericulture. In the medieval times the word 'culture' referred to religious faith. We need to remember that the Greeks had no religion. Once the Roman Empire adopted Christianity as state religion, the word culture referred to religious faith.

The European Renaissance was followed by the age of Enlightenment in the 18th century. The people then referred to culture as moral or spiritual refinement. It meant to be moral or mental state of mind. Herder said culture differentiates man from animals. The concept of culture became complex. The German thinker Herder listed as culture's elements:

“the language of a people; the means and objects of subsistence; the instruments and ways of communication and commerce; all forms of art, science, political and legal institutions; the forms of religious service and belief; and a people's diversity of customs and mores in their entirety. Thus culture applied to all people, 'enlightened' and 'unenlightened,' signaling a strong comparative interest entailed by the term to this day.”¹

The great European thinkers like Jean Jack Rousseau wrote about culture. Mathew Arnold in his cultural studies *Culture and Anarchy* defined culture as sweetness and light. Arnold said all the three classes -- the upper, the middle and the lower classes -- had lacked fine culture. F.R. Leavis in the 20th century said that Europeans had superior culture. According to him the white Christian European culture was the good culture. Now critics think that all races, nations, religious and ethnic groups and both man and woman are good. Culture helps man to realize his humanness. But people may have highbrow culture, low brow culture, city culture, rural culture, Christina or Muslim or Lambani culture. They can have literary culture or music culture. The word culture simply describes the people, their relations status in society and their fulfillment. Dr. Mallikarjun Patil observes :

The ancient people used art and literature as mass media. Later on, new discourses were made. Since the 19th century, mass media like newspapers, magazines, journals, radio, TV, video and today the so called electronic items like mobile phones, e-mail, website have modernized and globalized our way of life and style of functioning. It is through these media, we try to live together, communicate and come to know what is happening elsewhere. Arts and sciences, pleasures and wisdom are carried through all these.²

Indians think culture is something like refinement. It is man's discipline and social commitment. It is man's manners and morals. It is man's goodness and greatness. Culture refers to race (nation), gender and environment. Culture refers to man's acquisition of arts like literature, music and painting.

2

It is this background, I like to speak about music as part of cultural studies.

As everyone knows music is a fine art. It is an abstract art. It is too difficult to learn and practice without a rigorous culture and learning. Music itself is a language.

Music as an art form had its own scope and there are types of music. There are varieties in music. There is much diversity. As a performing artist and professor of music I have my own knowledge about it. I

practice Hindustani vocal music. Indian music is of two types Hindustani music and Carnatic music. Both traditions have two sub-categories called vocal and instrumental. Again, each type has sub-types and classifications. Then there are schools or gharanas in Hindustani music. Secondly there exists what we can call folk music which is popular everywhere. Folk music is more basic and fundamental than the classical varieties. India abounds in races, religions, languages, ethnic groups, castes, geo-politics, and local cultures. Indian music whether it is Hindustani or Carnatic, and whether it is vocal or instrumental, it is used by all the people.

Indians use music. They study it. They use it for singing, or listen to it. One or the other kind of music is used in our houses for entertainment or for worship. We learn good things in both the cases. Concerts are used in public places because of programmes and festivals. Concerts are cultural markings. Concerts are almost hired. People like all kinds of music. There can be local music or invited concerts of other kinds of music, some of which can be orchestra of western types.

In the place of patrons of the old days, we have Akashvani and Televisions these days. Government academies sponsor music activities. There can be competitions and festivals in the name of divas. Governments patronize concerts, besides the private organizations. Substantial body of business is attached with music. All this music is digitalized. Audio-video, and internet music is quite common. All this constitutes the music industry today.

Music is an essential part of cultural studies today. It is linked with religion or bhakti cult, social activities, classical knowledge, cultural industry, metaphysics and therapy. All kinds of mass medias use music for cultural studies.

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A CONTEMPORARY POET OF HYDERABAD E DECCAN: SYED AKHTAR ZAIDI

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Abstract:

Akhtar Zaidi has used his verses to articulate inner thoughts and sentiments and to make sense of melancholy he underwent whenever he heard about 'the battle of Karbala'. He has very efficiently communicated and portrayed to the readers his love for Ahle Bait (family of Prophet Mohammad) through his poetry in the form of Rubai's, Manqabat, Qasida, Musaddas, Salam and Noha's. He has been one of the most talented contemporary poets of Urdu Literature. He has been awarded the title Aftab e Deccan i.e. the sun of Deccan. He was born on 15th March 1933 in Hyderabad and expired on 4th April 2009. His education was done in Darul-shifa High School, Intermediate from City College and attained his Bachelor's degree in science from Osmania University in the year 1954. He was recruited in Central Government job in Regional Research Laboratory. Three volumes of his poetry have been published known as Ghalib aur Akhtar, Islam aur Karbala and Faizan. Two editions of the work named Faizan were published. First edition was published in the year 1978 and second edition in the year 1990. Some of his contemporaries are Baquer Amanathkhani, Sayeed Saheedi, Sohail Afandi, Qawar Noori and Qairaat Hussain Natiq. This article aims at studying the different types of verse forms used by Akhtar Zaidi to portray the battle of Karbala.

Keywords: *Rubai, Manqabat, Qasida, Musaddas, Salam, Noha.*

Prologue

Syed Ali Abid Zaidi, popularly known as Akhtar Zaidi is a contemporary Poet of Urdu Literature. He was awarded the takhallus or title *Aftab e Deccan*, the sun of Deccan. He was born on 15th March 1933 in Hyderabad and expired on 4th April 2009. His schooling was done in Darul-shifa High School, Intermediate from City College and attained his Bachelor's degree in science from Osmania University in the year 1954. He was recruited in Central Government job in Regional Research Laboratory. Coming to his work, three volumes of his poetry have been published known as Ghalib aur Akhtar, Islam aur Karbala and Faizan. Two editions of the work named Faizan were published. First edition was published in the year 1978 and second edition in the year 1990. His poems express love of Ahle Bait (family of Prophet Mohammed) which heals our grievances and touches our heart. Death, grief and anguish all these emotions go hand in hand with the happenings of Karbala. The huge affliction of Karbala starts with the most loved grandson of Prophet Mohammad, Hussain Ibne Ali's martyrdom and later the suffering of his elder son Zain ul Abedien and the women folk at the hands of the unruly forces of the tyrant King Yazid. The pain and the trauma can be illustrated through poetry recited in majalis (religious congregations for the mourning of Hussain Ibne Ali's suffering and martyrdom). These gatherings connect a person to the grief of Hussain Ibn Ali and his household.

Akhtar Zaidi was a down to earth and humble human being. He was not only a good Orator but also an organized and devoted poet. Poetry was embedded in his family. His family has been involved in the service of Hussain Ibne Ali (Grandson of Prophet Mohammad) since five generations by giving Hadis or lectures on the tragedy of Karbala. Through his poetry and oratory skills he has sought to articulate the spirit of the human conditions prevalent at that time in Karbala using his full range of knowledge and imaginary skills. His poetic vocabulary has an ability to capture the abstract emotions and concrete

experiences that have been part of our humanity throughout the ages. He was very expressive in his poetry and never seemed to be holding back. He has chosen very beautiful and apt words in his poetry. He has portrayed many forms of poetry like Rubai's, Manqabat, Qasida, Musaddas, Salaam and Noha. Some of his contemporary poets are Baquer Amanathkhani, Sayeed Shaheedi, Sohail Afandi, Qawar Noori and Qairaat Hussain Natiq. This article aims at studying the different types of verse forms used by Akhtar Zaidi to portray the battle of Karbala.

Disquisition of Verses

The poetic language used by Akhtar Zaidi is outstanding, awfully accomplished, original and deeply moving. One of the verse forms he has used while portraying his thoughts is his Rubai's. Rubai is a verse form of Persian origin consisting of four-line stanzas. Each rubai stanza is a quatrain, in which lines 1, 2 and 4 all rhyme. Basically a Rubai is a form of Persian poetry but its metres had been created by a non-Arab poet known as Abul Hassan Roudaki. Portrayal of verses through Rubai's was practiced more by non-Arab and Urdu poets. Usually Rubai or a Quatrain has special metres containing 24 different kinds of categories. Rubai's can only be composed in 24 different kinds of metres or branches. Out of the four lines of Rubai the starting two lines are called 'Sehr' or Stanza. Both first and second lines should end in rhyme; third line should be without rhyme and fourth line again in selected rhyme but within 24 special meters. The fourth line also is said to be 'Misra' contains elevated, tough, absolute and profound meanings that must be related with above three lines. Rubai is a complete poem in four lines. It addresses only one point or subject.

The following is a beautiful Rubai by Akhtar Zaidi

*Shabbir ke ruthbay ka shanasa na mila
Aashiq koi iss ahle wafa sa na mila
Abbas ne duniya ki badal di tariq
Dariya ke kinare koi pyasa na mila.... (Zaidi...Faizan...23)*

No acquaintance is found as par with the status of Shabbir.

No follower or lover is found as loyal as him

Abbas has changed the history of this world

No one has been found thirsty ever near the bank of a river.... (Translated by Fatima, Farhat)

In the above Rubai Akhtar Zaidi very beautifully portrays the status of Hussain Ibne Ali (grandson of Prophet Mohammad). He says in the first line that there is not a single person who can be equivalent to Hussain Ibne Ali and in the second line of the sehr or stanza he praises Hussain's younger step brother Abbas Ibne Ali and says no one can be as loyal as Abbas in this world because he has changed the history of this world. During the battle of Karbala Abbas Ibne Ali went to his elder brother Hussain Ibne Ali and said brother if you cannot give me permission to fight at least let me permit to fetch the water from the river Euphrates for my niece Sakina and the other children. After seeking permission he went into the battlefield and when the unruly forces of Yazid saw him coming they dispersed fearfully because his aura was such valiant, courageous and charismatic. Abbas Ibne Ali reached the river he took the water in his palm and threw it back saying I will not drink this water because his master and elder brother Hussain Ibne Ali and his children were thirsty since three days. He was so loyal that he did not think of his thirst. Thus Akhtar Zaidi praises Abbas Ibne Ali in the last line of the Rubai saying not a single person will return thirsty from the bank of a river as Abbas Ibne Ali did.

The second form of verse writing done by Akhtar Zaidi was Manqabat. Manqabat is a Sufi devotional poem mostly written in the honor of Ali Ibne Abi Talib (Cousin and later Son In Law of Prophet Mohammad) and Ahle Bait (family of Prophet Mohammad) or of any Sufi saint. Akhtar Zaidi has used selective words while portraying Manqabat. His words are simple, touching and melancholic with deep

meaning. He has portrayed the following lines of the Manqabat with selective terminology and rhyming canto.

*Sakune kaamil rahega haasil, hamari rahon pe chalke dekho
Ali ki ulfat mein gharkh hokar, Hussain ke gham mein dhalke dekho...
... (Zaidi...Faizan...42)*

Perfect Calmness will be attained, walk on our path (i.e. preachings) and see
Submerge in the love of Ali and sink in the sorrow of Hussain and see ...
(Translated by Fatima, Farhat)

In the above Manqabat Akhtar Zaidi depicts his thoughts to the common people that if you want to attain serenity and tranquility in your life than follow the route which we follow. The key that we follow is to immerse ourselves in the love of Ali (Cousin and Later Son in Law of Prophet Mohammad) and descend in the grief of Hussain Ibne Ali (Grandson of Prophet Mohammad)

Apart from Manqabat he also practiced writing verses in the form of a Qasida. According to T. Graham Bailey in his book *A History of Urdu Literature* A Qasida is a kind of 'ode' or lyric poem often a panegyric on a benefactor, sometimes a satire, sometimes a poem dealing with an important event. As a rule it is longer than the Ghazal, but it follows the same system of rhyme. In Arabic Qasida means 'intention'. A Qasida has a single presiding subject, logically developed and concluded. It is a eulogy or speech of praise.

The following couplets of Qasida are superbly written by Akhtar Zaidi

*Kuffe Zehra, Bhai Ahmed ka, Pidar Hasnain ka
Tere har rishte se hai tatheer e kaamil aashkar
Teri Surat, Surat e haq, nafs tera, nafs e haq!
Ain e haq Teri nazar tu mazhar e parwardigar... (Zaidi...Faizan...80)*

Equivalent in status of Zehra, Brother of Ahmed and father of Hasnain
With your every relation perfect purification is apparent
Your face is the face of truth; your soul is the soul of truth!
Your precious eye is of truth and you are manifestation of Sustainer or Lord...
... (Translated by Fatima, Farhat)

In the above lines, Zehra is the daughter of Prophet Mohammad, Ahmed is the name of Prophet Mohammad & Hasnain is plural form of both the grandsons of Prophet Mohammad i.e. Hasan Ibne Ali and Hussain Ibne Ali

In the above lines of Qasida Akhtar Zaidi portrays very skillfully the status of Ali Ibne Abi Talib. (Cousin and later Son in Law of Prophet Mohammad) He says 'Ali' is the husband of Zehra because he is on par with her status and he is the brother of Prophet Mohammad also known as Ahmed and he is father of Hasnain (Prophet's grandson's) In the next line of the Qasida he depicts that all his relations shows his elevated position. In the first line of second couplet of Qasida he praises Ali Ibne Abi Talib and says to him that his face and soul both reveal truth and his eye portrays truth and he further articulates to him that you are the phenomenon of almighty Lord.

The next category of verses Akhtar Zaidi portrayed was genre of six lines i.e. sestain or Misra called as Musaddas in Urdu. The manzarkashi or depiction of the scenes of Karbala through Musaddas by Akhtar Zaidi is quite real as if a scene is laid down before us. He had an artistic openness of mind and had heightened receptivity about the tragedy of Karbala in its full and varied precision. According to Raza Mir in his book *The Taste of Words: An Introduction to Urdu Poetry* 'A Musaddas may be simply described as a poem of six lines. Typically, the first four lines of the Musaddas rhyme with each other, while the last two rhyme in a different format. The format lends itself to longer narratives and epic poems'. Some of the exponents of Musaddas were Mir Anis, Mirza Salamat Ali Dabir, Maulana Altaf Hussain Hali, Iqbal and Waheed Akhtar.

The following is a striking Musaddas by Akhtar Zaidi

*Mere Agha tujhe Khaliq se fazilat bhi mili
Tujhko Kulsoom se Zainab se mohabbat bhi mili
Jo kisika nahin hissa woh Shahadat bhi mili
Waqt ki qaid se azaad hukumat bhi mili.
Paeykare husn o wafa sahebe ehssaas mila
Tere nana ko Ali aur tujhe Abbas mila.... (Zaidi...Faizan...147)*

My Master you received superiority from the creator
You also received love of Kulsoom and Zainab
No one received the martyrdom which you got
You received governance that is unrestrained by the confinement of time
You got model of beauty and fidelity and owner of realization
Your grandfather got Ali and you got Abbas... (Translated by Fatima, Farhat)

In the above lines of Musaddas Akhtar Zaidi portrays his Stream of Consciousness. In his conscious mind through his poetry he is speaking to Hussain Ibne Ali (Grandson of Prophet Mohammad). He says to Hussain Ibne Ali, Oh my Master! The creator has bestowed you superiority over other human beings. You have also received love of your sisters Kulsoom and Zainab (Granddaughters of Prophet Mohammad) In the third line of Musaddas he says to Hussain Ibne Ali that the creator has ranked you among the first and best of martyrs. Your governance is unrestrained by constraints of time. And in the fifth line he praises Abbas Ibne Ali (younger step brother of Hussain Ibne Ali) and says you got a model of beauty and fidelity along with faithfulness. If your grandfather has got Ali (cousin and later son in law of Prophet Mohammad) than you got Abbas Ibne Ali. Both Ali and Abbas are not only father and son but also they have similar characteristics. Both were chivalrous, faithful and good associates to Prophet Mohammad and Hussain Ibne Ali respectively.

The next form of verse writing practiced by Akhtar Zaidi was Salam. Salam is a lyrical salutation or a respectful ceremonial greeting recited in reverence of Ahle Bait. Soz, Salam and Marsia together are known as Sozkhwani. According to Ashok Damodar Ranade in his book *Music Contexts: A Concise Dictionary of Hindustani Music* 'Salam is more flexible in respect of tempo of rendering and it can be rendered slow or fast as required'... (Ranade...127)

The following are beautiful lines of Salam by Akhtar Zaidi in praise of Ali Ibne Abi Talib (Brother and later Son in Law of Prophet Mohammad)

*Ya Ali Kahte hi tal jaati hai mushkil Akhtar
Jab bhi Awaaz do imdad mein taqir nahin..... (Zaidi...Faizan...212)*

When I say O' Ali My difficulties vanish says Akhtar
Whenever I call him he helps me without delay... (Translated by Fatima, Farhat)

The above lines of the Salam are of invocation to Ali Ibne Abi Talib and the poet says whenever he calls Ali Ibne Abi Talib (Cousin and later Son in Law of Prophet Mohammad) his difficulties vanish and Ali Ibne Abi Talib comes to help him without any delay.

Noha is one of the subsequent forms of poetry practiced by Akhtar Zaidi to portray his thoughts. A Noha or dirge is a gloomy song or lamentation about the tragedy of Hussain Ibne Ali (grandson of Prophet Mohammad) in the Battle of Karbala. It is along with Soz a sub-part of Marsia. It is usually a poem of mourning. Usually the poet or the reciter laments the noha with plaintive rhythm. The main subject of the noha is the pain from the killing of Hussain Ibne Ali and his 71 associates in the battle of Karbala and the

grievances afflicted on his household after his shahadat or martyrdom. The following is an excerpt from Akhtar Zaidi's heart rendering noha

*Bhaiya tumhare baad anokhe sitam huwe
Durre lage ridayein cheeni khaime jal gaye
Bano ke qalb ka woh sahara bhi jal gaya
Maa dekhti hi rah gayii jhula bhi jal gaya
Bhai ki qabr hil gayii quahar ke bain se
Zainab lipat gayii hai mazare Hussain se.... (Zaidi...Faizan...231)*

Brother after your martyrdom peculiar oppressions occurred
We were whipped, our veils were taken forcibly and our tents were burnt
The support of Bano's heart was also burnt
Mother was looking on and the hammock of her infant son was also burned
Brother's grave was shaken by the bemoaning of his sister
Zainab clinged to the mausoleum of Hussain ... (Translated by Fatima, Farhat)

In the above lines Bano is the wife of Hussain Ibne Ali (Grandson of Prophet Mohammad) and Zainab is the younger sister of Hussain Ibne Ali and Granddaughter of Prophet Mohammed.

In the above lines of Noha Akhtar Zaidi portrays the grief of a sister, Zainab when she returns to her brothers place of martyrdom. She complains to her slain brother the hardships they faced after he was no more. The first line portrays the unthinkable afflictions they underwent. In second line she gives a gist of those oppressions like they were lashed, they cloaks were forcibly taken and they tents were burnt. She further complains to his brother that his wife Bano's cause of living was also taken away from her. Because they also burnt the wooden hammock of her infant martyred son. Thus her brother's (Hussain Ibne Ali's) grave shook by the bemoaning of his sister when she clinged to his grave and wailed.

Thus, the different ideas and thoughts embodied in Akhtar Zaidi's various forms of verse writing portray to us the power of his imagination. The words he chose to portray the happenings of Karbala are excellent. He remained a pleasant charisma for the people around him in his later years of life especially for Shia community who eulogized Hussain Ibne Ali. Akhtar Zaidi occupies a special position in the contemporary era of Urdu Literature. He was not only a versatile poet but also a straightforward, down to earth, self-reliant and modest human being. Most of the mourning congregational prayers in Hyderabad end the bemoaning of Hussain Ibne Ali (Grandson of Prophet Mohammad) with the beautiful rubai of Akhtar Zaidi. This rubai is sung as a Dua (an act of supplication) addressing Fatima Zehra (Daughter of Prophet Mohammed and mother of Hussain Ibne Ali)

*Chyan duniya mein milay rahate oqba mil jaye
Shiddate ishq milay, gham ka saliqa mil jaye
Kasaye dil liye hazir hain dare daulat par
Fatima aapki aulad ka sadqa mil jaye..... (Zaidi...Faizan....24)*

The above Rubai is in the form of a pleading where Akhtar Zaidi as a devotee pleads to the daughter of Prophet Mohammad her reverence Bibi Fatima Zehra in a congregational prayer that please give us peace in this world and the pleasantness of the people around us, give us the passion of love and the correct manner how to be patient in sorrow. We have brought the begging bowl of our heart at your doorstep. Oh Fatima! (Daughter of Prophet Mohammad) give us the sadaqa or voluntary charity or benevolence of your progeny

On 4th April 2009 at the age of 76 years Akhtar Zaidi a well-known orator, creative poet, scientist and luminary hailed as one of the most outstanding versifier in Urdu literature passed away. Akhtar means

'star' in Persian language. Thus, a brilliant star of the world transited to the hazel galaxy of stars to an abode of peace and tranquility, to an abode of serenity and calmness. He is buried in Hyderabad at a graveyard known as *Daire Mir Momin*. He is survived by his wife, two sons Hyder Zaidi, Tahir Zaidi and a daughter Zahida Fatima Zaidi and numerous followers. The service of Hussain Ibne Ali (Grandson of Prophet Mohammad) has been continuing in the family of Akhtar Zaidi through oration by his eldest son Hyder Zaidi, Son in Law Abid Bilgrami and grandsons. Thus Akhtar Zaidi a dedicated admirer of Hussain Ibne Ali (Grandson of Prophet Mohammad) and Ahle Bait (Family of Prophet Mohammad) after spreading fragrance through his various forms of poetry left this temporary world for a permanent destination in paradise. His poetry has made a mark in the anthologies of Urdu Literature and he is considered as one of the best among his contemporary poets.

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05
**A STUDY OF DIFFICULTIES IN TRANSLATING
 ENGLISH POEM INTO MARATHI**

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Abstract:

The present paper deals with the practical difficulties that the translator has to face while rendering English poems into Marathi. The SL (source language) text is chosen from the book prescribed for Dr. B. A. Marathwada University, Aurangabad for BA, BSC.I year Undergraduate classes. The poem selected for the study is by Herbert Spencer. The researcher himself renders this poem into Marathi to study the difficulties while translating if from the SL to the TL.

Translation is a Key words: SL-source Language, T.L.-Target Language useful skill, a teaching aid has been attracting the attention of scholars in various fields. problems of translation are a much discussed issue. No translator can specifically conclude because he tries to refrain from drawing vague conclusions. J. F. Higham writes; ``All translation is a kind of illusion, more or less perfect according to circumstances and varying also with the skill of the translator.``¹

Many critics and translators often state types of translation which is capable to satisfy a certain type of reader. The list of common observations made by these writers is given by Savory.²

- I) A translation must give the words of the original
- II) A translation must give the ideas of the original
- III) A translation should read like a translation
- IV) A translation should read like an original work
- V) A translation should reflect the style of the original
- VI) A translation should possess the style of the translator
- VII) A translation should read as a contemporary of the original
- VIII) A translation should read as a contemporary of the translator
- IX) A translation may add to, or omit from the original
- X) A translation may never add to, or omit from the original
- XI) A translation of verse should be in prose
- XII) A translation of verse should be in verse.

Translations can be properly judged only by bilingual writers or critics. The crux of their discussion is to point out linguistic aspects of the translation process. In this process they often ignore the influence of context on both source and target text. The fact is that, if one scrutinizes the original text, one can translate it. He has to use linguistic and literary conventions in a limited number of ways. There can be different target language texts of the one source language text but the basic process in operation is essentially the same. The researcher has chosen English as source language because it is a lingua franca and so contextual problems encountered can be recognizable. The question arises in this context is whether there is a science of translation. Nobody is sure about it but one thing is clear and it is that translation can be studied scientifically. It is apt to quote what Raz comments on mutual existence of language and literature ``.....just as literature is a special function of language, so translation is special function of literature.``³

The poem selected for the present study is written by a famous sixteenth century poet Edmund Spenser. This is a sonnet taken from his book Amoretti Its title is `One Day I wrote Her Name, SL Text

One day I wrote her name upon the strand But came the waves and washed it away: Again I wrote it with a second hand But came the tide and made my pains his prey Vain man,` said she That dost in vain assay A mortal thing so to immortalize for I myself shall like to this decay And eke my name be wiped out likewise ``Not so, `(quod I) `Let baser things devise To die in dust but you shall live by fame my verse your virtues rare shall eternize And in the heavens write your glorious name: where when as death shall all the world subdue Our love shall live and later life renew:⁴ A verse translator has to arrive at a compromise between the demands of the target language syntax and the principle of sense equivalence The process of imperceptible shift of meaning takes place while translating a text from the SL to, the Lathe researcher has taken cognizance of this while preparing the final draft of the TL text. It is given below.

सागरकिनारी वाळूवरती मी लिहीलेले तिचे नाव
टाकीले पुसून दुडदुडणा-या लाटांनी
पुहा एकदा मी लिहीले
पण गिळून टाकीले आस्र लाटेने.
व्यर्थ का श्रमतोस म्हणे ती
नाशिवंत वस्तु होतील का अविनाशी
या वाळूतील नावागत मी ही जाईल विरुणी
कितीही लिहीलेल तरी मी परत येईल कशी?
मी बोललो:क्षुद्र जीवा मिळणे लागे मातीत
माजे काव्य करील तुज अजरामर
या ओळीतून दिसतील जगा तुझे सदगुण
अन स्वर्गातही अमर होईल तुझे वैभवी नाव
मृत्युच्या कवेत जेव्हा विसावतील सारे
उरले फक्त प्रीती आपुली अज नवजीवनाचे धुमारे.

The source text is a love poem. It speaks of the poet's love for his beloved. He writes her name on the sand at the vast shore of the sea but the waves arrive and it gets washed away. He writes again but the merciless tide washes it away. In the eyes of his beloved his effort was futile as he was trying to preserve something that is mortal She herself is subject to death and decay. The poet desires to immortalize her through his poem. His art of poetry is meant for making her excellent qualities immortal. His verse is capable of putting her name in heaven and so if death devours every living thing their love will grow forever.

The researcher cum translator succeeds in maintaining the exact number of lines (14) in the TL version. He endeavors to remain faithful to the rhyming pattern but at certain instances it is violated. No two languages are alike. Marathi and English are like two poles which can never be brought together. The variation between the two languages which have been dealt by the researcher can be seen at various levels like phonaogy, morphology, semantics, syntax, stylistic and pragmatics. The problem is that the verse translator has to find equivalence: a word or expression in the target language which is equivalent in both sense and communicative value of a word or expression in the source language text. In the first stanza the figure like alliteration waves and washed, pains his prey is not retained in the TL rendering. In English there are two words, 'waves and `tide 'but in Marathi only one word is there. It is lata (लाटा), The differentiation is made using attributives like `बागडणा-या` and `रौद्र` The first adjective indicates lively nature of waves which cause little damage but the second adjective in the TL `रौद्र` indicates The potentiality of tide to cause profound damage. Pronoun `I` appears twice in the SL while it is used once in the TL rendering. In the second stanza orthographical deviation is prominently found. In the SL text there is not Wh-question but in the TL rendering two wh questions are employed. The word (quod) is archaic but this property is hardly retained in the TL rendering. Reported speech employed by the TL writer is partly

retained in the translated poem. The double question words where when too are not retained in the TL version of the poem. It clearly indicates that TL text is not the replica of the SL text. A translator cannot rely on the word to word translation. The best tool he can apply while translating the poem is sense to sense translation. The translated poem contains the same meaning appeared in the SL text but it is structured using equivalent words or expressions chosen from the target language text. The translator has to interpret the source text to alter the communicative value of the text. From the metrical point of view the translator needs to regularize the line. Here we find examples of unnecessary syntactic contortion, so the lines in the TL text seem to be clumsy. This type of change can cause change in the information conveyed in the source text. The verse translator's knowledge of the TL language, and literature, grammar, structure, sociolinguistics etc. is taken into consideration in the process of verse translation. To sum up, the translator's linguistic competence determines the quality of the text he renders.

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06

A PORTRAYAL OF SAINT TUKARAM IN BHALCHANDRA NEMADES *TUKARAM*

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Bhalchandra Nemade a well-known Marathi writer is chiefly known for his books *Hindu* and *Kosala*. He is a recipient of the civilian honour of Padma Shri and the Jnyanpith Award. His first novel *Kosala* was published in 1963. In 2009 Bhalchandra Nemade wrote monograph on medieval Marathi poet, saint Tukaram. This book is published by Sahitya Akademi. Tukaram flourished in the seventeenth century in Maharashtra and can be considered as a product of his age. In the medieval period royal authors and patrons enriched Sanskrit literature. Religious and philosophic literature was produced during this period. The conquest of the southern parts of India by the Muslim troops was extended by settlements of the foreigners. The Bhakti movement was dominant in this time. Early Marathi writers were inspired by two factors: religion and social reformation. The Bhakti tradition was revived by saint Eknath who popularized the types of poems like *gavlan* and *bharhud*. Tukaram made it a dominant force in the contemporary social life, in Maharashtra. In the Introduction of his book Bhalchandra Nemade writes, 'While familiarizing ourselves with Tukaram, it is good to remember that ours is the age of science and politics, newspapers and entertainments, individualism and slogans, the pleasures of human life are always overrated and literature is not linked with creative social work. To the modern reader who is unfamiliar with the religious and spiritual dimensions of life, the ideas propagated in the Indian heritage might be unacceptable ...But the religious point of view, still believed in by the majority in India considers that mysteries are part of life: Perhaps it is this contrast with Tukarams age that would bring us close to his life and literature''

It is unfortunate that saints in India or in Maharashtra do not write autobiographies. They neither leave any record of their activities. The facts regarding their lives can be found in the course of their teachings. Tukaram too did not do this because he was not interested in his own personality which is identified with the supreme Lord. He came to the world to give his teachings and carried out his mission, and then disappeared.

Nemade believes that religious tradition strengthened by Tukaram and other Varkari saints is still dominant force in rural India. The ending of Tukarams Abhang 'Tuka mahne' (Tuka says) has become a synonym of indisputable truth. Tukaram's contemporary poetess Bahinabai rightly describes his contribution: she writes 'Tuka became the steeple of this Varkari tradition'

Tukaram was born in the year 1608 in a small village called Dehu near pune in Maharashtra state. His family was respected one and they had been given acres of irrigated land as a grant. They ran a small shop and did a little money lending too. His father's name was Bolhoba and his mother's name was Kanai. Tukaram was the second child. He often called himself a shudra Kunbi agriculturist. It is clear that he must have read Sanskrit books like the Geeta and the Bhagwat. The village namely Dehu is located on the bank of the beautiful river Indrayani. This picturesque countryside and flora and fauna might have left a deep impression upon his mind. When he was seventeen his parents died. He had married to Rukma and had a son by her. She was asthmatic so he married Jijabai. His elder brother became mendicant. He had to manage the joint family but he was not inclined to do farming or run the shop. The year 1629 was important in his life because there was a terrible famine swept over the Deccan, Tukaram, the sensitive man was shaken. Drought hit Maharashtra. This was followed by the epidemic of cholera. Nemade describes the condition of the sensitive poet Tukaram. He writes, 'One can imagine the plight of a well-to do and sensitive young man like Tukaram in this fearful period. He recorded, 'God! Humanity itself has

vanished. He further said, I cannot bear seeing it, such is this wailing. My heart grieves at their sufferings.² Tukaram fought at two fronts: calamities and domestic troubles the death of his parents, brothers wife, also He became bankrupt too His first wife Rukma died of starvation and shortly after her death his son Santu too died.

After some days famine ended. According to Nemade `This was a period of adjustment to his complete indifferences to surroundings.³ Tukaram worked hard to raise his family. Fed up with heavy family responsibilities he was absorbed in contemplation and neglected his business. This pitiable circumstance is reflected in one of his verses. He writes:³

I am scorched by the fire of samsar
While serving this household;
And therefore remember your feet, God
Come to me. My mother.

The famine, the deteriorating social conditions under the alien rulers, the inequality in all fields, poverty, autocratic foreign rulers, death of his kith and kins affected on his sensitive mind. As like Buddha he too sought meditation as his natural appetite. Bhamnath the adjoining mound among hills was selected for meditation He wanted to search roots of his unrest there. He desperately needed faith. He describes his journey and temporary stay:⁴

“Trees and creepers and beasts have become my kin,
And the birds too sing in their sweet voice,
Due to this pleasure, this stay of solitude has become dear to me.
No qualities, good or bad affect the body;
The canopy of heavens and the throne of the earth,
I would love wherever the mind loves to play,
Tuka says, here occurs the dialogue with the mind,

One’s own debate with oneself. Tukaram was influenced by the work of saint-poets in Maharashtra Kabir, the well-known Saint poet in the North India too influenced his sensibility. Both Kabir and Tukaram worshipped words all through their lives. Tukaram states that words are the only wealth to be found in his house. The jewels, ornaments are only the words. Kabir too explains how saints explain word or shabda. This word is the power of the supreme that has created the universe True detachment and desirelessness come as the natural result of the practice of shabda.⁵

Apply yourself, O friend,
To the practice of shabda-
.....
But rare are they who know
The true meaning of shabda.``

Tukaram was becoming popular in the region. And his presence was not tolerated by orthodox people. Nemade describes how Tukaram was influenced by Raghav Chaitanya (15th century) and how he was blessed by Babaji during his stay at Otur. After he met Babaji his life assumed a different turn. His poems were chanted by the common people. His devotional songs too were becoming popular. This is the reason why Brahmans started voicing their anger. In his kirtanas he would advise people to abandon Brahmanical practices such as muttering scriptures, penance, vows, Guru-disciple relationship, charms, spells, ochre robes, donations to Brahmans etc. Bahinabai, his contemporary poetess accepted Tukaram as her Guru. Brahmans condemned this act raising the question that a Brahman lady cannot seek guidance from a Shudra Tukaram? Mambaji their chief decided to harass Tukaram. Other Brahmans in Pune too did not like the revolutionary, and reformative work undertaken by Tukaram. One Rameshwar Bhatt a learned Brahman was leading all those displeased Brahmans. Now Tukarams life was made deplorable by naughty Brahmans. Several of his verses challenged the authority of his rivals. Rameshwar Bhatt succeeded in

suppressing Tukaram's urge to write, verses In those days shudra Atishudras were not allowed to educate. Tukaram too was a shudra. Bhattas forced Tukaram to give the work he was doing. In one of his Abhangs we find how sharply Tukaram reacted:⁶ We alone know the real meaning of the Vedas, others only bear the burden of it;

Food eaten is not to be compared with food seen,
It is like a hired servant who merely carries the burden of goods;
The creation, preservation and destruction of life is left to God.
Tuka says, we have found the root,
Of its own the fruit will Know come into our hands.

Rameshwar finally ordered Tukaram to take the verses and sink them in the water of the river. This was a cruel punishment imposed on him to stop writing verses. He was totally helpless and was under threat of outcaste or social ostracism. To defend himself he might have told others that he was commanded by God.

Nemade describes Tukaram's condition quoting his Abhangs. Tukaram himself expresses his pitiable condition:⁷

``What shall I eat now? Where shall I go? On whose support shall I count and live in the village.
The Patil is angry, the village folk is angry, Who will bother about me now? They say, `The fellow
has now given up all sense of decency.`
And drag me to the court.
The respected people have suggested a move to checkmate me,
And destroyed me, a weak man.
Tuka says, their company is not good for me,
Let me now go to speak Vitthal.

The non-Brahmins in the contemporary period were totally dependent on the Brahmanical code. For them respecting unjust rules was dharma. The creative poet like Tukaram had to show conformity to the Brahmanical code. But being radical in thought he refused to comply with injunction of the authorities. So he had to face an ordeal. He believed that Vitthal would protect him.

The struggle of the non-Brahmin poet became intense day by day and also ended in a shroud of mystery. The cruel. Orthodox people forced him to throw his poems into the river Indrayani. This incident took place in 1645. This was a rude shock on Tukaram and he went on fast for thirteen days. It is said that miraculous incident happened and his notebooks floated up on the water. The news spreaded everywhere. Tukaram's Abhangs became holy for eternal period. Even today people regard him holy. His last years were associated with several miracles. There are many stories that he restored life to the baby he gave away food and clothes to the poor and needy people ignoring needs of his own family he allowed birds to eat away jowar plant which he was watching etc. Thus his life was the best example for those who think that spiritual progress is possible performing duties of household. The purification of the soul can be done by hard introspection. Although he faced all kinds of insults at the hands of Bhat Brahmans, he proved that non-Brahmans too can acknowledge well the meaning of the Vedas. His belief in truth, good-conduct, selfless attitude, contemplation and auto learning proved fruitful. The humble shudra man became confident. With the power of his knowledge he could compete with his rivals. His devotion to lord Vitthal, and learning enabled him to write the lines: Now I am not in any way feeble, dear God, I am not low by birth or family, I am not distressed.⁸

Tukaram's poems, reflect his learning, These poems indicate his simplicity and humbleness. Ravindra Kimbhune agrees with this view, when he writes, that Tukaram never seems to have left his village Dehu, near Pune, but his poetry reveals a universal significance that he is second to none. His poems are immersed in this worldly details that appear fairly common in the lives of ordinary men and women. Tukaram has invented the Marathi language for the Marathi speaking people. Like the Shaman of primitive times, Tukaram lends his magic touch to the words he uses and transform This worldly detail into

pure poetic flights by taking what we could only describe as a metaphysical leap, a wonderful merging of the ever so personal into the impersonal and the Universal.⁹

Tukaram's disappearance in 1650 was a matter of controversy. Some people said that he was disappeared. One of the poem which is believed to be authored by him describes how heavenly chariot descended on the earth and how he was taken away upward towards heaven. All these stories confuse rational minds. Nemade writes that Samadhi was fitting end for saint like Tukaram. He also met this kind of end. He hardly complained whatever obstacles he had faced in his life. He was calmly awaiting for the arrival of the death. Nemade quotes Tukaram's poem:¹⁰

“It was for this that I had toiled frantically
so that the last day would become sweet;
Now without anguish, I relax,
As the race of desires has come to a halt,”

Bhalchandra Nemade in his book *Tukaram* describes various aspects of Tukaram's personality. He himself rendered the original Marathi Abhangs into English.

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**PAINTING ANTIQUE LAND IN COLOURS OF SPRING: THE BLENDING OF
HISTORY AND HISTORIOGRAPHY IN
IN AN ANTIQUE LAND AND RANG DE BASANTI**

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Abstract:

In an Antique Land is the story of two Indians in Egypt: Bomma, a slave brought there by his Jewish master in twelfth century and Amitav Ghosh who finds himself tracing Bomma's steps in 1980. The work is promoted by the publishers as "History disguised as a Traveler's Tale". It is at once a work of history and a book on the process of writing History. Rang De Basanti is a main-stream Bollywood film directed by Rakeysh Omprakash Mehra. It is a film based on the life story of Indian patriot Bhagat Singh and his comrades. In the film, their life story is being investigated by a British documentary film maker Sue McKinley (Alice Pattern). The film presents two narrative strands, one is the actual film-within-the film depicting the story of the patriots; and the other is the narration of the film making process which happens with in the movie.

In an Antique Land and Rang De Basanti function both as History and Historiography. They start by depicting History and Historiography as parallel narratives up to a certain point and then blend their boundaries to mix the past and the present. In an Antique Land achieves this by the use of magical realism, while Rang De Basanti does it by juxtaposing past and present scenes within a single frame. This paper discusses how both these works transcend boundaries of genres to draw a unique perspective of history.

Key Words: *History, Historiography, In An Antique Land, Amitav Ghosh, Rang de Basanti.*

History as a Statement of Politics

On a practical level History is traced through the birth and destruction of kingdoms, life stories of distinguished personalities and episodes of battles or revolutions. Various such 'important milestones' of History are considered by a historian who connects them, forming a chain of events (that he believes) lead to the present. Historian in this sense is not a chronicler of history but a constructor of it. He determines what to write and what to leave out. A true discourse of the past is a myth. A true history does not exist. A History can only be an interpretation. Even though history is based on existing documents and archeological evidences, it is subjective because each history is a statement of the historian's convictions as opposed to a scientific experiment which is objective and can be proven as per its methodology.

Process of writing history acquires importance in this context. Historiography (The art/ science of writing history) becomes an important tool in understanding History. A reading of the History can be done objectively only when you place it in context with the actual process of writing. An understanding of the writing process enables the reader to gain an insight into the politics of the author and the various elements that convinced him to re-construct the past in this particular way. A scientific discourse, on the other hand, does not require a student to study these subjective elements in order to understand it completely. A scientific experiment produces the same result even if it is performed by another scientist, in another place, during another time. But Histories written by two different historians will not be similar even if they are based on same historical documents. Hence it is imperative that history should be read with an idea of how it was constructed. *Rang De Basanti* (Paint me with the colours of spring) is a 2006 Indian film co-written and directed by Rakeysh Omprakash Mehra based on the story by Kamallesh Pandey. It featured an

ensemble cast comprising of Aamir Khan, Siddharth Narayana, Soha Ali Khan and R Madhavan. The story is about a British documentary film maker Sue McKinley (Alice Pattern) who arrives in India to make a film on Indian freedom fighters Bhagat Singh, Chandrasekhar Azad, Rajguru, Ashfaqulla Khan, and Ram Prasad Bismill. She was inspired by the diary entries of her grandfather who served as a jailer in the British police during the Indian Independence movement. Captivated by the story of the young revolutionaries who died with a smile on their lips, she sets out to trace their history through her medium-film. Bhagat Singh and his comrades are major historical figures for a historian who subscribes to the Indian version of History. A British woman is taught another version of history, one that is written by British historians and fed to her in schools and colleges. The patriots among the colonized are terrorists in the books of the colonizer. While the historical facts remain the same, each discourse of history is different. A British woman choosing to depict the history of British Imperialism through the life of five revolutionaries is a revolution by itself. She refutes the history that is inherited by her and sets out to construct her own version. She does not relent even when her colleagues try to dissuade her by telling that “Gandhi does sell and even Che Guevara...but no one is interested in a story about the globally not so famous revolutionaries of India”. When Sue decides to travel to India and make a self-funded film on the topic she is actually determined to challenge the accepted version of history and construct her own. Amitav Ghosh on the other hand is inspired by the mention of a slave in letters written by a Jewish Merchant who lived in Egypt during 12th century. This Jewish Merchant Ben Yiju had spent a good part of his life in India. Though an 'undistinguished' merchant and his slave are not considered to be worthy enough to find space in History books, Amitav devotes his next few years of life tracking down rare archives in search of their story. He is hooked by the idea that the story of a slave still exists in historical documents alongside that of kings and queens. The first narrative of *Antique Land* is the reconstruction of the life of the twelfth century Jewish Merchant Abraham Ben Yiju, his wife Ashu and his slave Bomma. The second narrative focuses on how Amitav Ghosh went about constructing history. Ghosh travels to Egypt twice in search of the slave's history. Once during the early 1980s and in a second visit seven years later. A large part of *In an Antique Land* consists of an account of these travels. It works as a personal memoir and anthropological work. In the first visit he finds the villagers of the Nile Delta caught in a time warp, still holding tight to their traditional beliefs. They follow Islamic way of life diligently and are unable to understand conventions of other countries. The plain villagers are not able to make out why Ghosh believes in a religion which worships cows and burns bodies of their deceased. They want to inculcate Amitav into their belief system just out of their concern for the 'ignorant Indian'. While the society functioned within the frame work of religion, its history was largely ignored. Amitav had come to Egypt to search for Bomma's references in the huge collection of ancient historical documents that was stored in Jewish synagogue of Babylon, a city in Cairo. He finds that nothing of the precious documents remain. Their history is stolen from their synagogues and scattered among westerners. When the villagers build their life alongside doctrines of religion, their actual background is forgotten. Amitav is a foreigner just like Sue of *Rang De Basanti* who tries to stitch together the history of the land amongst indifferent natives. Amitav does not try to construct the history around so called eminent personalities or 'path-breaking events'. His focus is a Jewish merchant and his slave, who does not affect the 'main stream history' in any way. If anything they are the representatives of unidentifiable faceless millions who lived and died without leaving any foot prints. When Amitav is decidedly following the life story of the Jewish master and slave he is breaking away from the accepted modus operandi of a historian.

Sue McKinley and Amitav Ghosh are two strangers in a new land trying to construct its history amongst unconcerned natives. By selecting representatives of the marginalized as protagonists of the discourse they transcend the restrictions of accepted conventions of Historiography.

History as a Product of Historiography

The second aspect that marks this film different is how it depicts History and the process of

constructing history in two parallel narratives. In the first narrative the actual story of Bhagat Singh and his co-patriots are narrated. The second narrative line depicts how the process of film making takes place. In effect it presents the past alongside present and blends their boundaries with some inspired scripting and technical fineness.

When Sue McKinley finds her characters in a bunch of college drop-outs they are rather skeptical about her plans. The group headed by Daljit 'DJ' Singh (Aamir Khan) is depicted as aimless youngsters who do not care about their past or future. They are engrossed in the present spending their days and nights partying, spray-painting public places and riding bikes recklessly. They don't care about their country's past and are indifferent to the pathetic condition it is in right now. They are in love with the carefree life so much that they keep on asking Sue why one would give up his life for a country which is so corrupt, over populated and struggling with unemployment. Initially they make fun of the poetic dialogues they have to utter and keep on making jibes at their own history. As the process of filming goes further they are drawn more and more into their history and get evolved as persons too. Till then they had considered history as an isolated piece of discourse that is no longer valid in the present. As they become involved in the process of creating history they understand that past is not past. In Amitav Ghosh's work, we notice that the writer is not merely describing history; he is an active participant in creating history. He is transacting with at least four different cultures and languages spread across different countries and continents to trace Bomma's life story. What he unearths is not earth shattering discovery. Like Thomas Gray, who wrote an elegy for the rude forefathers of the hamlet, Ghosh celebrates the uncelebrated. A proper understanding of the life story of Bomma can be made only in relation to the process of Historiography as practiced by Ghosh. The unremarkable life story of Bomma will make no sense in relation to the accepted Historical discourse. After all he has not fought battles or conquered kingdoms. Ghosh spends considerable time in Egypt to get familiar with ordinary people. Antique Land is full of insights about the ordinary life of Egyptian villagers. Bomma's life story gains significance once a reader opens up enough to accept that Egypt is not all about pyramids and monarchs. It is said that Ghosh kept two note books. One set of notes was dedicated to the research work he was doing. The other was personal, commentary on the struggles he had to make in tracing this history. The tension between these two notebooks created the unique structure of *In an Antique Land*.

History as a Continuum

“The past is never dead. It is not even past”- William Faulkner

The parallel narratives are intertwined in the climax. In *Rang De Basanti* the actors become identified with their roles. Just like the original patriots they make an attempt on the life of the Antagonist (in their case the corrupt Defense Minister). When the media depict the minister as a true patriot, the young men take over a radio station. They explain to the public the motives of their actions and surrender to the establishment peacefully. And just like Bhagat Singh and his comrades, these 'young guns of India' walk into their deaths with smiles on their faces. In the climax the History of Indian Patriots and their new age counterparts are blended to form a single unity. In the Antique Land Ghosh returns to Egypt after a gap of seven years to trace the last part of Bomma's History. He finds that the land had changed utterly under the influence of money pumped in by the youngsters working abroad. Ghosh had been hoping to meet Nabeel, one of the sons of his friend Abu Ali. He too had gone to Iraq in search of Job. Ghosh was visiting Egypt just after the invasion of Kuwait. Middle East was in chaos and Egyptians were pouring out of Iraq. Ismail-Nabeel's brother had returned but Nabeel's trace was lost in the confusion and violence of war. The book concludes: “there were more than a dozen of us in the room now. We were crowded around the TV set watching carefully, minutely looking at every face we could see. There was nothing to be seen except crowds: Nabeel had vanished into the anonymity of history.

The final image ties together the two narrative strands of the novel. Like Ben Yiju, his wife Ashu and his slave Bomma, Nabeel is also one of the anonymous non-persons who represents the majority of

any given society across time whose unrecorded lives constitute the alternate history. Ghosh presents an idea that history need not be the collection of dull facts from the distant past. Nor it is only about Kings and their empires. It is also about Ben Yijus, Bommas and Nabeels. History encompasses the life of countless such individuals whose story projects into our daily life blending past and present.

Conclusion

In an Antique Land by Amitav Ghosh and *Rang De Basanti* directed by Rakeysh Omprakash Mehra work on two levels-as works of history and as works on the process of constructing History. By depicting these two genres as parallel narratives and blending them towards the end, these art works fulfill the real objective of writing History- a better understanding of the present. Most of the time a writer has a tendency to disassociate History from the present. Present is depicted to be a logical evolution of certain past events. Such a depiction of History is too simplistic and unrealistic. History remains dynamic for two reasons:1. Present is no longer present in the next moment, it gets engulfed by History continuously.2.Even when you study History restricting it to a time frame it keeps on changing according to the political perspective of the Historian. Thus a discourse of history can only be understood in relation to the process of its creation by the Historian. These two works have succeeded in depicting History as a continuum by methodically demolishing the established boundaries of genres to find more accurate and honest ways of narration.

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LADY PROTAGONIST IN R. K. NARAYAN'S *THE GUIDE*

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R.K. Narayan is a well-known as one of the greatest of Indian writing in English. He is the most aesthetic of the Indian writers, his role aim being to give artistic satisfaction. The novel of R.K. Narayan is an essentially western art form but it is used to express Indian sensibility. Narayan's art is a curious blend of western method and Eastern material. The Indianness of Narayan is seen in various ways. It is seen in his simple and traditional mode of narration, which is straight forward and chronological, even in *THE GUIDE*, where part of the story is narrated by Raju and a part by the novelist.

The Researcher discusses the women character- Rosie, who is the lady protagonist or the heroine of the famous novel *The Guide* by R.K. Narayan. Narayan's women characters may suitably be divided into two groups or classes. First, there are typically Indian house wives; they are simple, modest, gentle, loving and obedient. They are religious and traditional in their ways and the upholders of the ancient Indian way of life. The second classes of women characters are more modernized, more unconventional in their views and ways of life. They are beautiful, or at least physically fascinating. They do not care for traditional norms of virtue and chastity such in Rosie in *The Guide*.

Rosie frequently appears in the novel of Narayan. She is the heroine, Dancer, Marco's wife, Railway Raju's lover of the Novel *THE GUIDE*. She has a charming and fascinating-personality. Raju falls in love with her at first sight and says, "She was not very glamorous, if that is what you expect, but she did have a figure a slight and slender one, beautifully fashioned, eyes that sparkled, a complexion, not white, but dusky, which made her only half visible as if you saw her through a film of tender coconut juice". Her arrival at Malgudi, with her husband Marco, plays havoc with the life and career of Raju, the popular Railway Guide.

Born in a family of dancing girls, she knew who her mother was but not her father. She is given a college education and in an M.A. in Economics. She is flattered that a man like Marco should wish to marry her, and is devoted to him in spite of his impotence and priggishness. But her inherited feeling for dance cannot be suppressed and when she gets a chance to perfect the art, she seizes it. Her giving way to Raju is understandable. She might have resisted the physical urge if her husband had been the least kind and considerate: but his inhuman coldness, Raju's evident admiration and the opportunity so conveniently provided by her husband, result in what seems a foregone conclusion. But basically Rosie is a 'good' girl. She is amazed that her husband does not throttle her for her infidelity, and is deeply grateful to him for it.

When that husband thrown her out and she have no other place to go to, she comes to Raju. More than the attraction of sex is the desire to perfect her art and realize herself fully in her God-given gift. She does not take long to achieve eminence. When Raju wants her to give performances she is not unwilling. But with fame come unceasing demands on her time and energy. She has to fall into a routine and go round and round like a bull yoked to an oil-crusher. Her weariness of it all is like that of any film star. She is being exploited but sticks it out.

When she finds that her husband has produced a masterpiece, she cuts out his picture from the Illustrated weekly and puts it on her dressing mirror. She is surprised by Raju's behavior in the matter of the book, and later by the forgery. But she does not walk out on him. To get him out of the mess into which he has got, she dances day and night and is willing to go round like a parrot in a cage or a performing monkey.

Raju exploits Rosie for his own advantage and narrow, selfish ends. He says, "I had monopoly of

her and nobody had anything to do with her... She was my property". And a little later,... "I did not like to see her enjoy other people's company. I liked to keep her in a citadel". Raju takes all the credit for her success and is of the view that she would not be able to do without him. But he is soon disillusioned. She rises to new heights of popularity and stardom without him. He is amazed at her extraordinary vitality. He realizes that neither he nor her husband matters at all to her. The fact is that she lives entirely for her art, and these who enter her life must either become the willing instruments of her passion or suffer rejection. She leaves her husband because he takes no interest in her art, but in contemptuous of it. He regards it as 'monkey tricks' or 'street acrobats'. She falls for Raju because he appreciates and admires her art and helps her in her single-minded pursuit of it.

As we know Narayan's women's characters stand both for change, and for resistance to change the struggle by society to accept new modes of living and being are presented very subtly and delicately by series of contrast between modern and orthodox. It is depicted to a series of symbols which reflects or suggest the inner conflict of the woman protagonist themselves, who although they are makers of change, are at the same time aware of the devastation such a change might bring and is present in deliberate ambiguity in the portrait of Rosie.

Some times in his novels two different sets of roles like traditional and modern are available to two different sets of woman, the most interesting of Narayan woman characters contain the polarity within themselves- they struggle for self-definition his often to a struggle to resolve. This polarity, the complexity of Rosie/Nalini, possibly the most fully drawn Narayan's woman character, lays in the number of roles she assumes the degree of which we, take them to be impersonalization. Rosie, like Shantabai in *The Dark Room* is an outsider coming into Malgudi; unlike Shantabai, she is unequivocal about her past. In fact she attempts to move outside her caste and into respectable society that Rosie's position becomes ambiguous. She is most perplexed by her situation. Two things pull against her role as wife- her need for the simple pressure of the senses and her more passionate need to dance both symbolized by the snake dance.

To some extent, the roles which Rosie judges are categories available to women traditionally; categories that Malgudi would recognize. It is mixing of these categories that are judged to be reprehensible.

Totally women characters are symbols of a particular kind of social change, struggling to redefined themselves as woman, unique and lonely figures. At the same time they are presenting from the outside, often through the perspective of not entirely reliable heritors. As such, the ambiguity of the representation mirrors in quite an extraordinary way.

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THE CHANGING TRENDS OF METRO LIFE IN INDIAN NOVELS

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Today Indian English literature has won for itself international acclaim and distinction. Fiction is the most powerful form of literary expression and it has acquired a prestigious position in Indian English literature. A number of Indian English writers have won the international awards for their works. Now, Indian English literature is very popular in all over the world.

The early pioneers of Modern Indian English fiction were in favour for projecting the rural Indian sensibility and problems of rural masses. But after Independence and Green Revolution, the giant wheels of industrialization led to the vast growth of metropolitan cities. Such fast growing modern metropolitan India became the laboratory of experience for the Indian English novelists. The metros like Mumbai, Calcutta, Delhi, and Madras have become the heroes of Indian English fiction. The problem of urbanization and the problems of the people of metro India find a powerful expression in the post-independence Indian English writings.

The modern Indian writers have remained close to their environment. Their memories, values, details of events and social realities are well addressed in their works. They are frank in revealing their sorrows, struggles, love-hate encounters, frailties, frustrations and fears. They face the realities of life with boldness. Their works reveal varied areas of experience. These Indian writers have won global recognition. The wide applause has encouraged Indian writers to write with utter sincerity and boldness.

In 2008, Arvind Adiga received Man Booker Prize for his debut novel *The White Tiger*. He is another Indian English author who has come under a lot of criticism from not only the vernacular media but also the English media. There are familiar charges like, he does not really know India and is writing on some clichés. Adiga is born in metropolitan Chennai, educated in Australia, the UK, and the US; he has nothing in common with his protagonist, Balram, a 'low-caste' driver from Bihar.

Adiga goes overboard in a lot of cases in his book, *The White Tiger*, claiming that, every traditional Indian village has a blue-movie (pornographic) theatre. No one can enter Indian malls without wearing shoes. Shoes are compulsory. No low-caste man can ever enter an Indian mall. Even if he enters stealthily, he is then caught, beaten and publicly humiliated. In India, if an owner runs over a man with his car, his driver has to go to jail instead. If a servant steals anything, then his entire family, back home, is ritually lynched to death. Every Indian bookstall sells 'rape magazines'. There are separate markets for servants. Indian brothels take extra money from servants, called 'working-class surcharge'. Sadhus are actually homosexual hookers who get paid to be buggered by foreigners. Indian caste system is worse than or at least as bad as these corrupt police of a totalitarian state. These claims have led to substantial criticism of his work in India and abroad.

The White Tiger is a penetrating piece of social commentary, attuned to the inequalities that persist despite India's new prosperity. It correctly identifies and deflates middle-class India's collective euphoria. But Adiga, a former correspondent for *Time* magazine who lives in Mumbai, is less successful as a novelist. His detailed descriptions of various vile aspects of Indian life are relentless and ultimately a little monotonous. Every moment, it seems, is bleak, pervaded by "the Darkness." Every scene, every phrase, is a blunt instrument, wielded to remind Adiga's readers of his country's cruelty.

A literary criticism of the book *Storm in Chandigarh* by Nayantara Sahgal is presented. It enumerates three stages in progress with regard to Indian English metro/urban fiction. Among the themes of Indian English fiction by women novelists are the realities of the Indian political scene and

disillusionment in the post-independence era. It is noted that Sahgal's writings reveal the responses of individuals to certain situations, particularly in the turmoil of a changing political landscape.

The main focus in the novels of Kiran Nagarkar is to look into the contemporary urban social life. He speaks much about predicament of modern India. It is a known fact that no society is free from its socio-political challenges. Every society faces many hurdles in the journey towards its ideal social life and no society has achieved completeness yet. It is the literature which intensively reflects the social life of its time and sometimes it has universal appeal. Even though society undergoes evolution it has its own values, social realities which are common to all the generations with different modes. Kiran Nagarkar is frank in revealing the sorrows, struggles, love-hate encounters, frailties, frustrations, fears of the metro life in Mumbai.

Kiran Nagarkar's *Ravan and Eddie* is one of the popular novels in which we can observe the changing attitude of modern Indian society with particular reference to metropolitan life. The story is so passionately presented that the city life itself remains the major theme of the novel. The portrayal of Chawl life, its language, struggle and aspirations of middle and lower middle class is realistic. *Ravan and Eddie* is the story of two boys born in the different religions but grown up in the same circumstances. The story presents different modes of challenges they face in their journey to adolescence. *The Extras* is the sequel to the *Ravan and Eddie* and it tries to fulfill the readers' thirst of incompleteness which can be seen in *Ravan and Eddie*. What we see in these novels is the stark realities of urban life.

Kiran Nagarkar's *The Gods Little Soldier* presents missing rationality in human beings under the influence of religious prejudice. Here Nagarkar makes us to think of truth of life that the message of every religion is to respect each other and live in harmony. In this way we can observe that Kiran Nagarkar's novels make us to realize the very truths of the contemporary scenes of modern Indian life.

Recent writer like Kiran Nagarkar, Arvind Adiga, Nayanatar Sahagal, Chetan Bhagath and many more have tried to open up metro/urban life of India, especially the bustle of middle class, and the hidden evil faces of socio-political class, intolerable poverty, and glamorous world of Bollywood, religious conflicts and its relationship with politics. These aspects have provided abundant themes for Indian English writings. These changing trends reflect the modern Indian life.

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10

AMORPHOUS EXISTENCE AND NORMLESS ISOLATION OF THE PROTAGONISTS OF ANITA DESAI

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Anita Desai emerged on the literary horizon after independence focusing on the contemporary issues. In her galaxy of Indian women writers of fiction, Anita Desai has gained a special significance. Her novels have the raw texture of raw silk; rich and somewhat uneven. Her innovative concerns in her fiction got her a unique and significant place in the world of literature. Anita Desai, through her novels, speaks to us not only the tumult of the human soul, but also its depths, its poetry and pathos, its beauty and compassion. Born as Anita Mazumdar on June 24, 1937 in Mussorie, Anita Desai's mother was a German and her father was Bengali. She grew up during World War II and could see the anxiety her mother was experiencing about the situation and her family in Germany.

The congenial aesthetic environment at home contributed a great deal to fertilize her creative skill and her grass root level experiences helped her in consolidating the maturity of her vision. Anita Desai with her husband and children had the chance of living in various cities like Calcutta, Bombay, Chandigarh and Delhi some of which are well described in her novels. With the quality of the soul and mind, Anita Desai's novels would be a major contribution to literature. Like the protagonists of Kafka, Anita Desai's characters encounter the distressing conflicts between external and internal obligation. Anita Desai portrays women as not totally cut off from the familial and social ties, but women who remain within these orbits and protest against monotony, injustice and humiliation. Women in her novels are self-actualizing and self-realizing individuals. The writer eschews traditional practices and gives free reins to her individual vision. Like Jane Austen, Anita Desai works on a narrow canvas her "two inches ivory." The novels have intensity though no variety. Desai is concerned about the predicament of modern women in this male-dominated society and her destruction at the altar of marriage. In her novels, women look at different things in different ways.

Anita Desai has a definite idea of conjugal life. To some of her heroines, marriage seems to be nothing but a rainbow dream. The world of Anita Desai is a world in which the individual and the group like to have a 'centre'. Desai's novels present characters that are too ontologically to withstand the onslaught of the external world. The experimental lostness of the individual and the causes of such a condition are probed by Desai. She explores the anguish of female characters and the complexities they face. In one of her interviews, Anita Desai said,

I am interested in characters who are not average but have retreated or been driven into some extremity of despair and so turned against or made to stand against the general current. (156)

Her novels give expression to the long-smothered wail of lacerated psyche. In the novel *Fire on the Mountain (FM)*, there is a hint at the possibility of reconciliation of the individual self with the external world. The novel presents the scission in the inner being of an individual. It closely resembles life and it is about human relationships. Her treatment of feminine sensibility is unique. Nanda Kaul of *Fire on the Mountain* and Maya of *Cry the Peacock (CP)* are estranged by norm less isolation and alienation. While experiencing themselves as isolated beings they do not experience themselves as the centre of the world. There are no fixed norms for their isolation. Feeling of isolation is drawn on them as a consequence of fear

psychosis, paranoia, disillusionment, frustration, inferiority complex, suspicion and rootlessness. They suffer from self-hate, self-deprecation, and loneliness, feeling completely disconnected and disjointed from the self. Nanda and Maya enhance and enrich our understanding of 'nothingness of life' presenting the wholesome and holistic view of the business of living.

Maya and Nanda are questers and their joy and glory lie not in completely triumphing over their confounding situations but in the struggles they make against the prophecy of doom and despair. These two women have found themselves at odds with the social norms and have undergone various degrees of psychological transformation. Maya and Nanda Kaul have a sudden refusal to conform to the patterns of a male-oriented social code. They know that they might destroy themselves but they refuse to surrender their own vision of life. They graph from alienation to self-discovery. To Nanda Kaul, "aloneness alone" is the sole natural condition of a woman. The inability to connect the self with the society results in the alienation of self. To Nanda Kaul, isolation is a sentiment of not belonging and it can be physical, mental, religious, spiritual, political or social.

The norm less isolation in an estranged world becomes keen for Nanda Kaul and Maya. As they are exceedingly responsive females they convince their material wants with little exertion but unfortunately they are psychologically rundown. They like to lead their life in sequestered world, clouded with looming problems and panting passions. Maya, living in acute isolation gradually passed into psychotic alienation and immersed herself into flights of fantasy. The female protagonists of Anita Desai lead a life of existential problems, passions and passions loves and hates. Her characters are born of their dreams, wills and actions. All the female characters in her novels are either misshaped or bogged down by life and men. They are drawn by a closed, sequestered limbo of private suffering. Nanda Kaul voluntarily invites norm less isolation where there is no sound and no silence, no light only shade and skeletons in beds of ashes.

Cry, the Peacock which was published in 1936 is the tragedy a father's child, Maya. Maya is young, beautiful, intelligent and very sensitive as well as sensuous and she fails to grow out of childhood. The immeasurable loneliness and alienation of Maya is presented in the novel. She belonged to a traditional Brahmin family, which believed in astrology and other prophetic strains. Maya's mother died years ago. Being a motherless child, Maya had a solitary time. From her childhood, she regarded the world as a toy, specially made for her in her favourite colours and set to dance to her favourite tunes. She was like a toy princess in a fantasy world. When she was like a queen in her father's home, her brother Arjun went to America to carve his own destiny. So Maya was pining for companionship.

Maya was married to Gautama who was rather insensible and pragmatic. He failed to understand the sensitive nature of Maya. Maya suffers from father fixation because Maya was getting excessive love from her father. Gautama was almost twice the age of Maya. Added to her psychological fear, Maya is without a baby. She is destined to a life where there is no tenderness of motherly love and motherly affection. Gautama was a loving husband and he provides Maya with all the comforts she got in her father's house. But Gautama would not express his poetically as was expected by Maya. He behaved as a father-substitute and a medium to reach her father in the unconscious. Gautama was coldly rational and unemotional and his terse and brief reaction to the death of Maya's pet dog Toto reveals his inability to understand his wife. Maya was alienated from her husband because she could not get the warmth of love from Gautama, a man twice of her age. Maya ruminates:

Gautama, almost a protégé of my father, who had admired him and, I believed, still did. Coming slowly up on his bicycle, in the evenings., it was my father, Gautama used to come to call upon, and had it not been for the quickening passion with which I met, half way, my father's proposal that I marry this tall, stooped and knowledgeable friend of his, one might have said that our marriage was grounded upon the friendship the two men, and the mutual respect on which they held each other, rather than upon anything else.(CP-39)

When Gautama was working with his papers, inconsiderate of her willing body or the lonely

wanting of the mind. Maya could not tolerate his coldness and became painfully aware of her loneliness in the house. She would whisper "I am alone." Their line of communication was completely blocked. Maya felt sad that their marriage was nobility forced upon on them from outside. It was neither true nor lasting. Her marriage was broken repeatedly and repeatedly, the pieces were picked up and put together again as a sacred icon. Drawing herself gradually from Gautama and her attempt to seek refuge in her loneliness made her life worse. Maya was haunted by her hidden fears and inhibitions created by her relationship with others and her loneliness. Her solitary musings added to her morbidity and quickened the process of disintegration. The dark space between the stars frightened her. The world which appeared familiar and comforting suddenly became something frightening and menacing. Bharat Ashok Parikh comments, "One realises with a pang, how Maya drifts towards insanity, with an interlude of sanity."

Maya had a mysterious memory which haunted her from her childhood. When she was young, she went to the temple with her grandmother. An albino priest in the temple, on seeing Maya made a prophecy that when Maya got married, either she or her husband would die in the fourth year of their marriage. When the fourth year came, her imagination magnified everything and everything she touched, saw and heard reminded of the fast approaching death. Every time Maya tried to communicate she failed and she started to withdraw herself from the world. She tried to translate everything in the world outside into her own intensely personal idiom. The cabaret, the bear dancing, the monkeys in the cage and the orchids in the veranda of Lal reminded of her death.

Maya was not sure of the astrologer's prediction of the albino astrologer. She did not know who would be the victim of death. Rebuffed by her husband and mauled by the society Maya was torn between fear of death and love of life. During an interval of sanity, an idea dawned on her mind. Since the albino astrologer predicted death to either of them, Maya felt it could be Gautama and not she whose life was threatened. She tried to resolve the entangled bows of her consciousness of her fear of death. The moon other than reminding her of the albino astrologer in its whiteness reminds her of motherly love. Too Maya the white moon is her mother-surrogate. Maya develops a kind of attachment with the moon and in the end, she kills her husband, because Gautam comes in between Maya and the moon.

Maya hurled down her husband over the parapet wall in a blinding moment of unbearable agony. She made the prophecy of the albino astrologer right and became the instrument of her own crazy destiny. Three days later, Maya jumped off the balcony of her ancestral house in Lucknow and met with an instantaneous death. Anita Desai in her novel narrates how the nameless isolation and alienation brought imperishable doom on the life of Maya.

Fire on the Mountain was Anita Desai's fifth novel which has won her the Royal Society Award and Sakithya Academy Award. The novel is a study on isolation the loneliness that takes refuge fantasy. But problems will arise when it becomes life itself. Nanda Kaul, the protagonist was the wife of the Vice-Chancellor of Punjab University. She is presented as a solitary figure in the hills of Kasauli. She is caught at a point in life where her past could not be faced with her pride and her future could not be anticipated with hope. Nanda Kaul tries to delink the present from the past and cling on to it for what it is worth. She is living a life of amorphous existence. To her being alone is a moment of private triumph, cold and proud. In the novel, three kinds of isolation are dealt with by Anita Desai. The first section of the novel the glamorized loneliness, the second section is about the reveling loneliness and the third is about the case of circumstance imposing illusion. The novel presents the various facets of loneliness. Nanda Kaul wanted to be engulfed by silence. She used to ask herself, "Have I not done enough? I want no more. I want nothing." When she recalls her life, she felt that she was like the gorge cluttered, choked and blackened with the heads of children, grandchildren, servants and guests.

Nanda's granddaughter Tara suffers a terrible chronic nervous breakdown as a result of her marital discord. She represents a confused and mal-adjusted married life. Nanda Kaul identifies herself with barrenness and desolation of Carignano. The self-destructive isolation of Nanda is an escape from the self-

contradictory conflicts. Wallowing in self-pity and bitterness, Nanda withdraws from the agitating and calcifying milieu into her cocooned self. Raka's arrival disturbs Nanda Kaul's secure haven of quiet desolation. When Nanda Kaul shuns movements, Raka loves it. Anita Desai rightly observes Raka's intimacy with the barrenness of Kasauli:

This hill, with its own destroyed house and one unbuilt one, on the ridge under the fire-singed pines, appealed to Raka with the strength of a strong sea current-pulling, dragging. There was something about it-illegitimate, uncompromising and lawless- that made her tingle. The scene of devastation and failure somehow drew her, inspired her. (FM90)

To Nanda, the arrival of Raka is an unwelcome intrusion and Raka is considered as an outsider, an intruder and a mosquito flown up from the plains to ease and worry. Nanda wants to close all the roads leading to her territory, keeping a 'No Entry' board. She wishes to be away from the bags and letters. The sight of the post man carrying letters to be handed over to her irritates her. All that Nanda wanted was to be alone, to have Carignano to herself.

Nanda wants to become a wish less person. She has harsh realization that she is a hated and failed mother. Having done with all elaborations and expansions of her life she has acquired a sense of uselessness and that feeling of uselessness forces her to flee from the normal surroundings. She wishes to away from bags and letters, messages and demands, requests, promises and queries. Once she wanted to be like a 'tree' among the crowd of pines, unidentified and anonymous. Gradually her withdrawal syndrome intensifies and she is now ready even to negate life itself. She is actually yearning to have a complete resignation from life itself.

After the death of her husband, Nanda Kaul decides to go and settle in Carignano, a decrepit village house in Kasauli in the foothills of the Himalayas. To Nanda Carignano assures a great relief for a brief spell of time from the domestic treadmill of the earlier house where life was like a bedlam. She could not call that house as her house. She was undergoing consistent mental torturing and bitter experience of a bitter married life. Nanda Kaul had a strong reason for her determined withdrawal. She felt angry that her marriage was based purely on lust and circumstantial convenience of men. She was treated as a hardworking hostess and a responsible mother smothered by her children and grandchildren. Outwardly everything was smooth but inwardly Nanda was burning with the fire of frustration.

The very thought of the arrival of Raka breaks all doors of her memories and she is totally defenseless. Nanda stubbornly resists the encroachment of Raka with all might and bitterness. She is tired of caring for others and she needs some rest. She does not even feel the need of the society. She feels that the hostile world has renounced her permanently.

Stillness and calm were all that she wished to entertain. The helplessness of her wish is hinted at in the fact that the parrots dared to arouse her. Raka is also drawn towards isolation. Her isolation is voluntary and effortless whereas Nanda's aloofness is self-imposed and something made out of vengeance. Raka ignores Nanda so quietly and so calmly that makes Nanda breathless. She apprehends that Raka's rejection is instinctive when compared wither own planned and willful rejection of the child.

There is a temperamental similarity between Nanda and Raka. Raka knows well that she has not come to Carignano to enslave herself again. The scene of devastation and ravaged failure attracts her. The destroyed barren scenes inspire her. Nanda and Raka soon workout the means by which they would live together.

Mr. Kaul had an extra-marital affair with Miss. Davidson Professor of Mathematics in the university. He used to invite her for badminton parties, drop her back at home and come back secretly to his separate bedroom. With a frozen smile on her face, Nanda Kaul would be looking at the family, looking after the visitors, always waiting with a singular, burning, soul-destroying hatred for her husband. To stop all these permanently she desires a blessed widowhood, the absolute solitude without husband and children around. She finds such a dreamed house in Carignano. The death of her husband was actually the

death of a jailor. It brings the long-laboured freedom from the condemned cell of spiritual annihilation.

It was the place and the time of life that she had wanted and prepared for all her life-as she realized on her first day at Carignano with a cool, flowering of relief and at last she had it. (FM 31).

Raka is the child overwhelmed by the trauma of childhood devoid of affection. The scenes of her father's bursting fitness of madness towards her mother and her mother, like a wet jelly squelching and quivering on the floor.

Somewhere behind them, behind it all, was her father home, from a party, stumbling and crashing through the curtains of night, his mouth opening to let out a flood of rotten stench, beating at her mother with hammers and fists of abuse harsh, filthy abuse that made Raka cower under her bed clothes and wet the mattress in fight, feeling the stream of urine warm and weakening between her legs like a stream of blood, and her mother lay down on the floor and shut her eyes and wept. Under her feet, in the dark, felt that flat, wet jelly of her mother's being squelching and quivering, so that she did not know to put her feet and wept as she tried to get free of it. Ahead of her, no longer on the ground but at some distance now, her mother was crying. (FM 71-72)

Raka wants to escape from her nightmare of childhood. Raka is marooned at Carignano, she is scrambling up the hills. She does not hear the wind rushing through the trees, but the rolling waves of a sea. Raka finds refuge in Ramlal, the cook because he does not interfere her loneliness. Her questions to Ramlal are odd, about snakes and jackals and he wonders why she is not like the ordinary children who go to the clubs with their ayahs. Raka's curiosity increases when Ramlal tells about the forest fires and the beautiful cottage in the woods and the English woman who went mad when she was burnt, trying to save her cat. Raka continues to disappear and Nanda senses that it is to avoid her.

Realizing that what Raka lacks is the tender and love, Nanda's attitude changes slowly and she begins to woo Raka with long stories about her imaginary childhood trying to make contact by hooking Raka's curiosity. But Raka was too wary to be caught. Nanda feels that Raka is exactly like her. She feels that Raka fits in Carignanao quietly and unobtrusively as an uninvited mouse or cricket. Usha Pathania opines:

The dissonance or chaos in the life of her parents makes Raka averse to belongingness. Raka too is a recluse; and being a recluse by nature rather than by choice, she not only shows utmost indifference towards her great grandmother, she even resents any interference in her own privacy.

Ila Das is the other intruder to the uneasy truce of Carignano. She is the childhood companion to Nanda. She follows Nanda straight out of her past. Ila Das is portrayed as a pathetic creature and she has a voice which no human being has ever had. She had a glorious past when her father was alive. But after the death of her father the family disintegrated. And the family fortune was divided among her three drunken, dissolute brothers. Deprived of the family, Ila Das was utterly helpless. It was Nanda who got Ila Das appointed as a lecturer in the Home Science College, with the influence of her Vice- Chancellor-husband.

After the death of Mr. Kaul, the new Vice- Chancellor took over but he did not make Ila Das the principal of the college. So she became hot headed, resigned her job and days became worse for her. Ila Das had to go from the pillar to the post trying fifty rupees here and fifty rupees there. Later on she became a welfare officer. She arrives at the Himalayan foothills to do her duty amongst the peasants, wood-cutters, labourers and goat heads. She visits Nanda, converses with her describing her experiences. She has told about one Preet Singh, whose seven year old daughter was about to be married to an old man of five children. Ila Das took efforts to prevent that child marriage.

On her way home, Ila Das was brutally raped and murdered by Preet Singh who was waiting in the ambush waiting to take revenge on Ila Das. When the news about the murder of Ila Das reached Nanda

Kaul she cannot believe the news. She thinks that it must be a lie.

The cruel death of Ila Das stupefies and dumbfounds Nanda. The fire set by Raka becomes the symbol expressive of Nanda's resolve to destroy a world where a woman can only be happy by being unnatural. The lying dormant and suppressed in Nanda's heart is set ablaze by the ghastly tragedy of Ila Das. In setting the forest on fire, Nanda sets ablaze Nanda's heart. The natural fire finds a human equivalent. The fire on the mountain is reality but the fire in Nanda's heart is an illusion. The fire within her erupts, at length manifesting itself in her death.

The hall mark of Desai's fiction is to focus on the inner experience of life. Maya of *Cry, the Peacock* and Nanda Kaul of *Fire on the Mountain* are the manifesto of female predicament. They represent a world of norm less isolation. These two sensitive women being unable to adjust in the mechanical, urbanised life are trying to create a sequestered, amorphous existence. Anita Desai establishes the subjective reality of her female characters. She has tried to tackle various problems pertaining to women and the solutions presented by her may be muted sometimes but the significance of her efforts can hardly be denied.

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11
**HUMAN ASPECTS AND RELATIONS IN
 CHAMAN NAHAL'S *THE WEIRD DANCE***

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Abstract:

*Chaman Nahal is a contemporary novelist as well as a short story writer in Indian writing in English. He has substantially contributed to Indian English fiction. Qualitatively, his novels belong to high breed because each of them exudes different theme. One factor which is noticed in his novels is the expression of Indian sensibility. It is this specialty of his novels that made him a novelist of international repute. His works have become popular because they embody Indian life, legend and philosophy. His attitude towards life is always positive as we find in his characters. Nahal's vision has always been optimistic. He has realistically depicted aspects of the human nature like love, sex, emotions, sentiments, anger, jealousy, envy, vanity, hypocrisy, immorality, morality, devotion, pathos, hatred, revenge etc. through his short stories. His novels and short stories speak high of ethical and moral. Chaman Nahal is not a rebel against life. He is a determined and sturdy affirmation whose novels and short stories reveal a sound commitment to moral values, to right action, to life itself. This research article modestly attempts to explore and study 'Love' as the dominant human aspect with human relationships reflected in Chaman Nahal's collection of short stories entitled *The Weird Dance and Other Short Stories*.*

Keywords: *Chaman Nahal, novel, short story, human life etc.*

Human relation is the relation with or between people particularly in a workplace or professional setting. One's personal happiness helps to develop good relationship with others. The most of joy in life comes from happy relationship with other people. Human relations help people to live their life happily. Relation between mother, father, sister, son, daughter, husband, in-law's, and friends is the creation of man. With these relations, there are also other relations which form society. The society is built on good relations between man and society. The society depends on the human relationship. There is reciprocal relationship. Basically, man and society are two faces of the same coin, they can't be separated; they are everlasting. Love, friendship, sex, emotions, anger, jealousy, hypocrisy, morality, devotion, pathos, revenge are the important human aspects which play their roles in maintaining or straining human relationship: man-woman relationship, father-daughter relationship, mother-daughter relationship, husband-wife relationship, master-slave relationship, the neighborhood relationship etc. These human aspects and relations are reflected in the Chaman Nahal's *The Weird Dance and Other Short Stories*.

Love is one of the dominant human aspects in the Nahal's collection of the short stories. Love is the variety of feelings, states and attitudes that ranges from interpersonal affection to pleasure. It can refer to an emotion of a strong attraction and personal attachment. The Merium Webster's Dictionary defines love as, "strong affection for another arising out of kinship or personal ties." It also defines "an assurance of affection." It is "unselfish loyal and benevolent concern for the good of another: as the fatherly concern of God for humankind and brotherly concern for others." There are several types of love: family love, friendly love, love in community, love of the natural world, love in work, God's love, self-love. The parental love for children, children's love for parents, sibling's relationship, conjugal love between spouses is the form of family love. Friends shares interests, backgrounds and occupations. They can act as the sources of fun, advice, adventure, self-esteem. Such relationships are based on mutual respect and

enjoyment. Beyond family and friends, love is needed in larger spheres of life. Community involvement takes many forms. It includes help to neighbours in need, joining in service activities, watching out criminal activity, volunteering for duties in local government bodies, helping with disaster relief and charitable giving. It is a way by which love increases one's sense of self-worth. Love in the natural world is the ability to love and care for nature is a human quality. A person develops an emotional attachment with pets that are loyal and dependent. A sense of independence and indebtedness to the earth and gratitude for its provision which sustains life and health, and health encourages love for nature. Thus, these forms of love reflect in *The Ideal Match*, *The Silver Lining*, *Metamorphosis*, *The Neighborly Love*, *True Story*, *Mother*, *Lucky Man*, *The Watch*, etc.

The Ideal Match is the story about father-daughter relationship. Rai Sahib Kanwal Kishore is a sixty years old father of Bela, who is 25 years unmarried old girl. Her father Rai Sahib is worried about her marriage. His expectations are very high in search of the young one. He is looking not only a handsome but an intellectual husband for Bela. As Bela has no mother, Rai Sahib takes care of her. Her schooling was neglected due to lack of mother. Her passion was singing and dancing. Rai Sahib did not get married after the death of his wife because he doesn't want to surrender Bela to the care of the step mother. He loves daughter. He expresses:

Bela, have you ever thought, Why did not get married for the second time? The Rai Sahib enquired, adding immediately, 'After all I was not old when your mother died.'....'I love you so much that I did not want to surrender you to the care of stepmother'.... 'You are my pride. Bela I have brought you like a mother'..... (3).

The narrative indicates love, care and respect for each other and maintains the good relationship between father and daughter. It also reflects that father is similar to mother in providing the care to their children. However, such love and care do not remain up to the end of the story.

One day, Rai Sahib meets Shrimati Ashtami Bai at restaurant. She is middle aged woman. He becomes familiar with her. He always shares his feelings and care about Bela with Shrimati Ashtami Bai which Bela does not like. When Rai Sahib tells Bela that Shrimati Ashtami Bai is going to be her mother and she would look after her, Bela gets shocked and remains mum. Shrimati Ashtami Bai becomes a new mother of Bela. This new relationship strains father-daughter relations. First, father's love for daughter maintains good relation between father-daughter, but father's love for other woman strains the relationship between father-daughter.

The Silver Lining is a story of parent-daughter relationship. Mr. and Mrs. Bhandari have a daughter, Promodni who is deaf and dumb. Many guests visit at the hill station and stay in their guest house. The visitors are unknown about the situation of Promodni. They want to be friend with her. It makes her parent upset. Once the narrator visits to the hill station and stays at guest house. He tries to interact with child. He calls her but she runs away with tears in her eyes. Her parent becomes nervous and sad, and says:

I am sorry, Mr. Dhanda. You see our daughter is an invalid. She cannot hear anything, not speak. That's why she didn't come to you (25).

It reflects Mr. Bhandari's care and love for his daughter. Every parent wants their child should remain happy. No one would hurt him or her. Parent always takes care of such things which help to develop the bond of parental love. After having the fact about Promodni, the narrator suggests an idea to Bhandari family. They agree to follow his suggestions. They decide to type a chit and hand over it with a sealed cover to guests. It is given to every visitor when they enter at the Guest House. The text of chit is:

Our daughter is deaf and dumb. You may hurt her by trying to be friendly soon, as she can neither understand nor reply to your kind words. You are requested to please give her time to approach you and make your acquaintance. Thank you (27).

The suggestion of the narrator helps Promodni to become intimate with many guests. Though this solution

is temporary, Bhandari family becomes too much happy. One day 25 years old young man, named David visits guest hill station. At guest house, he gets sealed cover. After reading it, he runs towards garden and gets search of Promodni. After sometime, Bhandari family finds that their daughter is sitting on the lap of David with laughing. They become wonder, but they come to know that David is also deaf and dumb. He is educated in special school meant for such people abroad. Now he returned to India to start similar school here. He accepts Promodni as his first student and assures that she will live a normal life like other child. Bhandari family expresses gratitude towards David. Mrs. Bhandari becomes the happiest woman in the world. Here, parental love and care about Childs maintains good relationship.

Metamorphosis is a story about father-mother-son relationship. Mehta Dina Nath is a father of Gopi Nath. Gopi is an officer in the corps of engineer. One day, Mehta Dina Nath gets a letter of Gopi. He knows that Gopi wants to marry a Christian girl named, Promila who is a teacher. He meets her in Poona. The parent of Gopi gets disappointed and shocked. They are not ready to accept it. When Gopi Nath was not ready to accept the views or saying of his father, Mehta Nath says to his as: "*I wish Gopi Nath were dead today. I wish he were dead*" (37). It creates hatred in the minds of parent for their son. From the childhood, they teach moral lesson to him. Mehta Dina Nath is not ready to accept this relationship. He curses his own son by saying that he has never been born. His wife tries to console him. Later on, he goes to corporation function at Red Fort.

At Red Fort, he sees one incident which changes Mehta Nath's mind. It is about one technician. The young technician dies due to electrocution. The doctors try to save his life but fail. At that same, Mehta Dina Nath reminds his son who is young and wants to marry a girl of his choice. He cruses his own son, but he thinks that there are many miseries in the world. This misery is not the big in front of the technician. So he changes his mind and thoughts. He returns from the journey. He converses with his wife in such a way as: "*No, no, let Gopi marry whom he want.....Gopi's mother, we should allow Gopi to have his way* (45).

It shows Mehta's decision and love for son. The parent always wants their wards become happy. They know very well about what is right and wrong for children. Here, a parental love maintains father-son relationship. If Mehta Dina Nath had not given permission to his son, the parental relationship would have been strained. However, at the end of the story, it is also found that the relationship between father and son is strained when Gopi does not accept the request of his father to postpone the decision of wedding as his father wants to arrange it in well and grand manner. Thus, there is upheaval of straining and maintaining relationship.

A True Story is about love relationship between lover and beloved named Naresh Kumar and Aruna. Naresh is a technical assistant in the national archives. His ambition is to write a story though he is not writer by a profession. He thinks that the writers do not take events from actual life. He has also interest in painting. Once in exhibition of painting he meets Aruna who is only one daughter of rich family. She always visits fashionable clubs. Aruna praises his paintings and asks about them. Aruna and Naresh meet always but accidentally each other at various places. When they meet each other, they spend time together. During the meetings, Naresh attracts towards her but can't express his feelings of love. But one day, Naresh calls her for dinner and dares to say his feelings of love as:

Look Aruna, it may sound unpleasant to you, and I hope you forgive me for this, but I am deeply in love with you (101)..... I am not half your equal in anything. But will you marry me? (102).

It indicates Naresh's love for Aruna and his marriage proposal for her. Aruna accepts his proposal and gets married with Naresh Kumar. The love relationship between lover and beloved is changed into husband-wife relationship. Both relationships are maintained strongly by love. Here, Nahal has given weightage to the confession of love of Naresh for Aruna. Though Aruna has rich suitors, she has accepted the proposal of Naresh who has deep love for her. Aruna has also love for Naresh, and her parent knows about it. Her decision to marry with Naresh also indicates her true love. In this story, it goes beyond the status of human

beings. The true love can win the hearts of all and maintains good relationships.

The story *Mother* is about two friends, Janak and Pralhad. Pralhad is the narrator of the story. Janak and Pralhad are friends from their childhood. They lived in the same village and took education from the same school and college. But after the graduation, Janak joins the Oil Company and goes to Persia. Janak always remembers Pralhad and he wants to meet him. Pralhad is shy, he has passion for books. Both are unmarried. One day, Pralhad receives a letter of Janak. He wants to meet him. They decide to enjoy holidays at quiet places. Their friendly love brings them together and makes friendly relationship strong. They go to Rishikesh to enjoy holidays. After reaching Rishikesh, they go for a stroll to the riverside. Rishikesh is a holy place for Hindu. It occupies with saints and Rishi. People think that they find peace there, but Janak doesn't like the place. He thinks that what a bunk it is! During their journey they enjoy too much, but Pralhad comes to know that Janak is immoral and irresponsible about his action and behaviour. He has good job but doesn't have wisdom and practical knowledge. But due to deep love for him, Pralhad has to accept Janak.

It is also a story of love between husband and wife. When Janak and Pralhad reach at Rishikesh, they meet a couple of Zamindar. They came from Lucknow. The wife of Zamindar is young, beautiful, attractive and pretty woman. She is pregnant. Her husband is talkative. When he meets Pralhad and Janak, he explains that they are visiting some holy places and will be in Rishikesh for a couple of days. By having beauty of Zamindar's wife, Janak falls in love with young woman. He says to Pralhad:

I would like to lie with her in her present condition. It would be fun sleeping with a pregnant woman (112).....For Janak; women are only good for one that is the bed (114).

Pralhad does not like his attitude and opinions regarding woman. This situation strains their relationship. On the next day, after taking meal, Janak is walking in the corridor. He tries to impress Zamindar and his wife. He tries to watch secretly through the holes of door and their bedroom, what they talk. He wants to listen their conversation and to see their romance. When he sees through the holes, he finds that there are two beds. The Zamindar loves his wife much. As his wife is pregnant, he prays for child. They make their future plan for their child. Zamindar says to his wife as:

"Please God let him be a good man", she goes on without stopping; 'I want him to be a good philosopher'. 'No a doctor, he says with a laugh"

These dialogues between husband and wife reflect parental love which maintains good relation between them. Their hope and expectations about the child is positive and it is good for further relations. But next morning, Zamindar's wife dies due to having premature labour. This incident makes both friends, Pralhad and Janak, upset and nervous. They attend the funeral and come back home. Zamindar becomes lonely, but he can't forget his love for child and his wife.

Chaman Nahal has also depicted the different shades of life in his fiction. His collection of short stories entitled *The Weird Dance* is full of varieties of human emotions and thoughts. There are thirteen short stories in which Nahal tried to explain full of mysteries and uncertainties. As life is full of mysteries and uncertainties, Nahal feels that it is a difficult task to go deep into the minds and hearts of people, and that the assessment of human emotions is a puzzle difficult to sort out. He also considers life is full of monotony and dullness where peace is like an oasis. For Ambuj Sharma, Nahal's *The Weird Dance* reveals the variegated aspects of life. With his penetrating and deep insight, he has not only tried to entertain his readers, but has also made an effort to enlighten them. He has realistically depicted aspects of the human nature like love, sex, emotions, sentiments, anger, jealousy, envy, vanity, hypocrisy, immorality, morality, devotion, pathos, hatred, revenge etc. Though his stories lack in humour, they are full with irony and satire. Human relations are based on falsity, hypocrisy and doubts which breed disappointment and frustration in people which Nahal has skillfully incorporated in his short stories.

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BAPSI SIDHWA: A POSTCOLONIAL NOVELIST

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As we have known it, this body of study was once subsumed as Commonwealth literature. Even the phrase 'New Literature' is used, at times. Since these terms are narrow in their approach to the vast area, now it is described as postcolonial literature.

Postcolonial studies, that is, theory and criticism, now generally emphasizes plurality, differentiability, and hybridity without the exaggerated totalizing claims that marked its earlier phase. Postcolonial studies critically analyse the relationship between colonizer and colonized, from the earliest days of exploration and colonization. Drawing on Foucault's notion of 'discourses', on Gramsci's 'hegemony', on deconstruction, and, as the case may be, on Marxism, it focuses on the role of texts, literary and otherwise, in the colonial enterprise. It examines how these texts construct the colonizer's (usually masculine) superiority and the colonized's (usually effeminate) inferiority and in so doing have legitimated colonization.

Today Bapsi Sidhwa is an internationally recognized postcolonial writer. Khuswant Singh had all the appreciation for her as the western guild of writers in England and America. Both R. K. Dhawan and Novy Kapadia write that "Bapsi Sidhwa cannot be easily labeled. She is undoubtedly, as the *New Yorker* says, 'Pakistan's finest English language novelist'" (Dhawan and Kapadia 10).

Bapsi Sidhwa is an internationally acclaimed author. Raised in Lahore, Pakistan, she now lives in Houston, Texas. She has written five novels *Ice-Candy-Man*, *The Pakistani Bride*, *The Crow Eaters*, *An American Brat*, and *Water* which have been translated and published in several languages. She has edited *City of Sin and Splendour: Writings on Lahore*, which was published in 2006.

Bapsi Sidhwa's first novel *The Crow Eaters* (1978) is, in fact, her best novel. This Parsee novel, by means of its embodiment, depicts the Parsee way of life in the first half of the 20th century. The novel begins its trajectory by 1900 when the patron Faredoon Junglawalla married Putli and began his exile from the north Indian town to Lahore then in Pakistan. Freddy for short, was a strikingly handsome, dulcet-voiced adventurer with so few scruples that he not only succeeded in carving a comfortable niche in the world for himself but he also earned the respect and gratitude of his entire community. The Junglawalla's journey is a bullock cart for weeks. The same was arduous for them. Freddy recounts that two things disturbed him one an irritating crow which he sacrificed when Jerbanoo escaped from a buffalo's butting, and two Jerbanoo, his mother-in-law herself. Their cart reaches Lahore to the delight of a small Parsee community. Bapsi Sidhwa who herself as a polio-affected one settled down in Lahore describes Lahore as 'the Paris of the East'.

Freddy starts his shop in the market. He befriends all the Parsees. His wife Putli initially gets three children Soli, Billy and Hutoxi. Jerbanoo's irritation leads Freddy to a mystic in vain. Freddy then decides to catch two things in one go. He collects much stock, keeping it in a secret place and plans to burn his house-cum-shop where Jerbanoo stays haplessly. The fire wing stops the fire and Freddy gets a huge cheque from the insurance.

Chapter 17 begins the narrative afresh after chapter 1 to 16 was flashbacks. Bapsi Sidhwa's narrative technique is commendable. Likewise, R.K. Narayan has in his award-winning novel; *The Guide* used alternating technique, while Sidhwa has used the first half part for flashback. This is a mark of narrative brilliance. Now Freddy is in old age, caring for his children, every one of them in their prime.

Then Freddy tells that he started shops in Amritsar, Jullundur and Delhi. The novel *The Crow Eaters* depicts a Parsee family of Faredoon Junglewalla. If he speaks of his mother-in-law and his life with his wife and business in Lahore in chapters from 1 to 17, he speaks of his own boyhood days and of his own parentage in the chapters from 19.

R. K. Dhawan observes: *The Crow Eaters* is an account of a way of life, a kind of saga like *The Forsyte Saga* by John Galsworthy, in which the details accumulate to make the characters life-like. (Dhawan and Kapadia 18). Mulk Raj Anand's *Untouchable* could not get a publisher until it had a foreword by E. M. Forster. Likewise, Bapsi Sidhwa's *The Pakistani Bride* could not get a publisher in time. Though it was her first novel it appeared belatedly. Critics think: "Sidhwa's apprehensions about *The Pakistani Bride* were because it dealt with the repression of women in the patriarchal Pakistani society." (Dhawan 16)

Bapsi Sidhwa's *The Pakistani Bride* (1983) is a good Partition novel. One may treat it as a Postcolonial narrative too. Why because the story of Kasim and Zaitoon opens in the 1940s roughly. Qasim that Kohistani works in a bank and murders a staff in 1947. The same year the Partition holocaust begins. He leaves India from Jullundur. Later at the next station, a Muslim called Sikander boards the Lahore-bound train with his wife Zohra and daughter Munni. A Sikh Mula Singh stops the train and many Muslims are killed and their women raped.

Once in Lahore, Munni somehow accepts Kasim as her father 'abba'. Nikka and Miriam similarly displaced stay with him together. Bapsi Sidhwa's depiction of Nikka's business, his facing a goonda, his murdering a politician, or perhaps finally, his own egoclass and imprisonment is very realistic and touching. What touches us more is these people's love of Munni, now called Zaitoon, after Kasim's third daughter, and her growth. Once she is of marriageable age Zaitoon stops schooling. Qasim, strange enough, decides to marry her to Sakhi, Misri Khan's son in Pattan in the Himalayas. Everyone Nikka, Miriam, the Army Major, Ashiq, the American woman Carol oppose a plain girl's marriage with a tribal. Zaitoon herself decides against it. What puzzles is Misri Khan's lack of concern in this. So she is married to Sakhi by force. Alas! Zaitoon runs away one day.

Bapsi Sidhwa's *The Pakistani Bride* is a beautiful postcolonial narrative. The very title is doubled in its significance. Who is the Pakistani bride is it Carol or Zaitoon? It is left to the perceptive reader. The New Critics like Allan Tate, Cleanth Brooks and others mused that the meanings lie in irony. The Romantics too were of this view. Northrop Frye believed in ambiguity here of this or that, of Carol or Zaitoon. Bapsi Sidhwa's *Ice-Candy-Man* (1988) is widely read; and translated into many languages. *Ice-Candy-Man* holds a comparison with Ernest Hemingway's *Huck Finn*, Chaucer's *Candebury Tales*, and Harper Lee's *To Kill a Mockingbird*. Bapsi Sidhwa is studied in comparison with such great authors as Khuswant Singh and V.S. Naipaul. Novy Kapadia calls *Ice-Candy-Man* "a more serious, political novel." (Kapadia 19)

Ralph Crane thinks, "In both *The Crow Eaters* and *The Pakistani Bride* Partition has been important, but not the shaping force of either novel. In her third novel, *Ice-Candy Man* Partition is the shaping force." (Crane 53) The novel *Ice-Candy-Man* has 32 chapters, running into 277 pages. The narrative begins with Urdu poet Iqbal's lines "The fire of verse gives me courage and bids me no more to be faint." The story is set in the city of Lahore of about which Sidhwa wrote a book in 2006. In fact, the story has glorified the Pakistani feeling in the post-independence era as Khuswant Singh's *Train to Pakistan* did on the other side of Wagah border. Bapsi Sidhwa wrote: "At least I think a lot of readers in Pakistan, especially with *Ice-Candy Man*, feel that I've given them voice, which they did not have before." (Sidhwa qt Dhawan 14)

The heroine Lenny starts her story of Lahore, and of 1947's Partition. Lenny's caretaker is Shanta, popularly called as Ayah. The nurse sounds like Lenny's mother, even. Lenny is brought up to her age of twelve. Lenny tells the entire story of how she lived the Partition event, and its aftermath. Her parents in the

background called the Seths, a Parsee family see her as an important character. Ice-Candy Man, himself a Parsee loves Shanta, but to no avail. Masseur, Sharbat Khan, Godmother, Slavesister and Cousin are just support characters. The Hindu-Muslim riots that stirred India's division and killing of millions of people on both sides, and exchange of population, forced conversions, rape, dishonor all these things are beautifully described.

Ice-Candy Man bears a close resemblance with Khuswant Singh's *Train to Pakistan*. Dr Jaya Kapur compares Bapsi Sidhwa's *Ice-Candy Man* with Yashpal's *Jhootha Sach*. She calls these two novels as traumatic narratives. (Kapur 186). Attia Hossain's *The Sunlight in the Broken Column* may also be a good comparison. Bapsi Sidhwa's last novel *The American Brat* (1993) is a sort of tragi-comedy. The Parsees of Lahore as that of the Parsees of Karachi and Bombay is a vibrant community as that of the Jews in America both races being displaced ones.

The Ginwallah Cyrus and Zareen had only one daughter Feroza. She followed the suit of her uncle Manek (Mike) going to America for higher education in Twin Falls and then in Denver. Feroza's life in Lahore, Khutlibai the Parsee woman chief, Zareen- the mother, relatives like Rohinton and Behram (who appears as Billy in *The Crow Eaters* as Freddy's son) and their political connections with the Bhuttos are vividly depicted.

Once she settled down in Twin Falls, Feroza befriended Joe and learnt a lot about what American civilization is. Later she studied Hotel Management course in Denver, befriending people like Gwen (who got murdered), Rwanda, Shashi, Deepak, and fell in love with David Press, whose car she bought. Perhaps, she made a mistake.

Once the parents heard about Feroza's liking the Jewish gentleman David, Zareen visited America to stop the marriage even with bribing. Her struggle did not succeed, in turn, annoying David. At long last, Zareen left back allowing them to marry. Alas! There came a kind of separation between David and Feroza. All the while Manek guided the young, but strong-willed Feroza. Both cousins are depicted in their black and white colors. The heroine Feroza appears to be 'the American Brat' really.

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REFLECTION OF SOCIAL CONSCIOUSNESS IN ELMER RICE'S *THE ADDING MACHINE AND STREET SCENE*

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Elmer Rice a prolific and tireless crusader has written almost fifty plays in his fifty years of writing career. He has written dramas in all forms. Through his realistic, expressionistic, melodramatic and propagandistic plays he has highlighted socio, political and economic condition of American society in general and freedom of an individual in particular.

Elmer Rice has been greatly inspired by Anton Chekov, Henric Ibsen and Bernard Shaw. Chekov introduces “realism” in modern dramas. Ibsen considers “Man as a social animal”. To Ibsen only the society decides the fate of an individual and not the will of God. Shaw through his words states that the aim of a dramatist is to make his audience aware of the evils of the society such as evils of industrialization, unchecked capitalism, evils of political tyranny and autocracy and etc.,

Elmer, as a follower of these eminent writers reflects the issues with great interest. Elmer rice was a self-critic too. He never hesitates to write or speak about the rights of an individual. In an interview to New York Times in 1938 he decides that

What I have been trying to say is simply that there is nothing as important in life as freedom and that the dominant concern not only of every human being, but of all of us as we function as members of society should be with the attainment of freedom of the body and of the mind through liberation from political autocracy, economic slavery, religious superstition, heredity prejudice and herd psychology and the attainment of freedom of the soul through liberation from fear, jealousy, hatred, possessiveness and self-delusion (pp-3,5)

His dramas are based on his observation over the society and never be imaginative stories. The play “The Adding Machine” has its genesis in Rice's visit to the Ford Motor Company's plant in Detroit. John Gassner, on viewing the play deduces that in Adding Machine form and content are indissolubly wedded (pp-98)

Ludwig Lewisohn on his comment highlighted as:

You cannot miss it, you cannot withdraw yourself from its coherence and completeness. Examine this play scene by scene, symbol by symbol. The structure stands. There are no holes in its roof The work, on its own ground, in its own mood, is honest, finished, sound (pp-197)

The hypocrisy that permeates American life is demonstrated by Rice through his depiction of his protagonist, Zero. Zero, who has taken delight in watching a prostitute who never bothers to pull the shade across her window even when she is not dressed, finally reports it to the police. Though he feels sorrow for her lack of modesty, he later regrets that he has not taken advantage of his wife's absence to pay the prostitute a visit.

The depersonalization of relationships is shown in the behavior of his boss. As a sincere and dedicated worker Mr. Zero never takes a day's leave in his twenty five years of service. His boss in contrast never remembers even the name of his employee. More over his boss unconcern over the firing of a senior

employee without even warning him shows the pathetic condition of the employees without unionization. Throughout the first scene of the play Mrs. Zero only speaks and her husband remains silent. On seeing this Joseph Wood Krutch quantified that the lack of communication here between husband and wife typifies the lack of communication in the whole of society (pp-231)

The harmful effects of Puritanism on the American psyche are revealed by Mr. Zero and Mr. Shrdlu. Mr. Shrdlu is also a murderer like Mr. Zero. Mr. Zero kills his boss in fury whereas Shrdlu kills his mother accidentally. Both are in Elysian Fields. As a severe follower of Puritanical morality, Shrdlu's conscience demands severe torture and punishment by placing him in hell and never expects forgiveness and happier fate. In the same way, Zero too cannot understand a Heaven that admits drunkards, thieves, vagabonds, adulterers and murderers.

In Rice second major work "Street Scene" he returns to realism with a vengeance. Through this play he tries to reveal the lives and problems of various families living in a lower-middle-class apartment. The setting is a generalization of the many brownstone houses in Manhattan in New York. The play decries the inadequacies of America's social and economic system. In the early 19th century, accepting charity was considered as derisive and was always considered as inferior. The best example is Miss Simpson's mocking comment over Mrs. Hildebrand. Through Abraham Kaplan Rice criticizes the property owning landlords as real culprits.

Mrs. Maurant is portrayed as a victim. Rice shows her to be compassionate, loving women joined in an unhappy marriage to a man who cannot satisfy her either physically or emotionally. Mr. Frank Maurant treats her as if she were his personal property rather than a living human being. W.L. Dusenbury observes that the impossibility of ever being alone or even breathing fresh air which someone else has not already breathed creates tragedy in life of the Maurants and the everlasting sense of loneliness in the lives of all is seen (pp-118)

Both the plays highlight the problem of Racial bigotry. In scene three of "The Adding Machine" Zeros host a party in which all the guests dress alike, have same taste, share same view and have same prejudice. To them politics is man's business and woman's place is at home. If the business condition is bad in America, it is because of foreign agitators and they uniformly accept that America is for Americans. The play "Street Scene" is a mixture of Italian, Swedish, Irish and Jewish characters that Rice uses as a tool to comment the ill of the society. Thus Elmer, as a playwright and an ardent follower of eminent earlier dramatists deserves a high place in the history of American literature.

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THE DRAMATIC WORLD OF MAHESH DATTANI

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Mahesh Dattani is a philosopher among the playwrights of India. This, however, does not mean that he is interested in metaphysical speculations. He is least interested in what the agnostics call the realm of the unknowable. The world of human affairs is all important to him. Like existentialists, He is a philosopher. About existentialism, James Collins observes: "It hugs close to the sense of crisis in belief and of a need for radical reconstruction of intellectual patterns."¹ It should be obvious from the above statement that Dattani resembles the existentialists. Writers of this kind have disappeared from post-modern Euro-American world which no longer faces the problems as faced by Kafka, Camus and Sartre. But the existentialist approach is still relevant to the Indian polity besieged with all kinds of irrational practices. Literature has been replaced in India by television and audio-video CDs as the source of entertainment. Still the people of the Indian sub-continent expect serious literature to help them. The sensitive orthodoxy, on the other hand, still would seek to silence the voices of reason, reform, constructive change, unconventional plans. To quote Sartre:

It is society which has just laid our burdens and our duties on our shoulders. It must think that we are quite formidable since it condemned to death a hundred of us who collaborated with the enemy while it left manufacturers who were guilty of the same crime at liberty.²

Dattani then fully shows existentialist 'engagement' in most of his plays. *Tara* is decidedly existentialist in character. It presents symbolically eternal human situation in time longing for eternity. We find here weak and disabled humans struggling to be perfect and happy in the world of imperfections and pain. Ambitiously it projects Dattani's overall vision of the world. It is a tragedy, not in traditional sense, but in the existentialist sense. Tragedy is not necessarily a drama which runs through the pain issuing from a fatal flaw of the protagonist and ends in death

Dattani's *Seven Steps around the Fire* was first aired as *Seven Circles around the Fire* by BBC Radio⁴ on 9 January 1999. It is a peculiar play, perhaps the only play in Indian drama highlighting the woes of hijras. Hijras are the third gender who probably exists only in Indian. The love of a man for hijra may look improbable to most men who are not acquainted fully with them and their associates. But Dattani must have closely studied hijras, their emotions, as well as some men's attraction for them. The newspaper cuttings presented in the analysis of the play proves Dattani right. What Dattani seems to be saying is that this new kind of sexuality other than straight and gay should be socially acceptable, for there is nothing immoral about it? Dattani shows in this play how men's irrational hate of minority leads to murder and suicide in this drama. That is how this play is a problem play as well as a tragedy. Dattani explores the same theme of same sex- love relationship in some of his other plays as well. *On a Muggy Night in Mumbai* deals with gay personalities. The play presents the woes of another sexual minority, the gay. In India since the enforcement of the Indian Penal Code, male homosexuality has been a cognizable offence, a punishable crime. Hence the homosexuals have to satisfy their natural urge in their surreptitious gatherings. They cannot come out in open as their sexuality is not acceptable to the society. But these people are normal human beings. They have their problems, their emotions, and their quest for suitable partners. They, too, fall in love, look for fidelity. However, this play does not have the intensity of a tragedy. It could be described as a problem play and a serious drama. Two questions come to our mind

when we go through this play. One, is this play a true reflection of human behavior in terms of same-sex relationship? Second, can gay themes of love be a fit subject of contemporary drama? Dattani in course of the introduction to *Collected Plays* claims that his plays are the true reflection of the contemporary society. John McRae rightly comments on the play:

And the times of *On a Muggy Night* deserve to touch the whole of society and to be touched by it. It is not simply the first play in Indian theatre to handle openly gay themes of love, partnership, trust and betrayal. It is a play about how Society creates patterns of behavior and how easy it is for individuals to fall victim to the expectations society creates.⁴

Mango Soufflé was adopted from *On a Muggy Night in Mumbai* and was made a film by shifting the location of the play from an apartment in Mumbai to a farm house in Bangalore. The cast remains the same and so also the theme. Apart from showing homosexual and lesbian relations, the characters in the play reveal two important things. First, women want to make an assertion of their femininity. Secondly, the hidden desires of men and women who want to confine their love to the person of the same sex. This is as natural as heterosexual love and there should be no illusion about it.

Dance like a Man is a serious drama. True love of art as against the craving for publicity as an artist, is the central theme of the play. Dattani shows here how genuine pursuit of art ennobles those engaged in it. *Final Solutions* first staged in Bangalore in 1993, focuses on the problem of communal disharmony between the Hindus and Muslims in Indian, especially during the period of the post partition riots. It is a serious play, but it is topical in character. It deals with the communal problem of India which is one country in political geography but actually rent apart into conflicting fragment of castes and creeds. Dramatically it is better made than *Tara*. Its end is happy, not sad as in tragedy. But there is a suggestion that the virtues of sympathy and rational understanding which Dattani recommends as the final solution to the problem, so easy in theory, probably will never be realized at mass level. This is not a positive happy end.

Where there's Will is another play in which Dattani's recurrent motif of patriarchal paramountacy appears. A woman is generally looked upon a commodity; her prime functions in marriage are to dance attendance upon her husband and to be an exciting partner in bed. The play proves that Dattani could maintain seriousness also in a straightforward comedy. His didacticism is straightforward here. We find here Dattani's moral vision in all clarity. The same is evident in the complexities of other plays as well.

Do the Needful, a family play, is built on theme of 'gay' relationship and as a result the marital relationship is given a new twist to suit both the wife and the husband. This story though appears to be comical reminds us the abnormal behavior of a young couple who are willing to pursue their pleasures independently outside marriage. This play is rather different. It does not reveal Dattani's moral philosophy. It would be difficult to describe it as an excellent play from literary point of view. But it is a parable work in spite of its improbabilities.

Dattani's plays have variety and social relevance. If he has written about love and sex, he has written on human compassion, music, and dance and family relationships. *Ek Alag Mausam* (A Different Season) is about the HIV positive patients and the reaction of the people and society to the diseased persons. It is a commissioned play. It aims at making the people conscious of the dreaded diseases. Dattani succeeds in conveying the consequences of this disease through his characters who appear to be convincing. Therein lays the merit of this play.

Dattani uses drama as the means of engaging in existential spirit with the actual problems of life. He appears to be following Sartre's advice that a writer is relevant only as long as he responds to the problems of his times. He is a useless creature, a parasite on the society, when he stops doing that. Then he must retire and take his place in the history. There is nothing like permanent appeal or universal appeal according to Sartre. A writer must not even try to address himself to humanity of all ages and all places. He must write only for his age and only for his people. He never apes or imitates. He does not repeat in parrot-fashion the formulations of foreign writers like the so-called intellectuals of India are wont to do. He

always thinks for himself and thinks about the well-being of the humanity around him. This humanity is Indian, and its problems are not the problems known to the western world. Dattani has learnt only how to think from the Euro-American world. But his approach to our problems is original. He has very constructively absorbed the spirit of humanism and rationalism In his plays.

Dattani is indeed a realistic dramatist. But he does not aim at confirming to our usual observation of the society. He does not depict what easily strikes the eye. He leaves that task to others. He does not want to repeat through dramatic technique what the fiction writers have done in their narration. He chooses to bring to light instead the hitherto unperceived realities. He forces us to see what usually we do not want to see. We turn away our gaze from hijras and homosexuals conditioned as we are to regard them as abnormal humanity or as lesser humans not deserving our attention. This is instinctive on our part, not intentional. Dattani shocks our prudery. But he also convinces us when we are ready to think impartially that there is a variety of humans. That one type of them is normal, does not mean that the other type are abnormal or immoral. All of them are natural beings. There can be nothing unnatural in nature. Dattani just draws our attention to sexual minorities. He reveals them as they are by proper study of their psychology and manners. Their psychology is more important to Dattani than their physical behavior. Dattani portrays their lives, their tensions, troubles, tribulations, struggles for existence quite faithfully. That is how he is an existentialist.

In ancient Greek drama there were neither heroes nor villains. There were human beings in it. The protagonist was one who has been under the authorial focus. This, however, does not mean that he was morally or otherwise superior to others. This is the characteristics of the Shakespearean drama too. Only those who are not familiar with the complexities of human nature would create simple tales of all-good-heroes and all - bad -villains. From modern drama, too, the heroes and villains have disappeared. Their place is taken by human beings like us. In the case of Dattani's drama, we find in them in peculiar circumstance. Their actions and reactions with reference to a given situation constitute the plot. In a Dattani drama, male characters are not as important as women character. Uma in *Seven Steps Around the Fire*, Lata in *Do the Needful*, Kiran in *Where There's a Will*, Smita and Hardika in *Final Solutions*, Tara in *Tara*, Dolly and Alka in *Bravely Fought the Queen*, Ratna and Lata in *Dance like a Man* are better portrayed than their male counterpart.

Dattani is a Gujarati. One finds Gujarati characters in almost all his plays. All the characters in *Where There's a Will* and *Final Solutions* are Gujarati. Alpesh Patel, Chandrakant Patel and Kusum Patel in *Do the Needful*, Patel in *Tara*, Jaidraj and Viswas in *Dance like a Man* are Gujarati. Of course, *Seven Steps around the Fire* and *On a Muggy Night* in Mumbai have no Gujarati Characters.

Modern playwrights avoid questions on the themes of their plays because they feel uncomfortable to answer them. T.S. Eliot, Samuel Beckett, Harold Pinter, to name a few well known playwrights, expressed their displeasure about such questions. Mahesh Dattani too belongs to that group who avoids direct answers to thematic questions on his plays. For these playwrights the play is the things. But for reader or critic, themes count much. It is through the themes that they evaluate a playwright and classify his plays. Dattani frequently makes use of symbols. A symbol is not an allegory. Clarity is the characteristics of an allegory. Here two levels of meaning are evident and apart. One Indicates the other. The surface story or even or an occurrences never important on its own. As against this, a symbol is always ambiguous. It is important in its own right, important for meanings that it suggests. Thus, bonsai which Lalitha makes are bonsais in themselves. But they also suggest the stunted development of women in the Indian society. The shawl of Amritlal in *Dance Like a Man* covers people use to conceal their realities from themselves and others.

Dattani's characters are essentially Indian and they speak English as spoken in India. It is a hybrid language making free use of Hindi and Gujarati expressions. Dattani is a dramatist in a country where drama for many years has not been a form of entertainment. He writes in the language which only the elite

in this country understand. Very few of them really care for literature, and fewer still are interested in dramatic performances or have opportunities to watch and commitment to what Iyengar calls the "manifestoes of the new realism" and conform closely to the requirements of a play that communicates, for, as M.K. Naik observe, "a play, in order to communicate fully and become a living dramatic experience, needs a real theatre and a live audience."⁵ Dattani has created a vibrant, new theatrical form which is a marked development on the hitherto stagnant Indian drama in English.

Thus the present research paper explores the theme of human relationships in the major plays of Mahesh Dattani analyzing all the full length plays drawing also on his other screen, stage and radio plays wherever necessary and useful to substantiate and elaborate the argument.

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REFORMATORY IDEALS IN EMERSON'S SELECT ESSAYS

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Ralph Waldo Emerson (1803-82) happens to be an American philosopher and poet-essayist. He studied theology, was ordained, and became a pastor in Boston's famous Second Church, and resigned it because he felt unable to believe in the sacrament of the Lord's Supper. In 1833 he visited England, where he met S. T. Coleridge, William Wordsworth and Thomas Carlyle; the latter became a lifelong friend and correspondent. On his return to America Emerson evolved the new quasi-religious concepts developed in the Transcendental Club, which found written expression in his essay-kind of book *Nature* (1836). Emerson became revered as a sage and his 1837 Harvard address, *The American Scholar*, urged America to assert its intellectual independence of Europe. *The Dial*, founded in 1840, and edited by Emerson from 1842 to 1844, published many of his essays and poems. His essays were published in two volumes in 1841 and 1844; the second contains 'The Poet', in which Emerson declares: 'America is a poem in our eyes', a view given poetic expression by his devoted disciple Walt Whitman. Emerson's lectures published as *Representative Men* (1850) owe something to Carlyle's concept of the Hero; his *English Traits* (1865), a perceptive study of the English national character is based on his 1847 lecture tour. Emerson was actively engaged in the anti-slavery campaign as his friend Thoreau.

This research paper deals with the reformatory ideals in Emerson's select essays. These essays are from his book *Essays First Series* (1841)

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

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

Emerson meditated, spoke and wrote as a poet-philosopher. He was not only a preacher of his credo, but a practitioner of it. Still Emerson was not a theorist or a book man as Milton. Like Aristotle and Goethe he lived what he preached. Emerson said that books are for the student's idle hours. Man needs to read when he cannot think. Colleges are secondary for Emerson's man-thinking. Emerson believed that greatness appeals its case to the future. So as the Prophet Isaiah of his age, Emerson wrote of his ideas and thoughts and he expressed the same early in his church sermons, and later in his lectures and essays. In fact, his other books like *Nature*, or for that matter his travelogue *English Traits* have the same stuff as his essays. Tremaine McDowell writes, "In reality Emerson was from the 1830's to the Civil War the most urbane deviser of intellectual bombshells in the United States" (Essays x) Emerson's ideas may, at times, look harmless, but they are still powerful. For example, he thinks that the universe has its centre in God and at the same time in the individual man. Dewey of Columbia praises him as master of a finely wrought logic and as the philosopher of democracy.

Essays: First Series (1841): This was Emerson's second book published in 1841 after the first one *Nature* (1836). The book has eleven essays and of these, the essays, "Self-Reliance," "Friendship," "Compensation" and "The Over-Soul" are frequently anthologized in college and university curriculums.

The book was almost immediately issued in England with a preface by Carlyle. Most of the essays

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

Self-Reliance: In a way self-reliance is now seen as God-reliance, the reliance of man upon the divine within him.

In one passage in his Journal Emerson wrote: "Then I discovered the only Secret of the World; that all things subsist, and do not die, but only retire a little from sight and afterwards return again." In many different ways, Emerson was bound up with this idea of the eternal flux and flow, the indestructibility of matter or energy, the transmigration of spirit, the fundamental oneness of the Oversoul, the idea of one Deity, in which all things are absorbed. "The raptures of prayer and ecstasy of devotion lose all being in one Being. This tendency finds its highest expression in the religious writings of the East, and chiefly in the Indian Scriptures, in the Vedas, the Bhagavat Geeta and the Vishnu Purana." (Emerson, qt Oliver 12) Thus for his understanding of the "Secret of the World" Emerson drew on Oriental wisdom. It seemed to him that the Zoroastrian, the Indian, the Persian scriptures are majestic, and more to our daily purpose than this year's almanac or this day's newspaper. It is said,

The lengthened shadow of our American culture is Emerson's, and Emerson indeed saw everything in everything, and spoke with the tongue of a daemon. His truest achievement was to invent the American religion, and my reverie intends a spiraling out from his center in order to track the circumferences of that religion in a broad selection of those who emanated out from him, directly and evasively, celebratory of or in negation to his Gnosis. The mind of Emerson is the mind of America, for worse and for glory, and the central concern of that mind was the American religion, which most memorably was named "self-reliance." (Lichtenberg. Qt Bloom 97)

Emerson's essay "Self-Reliance" ends with his reformatory ideals. Emerson had his own vision of religion as much as the world. He developed his own metaphysics. Robert Spiller adds,

Many volumes have been written to prove that Emerson's final position was based on Neo-Platonism, German idealism, or Oriental mysticism; but a study of these sermons and of his early reading indicates that he never departed from his loyalty to the faith of his fathers, the Christian tradition as developed by Christ, Paul, Thomas Aquinas, and Calvin. Essentially romantic by disposition, he took his place with the rebels and seekers and, like Coleridge and Goethe, sought both confirmation and refreshment from all ages and quarters. (Spiller 366)

The Over-Soul: "God will not make himself manifest to cowards," says Emerson in the next essay "The Over-soul" (174). The statement is a typically effective use of tautology for emphasis: divine revelation is a process of hero not of intimidation; conversely, the way to close with God is to have no fear, but perfect faith.

Emerson's essay "The Over-Soul" is one of the most well-known of his essays ever anthologized everywhere. It begins with a quotation from Henry More. Emerson thinks the metaphysics of man is not properly available for the last six thousand years. People think that man's life is mean. For example, the Hindus call this life as an illusion (maya). Emerson does not agree to this. He seems to think God is manifest in Nature. He seems to think that Nature is an embodiment of the divine. Nature is the divine book for man's management of things.

Emerson often talks of man as a relic of God. He thinks of the atman and Brahman as the one and same. Man has a soul (also called psyche). Man's soul represents his conscience. This soul is the whole of his nobility and conscience. The soul, as a deputy of God or over-soul, represents the universal beauty. This is the eternal One (ONE). This is the highest Law. Plato called it the Form. Aristotle called it the First Principle. It is said, "The essay "The Oversoul" proposes a mystic unity within which everyman's particular being is contained and made one with all others." (*Oxford Companion* 338)

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16

**DISCARDED NATIVITY IN J.M.COETZEE'S
WAITING FOR THE BARBARIANS**

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John Maxwell Coetzee in his novel *Waiting for the Barbarians* highlights how the native people were thrown away from their own soil. The cultural assault affects the native psychologically. He deals with many themes like political, psychological and sociological. The researcher prefers political theme as a tool to explore how the native people are discarded from their region. Political philosophy deals with politics, liberty, justice, property, and legal code of authority. It explains the role of authority of government and citizens. The word 'political' is derived from the Greek word *Politika*, which means 'affairs of the cities'.

Political science examines the tasks of the politician or statesman in the way that medical science concerns the work of physician. The most important task for the politician is to provide an appropriate constitution for the city-state. It comprises laws, customs and institution for the citizens. Once the constitution is established, the politician needs to take the appropriate measures to maintain it. He must introduce reforms if he finds necessary. The good politics is the one which constitutes society in a righteous way whereas the bad politics corrupts the entire government and leads the people to suffer. The role of Magistrate is to maintain the law of his territory in a proper way. But in *Waiting for the Barbarians*, the magistrate fails to sustain the law, which results the sufferings of the people of his territory.

Colonialism is a kind of politics which is a practice of acquiring and controlling other country. It also exploits the country economically. Likewise Imperialism is a policy of extending a country's power and influencing through military force. It drives to the devastation of culture. Imperialism is concerned with political power. Nineteenth century is an era of European Imperialism. European extends their political power across the world in pursuit of wealth, investment opportunities and places where Europeans could settle. South Africa attracts Europeans because of its temperate climate and huge minerals. In the novel *Waiting for the Barbarians*, Coetzee projects the theme of Imperialism through the character Colonel Joll. J.M.Coetzee (born 1940) is a South African novelist, essayist, linguist, translator and recipient of Nobel Prize for Literature in 2003. He has renounced his African citizenship and become an Australian citizen in 2006. His major works are *Dusklands*, *Waiting for the Barbarians*, *Disgrace*, *Life and Times of Michael K* and *Elizabeth Costello*. He is the first African writer who has won Booker prize award twice.

At the outset of the novel, the Magistrate, protagonist of the novel, works in the frontier under the Empire. Though he is a Magistrate, he fails to support his territory people, when Colonel Joll, Third Bureau Officer, turns violent against the nomadic, especially fisher folks. Colonel Joll arrests and punishes the nomadic and finally kills some. On seeing a barbarian girl who has been left by her group, the magistrate takes her to his house. He plans an expedition to hand over the girl to her group. Having returned from the expedition, he is arrested and tortured by Colonel Joll, who spreads the rumour that barbarians will enter the town. So he sends some soldiers to wage a war against barbarians. After his failure of his plans, he leaves the town with some soldiers. Many people also leave their native place, not because of being afraid of barbarians but because of the barbaric activities of the soldiers. Magistrate replenishes to his former position and plans to live in the town with his town people. Till the end, there is no trace of the arrival of the barbarians.

Politics plays the predominant role in *The Waiting for the Barbarians* as Coetzee draws out the conditions of colonised nation (South Africa). The Magistrate, who stays in the frontier, has traced that there is no barbaric activities of the aborigines in the city. Colonel Joll spreads the rumour of the arrival of barbarians in take of war against the town people and Empire. He has the license to investigate the nomadic who are recognized as barbarians by himself and the Empire. The political rule of Empire or Imperial power darkens his vision of humanity and broadmindedness. The Magistrate symbolically figures out his vision by describing his specs which has the quality of opaque that symbolises the political power. He traps a boy and his grandfather in a raid who have come to heal the boy's scar. He enquires them about their invasion into the city. Colonel suspects them as barbarians and so kills the grandfather. The boy is also severely marked by knife.

The Barbarians are accused of stealing the goods of traders and attacking them. They also accused of firing with the gun when the Governor comes to the town for inspection which is claimed as rumours by the Magistrate. Magistrate denies this indictment on barbarians because he is in service for many years in the frontier and never found the attack of the barbarians. The rumours lead to call for war against the nomadic people whom they think as barbarians. The Colonel assigns the garrison of forty to capture the barbarians and his troops succeed in captivating barbarians who are none other than fisher folks.

The magistrate ironically castigates the misbehaviour of Colonel as he brings innocent aborigines into the barracks yard. As he criticizes: "Do these people look like your danger to Empire" (Coetzee 18). The hot and cold conditions in the empty yard lead to the death of a baby which is very pathetic situation to its mother, who is shun by her people.

The funeral ritual is a public, traditional and symbolical means of expression of beliefs, thoughts and feelings about the dead person. In all culture, the funeral rituals are considered as significant because culture of people believes that the rituals would pacify the soul of the dead. Funeral glorifies the dignity of the dead person and provides special tribute to his life. Funerals are also an important ritual that helps survivors to start dealing with their loss by sharing with those around them. But the girl is avoided by the group as her child was not buried as per their customs.

South African believes that death is not an end. It's a cycle so they observe funeral. If the correct funeral rites are not observed, the dead person may come back to trouble the living relatives. The dead person is buried along with his personal belongings to assist him in the dead journey. The Magistrate feels bad when he violates their customs when he buries the child without observing funeral rites and rituals. The Magistrate does not know their custom and buries the child.

After the investigation of the Colonel, the barbarian girl, who has been blinded by him, is left by her group due to her blindness. The imperial force does not allow vagrants to stay in the city. It is revealed through the Magistrate who orders her that "We do not permit vagrants in town." (28). Thus, the oppressive imperial power denies the rights of the native people to have freedom and destroys their own identity.

The Magistrate appoints the girl as maid in his house. He comes to know that she was severely tortured by the Colonel in the investigation. Colonel burns the eyes of the girl, which results loss her sight. This shows that the barbarians are blind to look at the imperialism. She is unaware of the Colonel's cruel attitudes towards her clan. This shows the innocence of the nomadic people who are failed to recognize the things that are happening around them.

The Magistrate also finds a caterpillar in her forehead which comes from the soar, where the Colonel attacks. They broke the leg of the girl in the investigation. It symbolises the imperial atrocities on barbarians and the Magistrate's nourishment to them. The Magistrate comes to know about the girl by guards who said that the Colonel has killed her father and broken her leg.

Barbarians, who lead their life as a nomadic, wandering over a place to place is their customs, and they have the habit of journeying lowlands and uplands, but the imperialistic politics considers it as a crime to ruin their way of life. As Magistrate states, "I am sure it is only a rumour, they cannot seriously intend to

do that. The people we call barbarians are nomads, they migrate between the lowlands and the uplands every year, that is their way of life.” (54)

Barbarians dislike the settlements of imperialist in their own land and yearn to prevent their encroachment and invasion. They aspire to breathe the air of freedom in their native place and also wish to lead their lives with their own clan. As Coetzee describes it as “They want an end to the spread of settlements across their land. They want their land back, finally they want to be free to more about with their flocks from pasture to pasture as they used to” (54)

Coetzee explicates the extreme level of imperialists' atrocity over innocent barbarians. For instance, the colonel and his soldiers terminate the barbarians' fundamental source of their livelihood. The soldiers think that the river banks provide protection to the barbarians and so they fire it. This cruel deed of the imperialists not only affects the livelihood of the barbarians but also disturbs the lives of animals and birds. At last they succeed in vanquishing barbarians' patrimony. Thus, the rights of the barbarians, is demolished by imperialism.

The imperial military force which comes to fight against barbarians, disturbs unarmed shepherders, rapes their women, pillages their homes and scatters their flocks. They have arrested twelve barbarians and tortured them to the core in front of others. The magistrate sprouts out against barbarities of the Colonel and says, “You are the enemy, Colonel! You have made the war, and you have given them all the martyrs they need. Starting not now but a year ago when your filthy barbarities here.” (123)

The garrison turns uncontrollable and dangerous and shows their barbaric attitudes on the town people. They grab whatever they want from shops without paying and break down the shelter which is prepared by the fisher folks. The soldiers knock down the doors, windows and fire the houses of the town people. The mothers of the town keep their daughters inside their home to safeguard them from the garrison's attack. The town people, who fed up with soldiers, claim that they do not need any soldiers. The committee of citizens are forced to arrange a feast for every week which results the reduction of seed in the granaries. The peace and culture of the town is utterly sabotaged by the foreign soldiers. Almost all the town people have left their town, not afraid of barbarians but the barbaric trouble given by the soldiers and their imperial politics. Having failed in finding the barbarians, Colonel plans to move out of the town. So he and his clan have burglarized the seeds from granaries and escaped from the town. Thus, the imperial government steals the goods of the town people and leaves them empty handed.

Coetzee ironically portrays that the native people are not barbarians but the imperial people who have come to govern the native. He describes the characteristics of native through the mouthpiece of Magistrate as “She has a fondness for facts, I note, for pragmatic dicta; she dislikes fancy, questions, speculations; we are an immatured couple. Perhaps that is how barbarian children are brought up to live by rote, by the wisdom of the fathers as handed down. (43)

Having tolerated the monstrosity of the imperial government, few people stay back in the town. The Magistrate, who comes back to his position, plans to face the winter with his town people. The people, who never leave their nativity, are seemed to have too much of affection towards to their nativity. The departure of the Colonel and his soldiers symbolizes the end of the imperialism. The town people who are hopefully anticipating the arrival of the barbarians, symbolically represents that they are longing for their root culture. Though, the political atrocities drive out the nativity, the native people withstands their own culture and customs everlastingly.

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EFFECTIVE METHODS OF TEACHING ENGLISH AS A SECOND LANGUAGE AT COLLEGE LEVEL: A STUDY

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In more than half century of teaching experience, it is found that English language classroom is a great challenge. The countries those consider English as a foreign language in their educational system, English is not required much outside the classroom. On the other hand, English is taught as a second language in countries like Sri Lanka, India, United Arab Emirates, etc in an English medium school where students- young and adult are prepared to use English outside the classroom as essential to succeed. English teachers deal with a number of issues such as students' age, sex, race, attitude, intelligence factor, confidence level and motivation. Teachers have to handle the language classroom carefully without hurting the sentiments and the shortcomings that may make a student feel low in front of others.

Teachers have to work out a teaching methodology that may bring out the maximum for students to grasp the contents easily and make the teaching-learning sessions meaningful. In recent years, language teachers and researchers have focused their attention in observing and developing approaches and strategies that leads to an effective learning process in acquiring English as a second language. In order to make learning process smooth and effective, language teachers have to design various teaching methods out of their personal teaching experience and training. There are various language teaching techniques which help students to understand more clearly and participate in the learning process more actively. Sometimes more than one technique is combined to make an ESL classroom meaningful.

It is very important to know the language teachers themselves that not only the subject matter is important but also the learners' cultural background and other personal factors- emotional and psychological are equally important. Language teachers have experimented with certain language teaching methods in isolation or combination and found one or more than one method effective and worth using. Hopefully, this paper will help ESL teachers to gain an insight into developing an appropriate teaching material and selecting an effective, suitable teaching method that can practically be implemented in the classroom.

The Grammar-Translation Method had been used by the language teachers for many years. It was also known as the Classical method as it was used to teach the classical Latin and Greek literature (Chastain 1988). It was believed that this method would help students to read and appreciate the foreign literature. It was also thought that by studying the grammar of the target language students will be able to understand the grammar of their native language and learn to speak and write the native language in a much better way. Though students may not develop communicative fluency in the target language but would become mentally sharp in the process of using target language to understand the native language through some similarities between the two. This method is used in the language classrooms with an intention of helping students use their brain intellectually and also students are given grammar rules, asked to memorize it and then apply it to the other examples.

The Direct Method became popular when students failed to communicate effectively using The Grammar-Translation Method. It allowed no translation of any kind. Students were helped directly to pick up the target language through the use of demonstration and visual aids without seeking any help from the

native language. Students learned new words in situations. A teacher focuses attention on helping students to think in the target language in order to facilitate communication. Grammar is taught indirectly unlike The Grammar-Translation Method. Attention is given on the spoken not written. Students are motivated to speak in the target language and discuss the history, geography and the culture of the target language people. They are helped with all the four major skills of the target language-Writing, Reading, Listening and Speaking. This method gives an opportunity for two-way interaction between a teacher and students. They are like partners in the teaching-learning process.

The Audio-Lingual Method is orally based just like The Direct Method. However it does not focus on picking up a vocabulary by using it in a situation like the Direct Method but drills students in the use of grammatical sentence patterns. Teacher wants students to use the target language communicatively and in order to do so want students to over learn the target language. The teacher provides with models for the students to imitate accurately and as quickly as possible. This way the students form new habits in the target language overcoming the old habits of the native language. Teachers provide with tapes of model speakers and students imitate the teacher's models.

In ESL classroom, the use of Audio-Lingual method will be used to teach the target language directly using four different elements such as Repetition, Inflection, Replacement and Restatement. A teacher drills students in the use of grammar by asking them to repeat a sentence word to word. Audio-Lingual Method is still practiced by the language teachers; one problem with this is that students are unable to transfer the habits they have mastered in the classroom to communicative use outside it.

The Silent-Way Method came into existence when the idea of learning a language by forming a set of habits was seriously challenged in the early 1960s. Linguist like Caleb Gattegno looked at language learning from a learner's point of view by studying the way babies and young children picked up the language. Gattegno's Silent- Way method is similar in certain aspects with Chomsky's Cognitive Approach proposing that speakers have knowledge of underlying abstract rules, which allow them to understand and create novel utterances. In other words, students are responsible for their own learning. They are initiators of learning and capable of independently acquiring language. This method gave importance to the learning process and not teaching. Students were expected to express their thoughts, perceptions and feelings and for this they were expected to develop independence from the teacher and develop own inner criteria for correctness. Teacher should give students only that what requires in promoting the learning. Students are expected to utilize what they already have and actively engage in exploring the new areas of the target language.

Gattegno designed specialized teaching materials such as the Sound-color chart, Word charts, Cuisenaire rods and Fidel charts for beginners in school to learn sounds, intonation, stress pattern, pronunciation, vocabulary, spellings and sentence structure. Some charts have been revised and new ones developed for intermediate and advanced level students. Students begin their study of the language through its basic building blocks, its sound which is introduced through a language-specific sound-color chart.

In the student-teacher interaction, though the teacher is silent, he actively participates in setting up situations to bring awareness, listens attentively to student's speech and silently works with them in the production through the use of nonverbal gestures and other tools available. The teacher prefers to remain silent to promote student-student interaction. The teacher works with the students while the students work on the language. Learning involves transferring what one knows to new context. The elements of the language are introduced step-by-step in a logical manner, expanding upon what students already know. Student attention is a key to learning the skills of speaking, reading, and writing that reinforce one another. Silent method of teaching is complex and it requires teachers to have extensive training in the use of this methodology. In any classroom, a teacher requires to speak for most of the time, making silent method of teaching ESL less popular among language teachers.

It is actually difficult to say which teaching method is effective unless used in a classroom of students with different need, learning experience, intellectual levels, cultural background and attitude towards learning English as a Second Language. Comparing with other existing methods, The Silent Way seems better. Unless students learn to use the classroom method to express thoughts and feelings outside into the real world situations, the learning cannot be successful no matter whatever teaching method is applied in English as a SL classroom. Teacher- student role becomes the centre in bringing out the maximum within the limited time in a classroom.

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TREATMENT OF NATURE AND LOVE IN ANDREW MARVELL AND CANAM (TAMIL) POETS: A COMPARATIVE STUDY

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Abstract

The beauty of nature has been sensuously described by Andrew Marvell in his poetry. His Poems entitled 'The Garden' and 'Bermudas' explicate the beauty and wonder of nature vividly. Likewise in the cankam (Tamil) poetry such as Thirumurukattupadai, Kalitokai, Karuntokai and Akananuru, one can find parallel description on nature. This is only a parallel study. Andrew Marvell has described the different moods and the feelings of the passionate lovers scrupulously. In cankam poetry also one can find the innumerable moods and feelings of the lovers portrayed succinctly. Even though, the poets belong to different regions and cultures, their feelings seem to be the same.

Andrew Marvell is one of the very important metaphysical poets. His poems present a combination of feeling and intellectuality and a synthesis of thought and passion. Most of his poems reveal that he is a great poet of nature. Marvell is also a remarkable poet of love. In his love poems, metaphysical strain is clearly seen. Using arguments he presses towards a conclusion by seemingly logical steps. According to Annabel Patterson (1994), “Andrew Marvell was an incorruptible patriot, garden loving poet, metaphysical wit, Neoplatonic savant, the man of puritan conscience, the reasonable loyalist politician and the literary critic disguised as a lyric poet”. Any scholar who reads Marvell's poetry could trace parallel ideas in the poems written by Cankam poets in Tamil language.

Andrew Marvell's early poems express a fondness for the charm of rural nature. He has a great love for garden, meadows and rivers. In the following lines the poet is addressing woodvines:

Blind me, ye woodvines, in your twines
Curb me about, ye gadding vine
And oh, so close your circle lace,

Similarly in a Tamil poem written by Karuvor Pouthiran, a mullai plant (a vine) has been admonished not to smile at the poor plight of the lover separated from the lady love (Kurunthogai 162) (Saravanamuthu, 2006). In the poem 'The Garden', Marvell derives sensuous delight in describing the natural scenery. Ripe apples hang from the trees over the poet's head. The bunches of grapes hang so close to his lips that their juice enters his mouth. The nectrines and peaches reach his hands. Moreover, he stumbles on the melons which are found on the ground. He is so entangled among the flowers that he almost falls on the grass. And here are the lines:

Ripe apples drop about my head

The luscious clusters of the vine,
Upon my mouth do crush their wine
The nectarine, and curious peach.

Likewise in Thirumukarrupadai, Nakkirar, a Tamil poet describes, a natural scenery sensuously. The cataract makes akil and sandal pieces of wood fall down. It also makes monkeys and elephants tremble because of the chillness. Moreover, it uproots the banana trees and scatters coconuts in different directions (Mohan *et al.*, 2004).

In Kalithokai (a Tamil poetic collection), a sensuous description of nature has been depicted. It is

raining heavily with intermittent lightning and thunder during a midnight. With the help of light produced by the lightning, the elephants enter the field and eat the plants. After hearing the footsteps of the elephants, the man living in the forest climbs up the top of the wooden platform and using a catapult pelts the stones in different directions. The stones scatter the flowers of the vengai tree. They also make the jackfruits fall down. Moreover, they penetrate the honeycomb and the mangoes also fall down. They also tear the banana leaves. Finally, the stones strike into the jack fruits (Kalitokai 41) (Viswanathan *et al.*, 2004).

In a poem written by Parinar in Akananuru (another Tamil poetic collection) nature has been portrayed vividly. A wild pig with sharp horns drank water in a pond. It also dug the ground and ate many tubers. A cataract which fell from the rock would end up in a pond. By the side of the pond there was a thick hedge. Above the hedge there was a tree with bunches of white flowers. These flowers used to shed pollen down on the pig. And in the end, the pig would graze the grains and have a sweet nap by the side of the hill (Akananuru 178).

In another Marvell's 'Bermudas' one can find sensuous description of nature. In the Brumudas Island, God has given eternal spring which lends beauty to everything. Many birds visit this place. To take care of the people living there plenty of bright oranges are found in the trees. They look so bright. They appear to be golden lamps hanging in the darkness of green orchards. There are pomegranates which look like jewels. One can find melons grow at its feet. A rare variety of pineapples are also found there. God has gifted the Island with cedar trees. In the same way, in a Tamil poem, nature has been described beautifully. During the night, the rain lashed the hill region where pepper plants grew in plenty. A monkey plucked a jack fruit but it dropped it into the cataract. Hence the stream brought it to the place where people would drink water. Such a sensuous description is found in Kuruntokai (Kuruntokai 90).

Andrew Marvell's 'To His Coy Mistress' is one of the best metaphysical love poems in English literature. In the poem, 'To his coy Mistress' a lover addresses his beloved who refuses to grant his sexual favours because of her modesty. The beloved could not waste her time in search of rubies on the banks of the Indian river, the Ganges. The lover could not waste complaining about his unfulfilled love on the banks of the English river Humber. If they really had time, he would spend a hundred years in praising her eyes and gazing on her forehead; he would spend two hundred years in admiring each of her breasts; and he would spend thirty thousand years in praising the remaining parts of her body. But the lover tells that the time is passing at a very fast pace. Her beauty will no longer exist after a few years. All her nice sense of honour will turn into dust and all his desires to make love to her will turn to ashes. Therefore, the lover concludes that it will be proper for them to enjoy the pleasures of love when she is young and fresh.

In Akananuru (a Tamil poetic collection) the lover is asking his coy mistress to open the clothes in order to let fresh air fan her body. When he removed it himself, she looked like an unsheathed sword. She gave him a shy look hiding her secret parts with her long locks of hair (Akananuru 136) (Jeyabal *et al.*, 2004).

According to George Willamson (1968):

“To his Coy Mistress” is more than a Carpe Diem poem because it exhibits man's race with time, which can make coyness in a lady a crime, especially if it is artful”.

In the above mentioned poem of Andrew Marvell, the lover speaks about inconstancy of beauty and youth and hence seeks the love of the beloved. Similarly, in Kalitokai a beloved reinforces the inconstancy of youth by stating that the young age will fade away as water of the river dries up. She also says that life is like the passing wind and it is not eternal. Hence, the beloved wants to remain with the lover always. (Kalitokai 20).

Andrew Marvell uses syllogism in the poems “To his Coy Mistress” and “Young Love” the poet invites the little girl to love him. He gives reasons why the little girl should love him while she is still too young. The poet opines that her father will not have any suspicion about her love. He also states that the young ones of animals experience the feeling of love. Moreover, he argues that the girl may die prematurely. These are all false syllogisms (Kalitokai 20).

In the poem “To His Coy Mistress” the poet woos the beloved by stating the reason that beauty and youth are inconstant. A lover woos the beloved by stating the syllogism that a person drinks water just for his pleasure and not for the pleasure of water (Kalitokai 62). Syllogism is used in another poem in Kalitokai. When a mother is worried about her daughter who fled with her lover, a wayfarer consoles her by using strange syllogism. The sandal wood which is grown in the hilly region will not be useful for the hills, but for the people who use it. The white pearls found in the deep ocean will not be useful for it, but for the people who wear them. Likewise, her daughter will not be useful for her (Kalitokai 9).

In the convention of 'Tear Poetry', one can come across many poems such as Crashaw's “The Weeper”, Donne's “A Valediction: of weeping” and Andrew Marvell's “Eyes and Tears”. In the poem “Eyes and Tears”, Andrew Marvell states that eyes look more beautiful when they are swollen as a result of weeping. Even the destructive lightning of the God Jove gets extinguished in his tears, when he feels pity. These are all exaggerated statements. The poet also expresses his desire to shed tears like rain drops, sometimes to shed thin tears, and other times copious tears. He also states that eyes are deceptive but the tears are the better judges of things. In a Tamil poem there is an exaggeration in the description of shedding tears by the ladylove. The lover has been travelling through hot deserts. At that time, the beloved is inviting the dry white clouds to take enough water from her tear flood and become black clouds. Later, these black clouds are expected to go to the desert and pour rain drops wherever her lover walks. (Kalitokai 145). Donne also uses exaggeration in his love poem. At the moment of parting the lover sheds tears. The beloved also sheds tears profusely. When the tears get mixed, the great flood, the deluge will be caused. This deluge will destroy both of them.

Till thy tears fixt with mine drow overflow
This world by waters sent from thee,
My heaven dissolved so

(A Valediction: of weeping)

According to Robert Wilcher (1985), Eyes and Tears and Mourning both exploit the topic of weeping, which was widespread in European literature and which was equally suitable for erotic and religious purposes. In English, Donne had built a witty argument out of it in 'A Valediction: of weeping', Beginning with the double conceit of Tears as coins and wombs bearing the images of the woman who causes them to flow. The images of tears as 'pendants' and 'honey' which suggest that weeping is a decorative and sweetly pleasurable activity, reinforce the earlier note of self centred indulgence.

Andrew Marvell has written a poem entitled “The Mower to the glowworms”. It is in the form of an apostrophe. According to Leech (1979), Apostrophe signifies an orator's interruption of his address to his audience, in order to address some third party, who may either be present or not. The contextual absurdity of addressing someone who is unable to hear or answer is more pronounced when the addressee is dead or not even human.

The poet describes the glow worms as living lamps. The light of the glowworms shows that Mower is at work cutting down the grass. The glowworms are also useful as they show the way to strayed Mower who is going home in the night. In the light created by the glowworms, the Mower can find his way home. Mower is feeling frustrated because his ladylove Juliana has been indifferent towards him. Therefore, Mower has no comfort and in his case the glowworms are useless in showing him the way home-ward.

Similarly, in a Tamil poem (Kalitokai 147) Nallantuvanar depicts the sorrow of a lady who is in search of her parted husband. The poem is in the form of an apostrophe to the sun. She orders the sun to find out the whereabouts of her husband. She speaks as if it was the duty of the sun to trace her husband. Thus the great Sun is belittled by her. According to Julian Lovelock, “Like Shakespeare's famous sonnet 'My mistress eyes are nothing like the sunne'. Only more outrageously, Donne's poem reverses the tradition of hundreds of patriarchal and Elizabethan love poems in which the Sun is a touchstone of ecstatic tribute”. Sensuousness means gratification of the physical senses. Andrew Marvell and Tamil Cankam poets have

the unique gift of communicating their own sensuousness to others through concrete images and word pictures.

Andrew Crozier (1995) commends the poetic quality of Andrew Marvell as follows:

The special quality of Marvell's imagination, what we are unprepared for, is his mastery and distribution of kinesthetic effects, achieved by a frequent use of verbs, carefully chosen and contrasted. The word used to describe this strenuous exercise of the imagination, I think is speculative, including its almost forgotten sense of looking into things within the mind. Marvell does not affect to speak his mind or open it for inspection, but draws us into its workings.

The poetry of Andrew Marvell has the same ingredients as the poetry written by Cankam poets. Andrew Marvell and the Tamil poets have described nature sensuously. They have also delineated the different moods and feelings of the lovers vividly.

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(DE)CONSTRUCTING DIASPORA: A STUDY IN 'HOME' AND COMPOSITE IDENTITIES

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Abstract:

'Home' is a key concept in the diasporic signifying practices and the process of transnationality. An immense critical analysis has been devoted to analyse how diasporic transnational migration unsettles the notion of home in all its modality and multiple attachments in the different level of mobility, location and dislocation. The composite identities which are evolved as a result of diverse diasporisation is a ceaseless process in which the diasporic individuals fail to streamline themselves in any of the cultures they have experienced before triggering the emergence of a disconcerted space of multilocal belonging. The paper is an attempt to recapture these shifting cultural and transnational connections which impact and shape the framework of identity formation subverting the fixed and stable notion of diasporic community that dramatically challenges the reductive dialectics of methodical homogenization.

Key words: diaspora, home, identity, space, movement, belonging, deterritorialisation.

Introduction

The term 'diaspora' carries multiple shades of meaning in the academic discourse today. In its most inclusive connotation it involves the displacement of numerous communities across the world from their original geographical location to another land elsewhere in the globe. The resulting spatial movements emphasize the centrality of the commitment to the homeland as a prime informing feature in the identity formation of the diasporic individuals. Human history is replete with the horrors of displacement and endless quests for home in a new cosmo-cultural configuration. The dislocations and displacements with a keen 'homing desire' help develop in the diasporic subjects an urge to reproduce the way of life in a new setting that is elemental to their homeland which inaugurates in the diasporic consciousness a sense of utter rootlessness in the nostalgic recapitulation of a remote past.

Aim of the Study

The study seeks to deconstruct the variable forms of relationality between and across diasporic formations in the framework of transhistorical representations generating a confluence of narratives reproduced through composite configuration of individuality which exists as a cutting edge of cultural translation and negotiation to conjure up ambivalent images of homeland as the need for reimagining the possibilities of belonging.

Text

The paper attempts to explore and highlight the multidimensional contours and content of diasporization in the process of restoring the unserved souls in their respective reconstituted homes. Formation of homes in a diasporic space entails a haunting spectrality of reminiscences which is allied with the hope of reconfiguring the psycho-geographical boundaries of the inner landscape through the ways of negotiation and reinvention. The location of the diasporic individuals, therefore, is presented as a phantasmal condition "where the political unreality of one's present home is to be surpassed only by the ontological unreality of one's place of origin" (Radhakrishnan 175).

Analogously, Ann Hua in "Diaspora and Cultural Memory" develops a multicultural model of diasporic counter-memorialization to examine the diverse patterns of remembrance in migrant communities. Hua argues that the displaced diasporas are endowed with a dual perspective of interactive

existence between locations and find “the politics of diasporic spaces” as “contradictory and multi-accented” (195) which are thoroughly “heterogeneous and contested sites differentiated by gender, class, sexual orientation, generation differences, language access, historical experiences and geographical locations” (Hua 204). The urge to construct new set of norms to live in a new home then acts “as a catalyst for self-recovery and community building” (Hua 203). In such a diasporic contemplation memory can serve as a survival strategy to sustain social justice, by recalling the forgotten or suppressed to bear witness; yet, it is a strategy that needs seeing “the past as conflictual, evidence as problematic, all questions as suspect” (Matsuda 15). The diasporic subjects are thus caught between ambivalent dynamic desires for an unseen paradise with its own firmly grounded cultural paradigms which is lost or powerless to be reborn and an urge to be assimilated completely with the newly evolved cultural norms of an alternative home.

The notion of home is not a fixed entity and depends on the struggling individual's shifting definition of the inner or outer barriers and the kind of territoriality that has crept into his/her life. The main focus of this study then is to explore these discursive dispositions in the presentment of home and homeland which becomes a transcendental code to be invented and reinvented over and over again by a subjective fabrication and refurbishment of identity. Similarly, Mohamad Hafezi develops and distinguishes two types of categories for the notion of home. The first dislocation which he labelled as geographical is based on rigidly demarcated physical boundaries evocative of mystified and glorifying accounts of the past which he safely termed as “exilic”, the second, he rightly calls “diasporic” which is rather transnational in dismantling the shadowed lines of estrangement and becomes “a constructed space in the present through contacts, memories and activities” (8). Home in this sense may be re-assembled through transactive interaction of past, present and future. For the exilic writers, memorialisation of home “create a ground of creativity and invention exactly because of its remoteness, intangibility and inaccessibility” (Hafezi 135) for they are haunted by an enamoured hope of return to the homeland till they find it disappointing to discover that their remotely imagined portrait of homeland is far gloomier than their present home in the new location they ever dreamt of. Exilic home or identity in this case is mimetic reproduction and re-enactment of a modified version of reality that is elemental to the detached homeland which results in a distorted and fantasised representation traced in the exilic authors.

Conversely, diasporic sensibility is characterised by a “weakening of memory and a dispersion and rupture of identity, twilight of oblivion. Therefore, an ethics of exile is conservative, while an ethics of diaspora is progressive, i.e. open to the possibility of change and non-mimetic” (Hafezi 147). Hence the exilic subjects of diasporas nourish a solidified image of the homeland evolving a stigmatised presentation of precedent, ancestral home unlike the diasporic subjectivity which is languorously liberated from the shades of absolutist prejudices resorting to the formulation of fluxing, disintegrated sets of images of the fluctuating past that encompasses and involves a universal, humane, deconstructed sense of belonging.

These wistful trans-historical projections conjured up an array of refabricated homing possibilities. Since, memory has a crucial role to play in ensuring access to the remote past in restoring the lost identity, diaspora memory texts are replete with socially constructed images and metaphors of the past, imaginary homes and diasporic desires. The term diaspora traditionally evokes imagery of rupture, the relentless ways by which immigrants construct, reconstruct and deconstruct the self-images of their homes and identities in the new cultural set up they inhabit. It is the process by which they abandon with anxiety the old ways of life and adapt themselves to change, painfully learning and internalizing a new way of life and culture. Immigrants having uprooted themselves from their older societies, thus, absorbingly endeavour to reinvent new homes recalling other homes miles away.

Defining diaspora, in this global context recently has been made increasingly complicated because of the mass mobilization and dispersion in large scale and multiple dislocations and displacements worldwide. However, all notions of diasporas involve the idea of identity and belonging which are constructed in disparate ways flexibly in relation to the space the displaced individuals wish to reconstruct.

As James Clifford writes in *Routes: Travel and Translation in the Late Twentieth Century*, “multi-locale diasporas are not necessarily defined by a specific geopolitical boundary” as they tend to consciously misconstrue a “principled ambivalence about physical return and attachment to land” (246-48). This points out to the fact that such diasporic formulations include shared feeling of alienation and homogenizing identification with a spatial collectivity. The first generation diasporic sensibility comprises a strong nostalgic re-enactment of home which Steven Vertovec defines as “diaspora consciousness” that is “marked by dual or multiple identifications”(450). Hence, there is a presentment of the diasporic individuals as experiencing “decentred attachments, of being simultaneously 'home away from home', 'here and there'” where majority of people live the life of multiple identities “that link them simultaneously to more than one nation” (Vertovec 450-51). The second generation shared a 'transnational consciousness' rather than diasporic because they are not rigidly fixated in a singular space of identification or experienced major traumatic dispersion and helped effect an inclined movement towards a transnational identity formation. Hence, the second generation challenges the essentializing properties of home and identity and maintains little or no attachment to any place choosing to be global nomads transcending the constricted nationalist space. As forcefully put by Arif Dirlik in *Global Modernity: Modernity in the Age of Global Capitalism*:

The new diasporas have relocated their self there and other here, and consequently borders and boundaries have been confounded. And the flow has become at one homogenizing; some groups share in common global culture regardless of location while others take refuge in cultural legacies that are far apart from one another as they were at the origin of modernity. (352)

The diverse forms of displacement over the globe have projected different transactive interactions which permeates the experiences of diasporic individuals in the transgressive dialectics of border-crossing. Bhabha in his *Location of Culture* revisits the concept of identity which is viewed as a productive condition for negotiation and articulation- an in-between space of cultural translation. Thus, diasporic transpositions endure a sense of cultural impurity and resort to a fluxing shift of cultural representations (2). Bhabha in *Location of Culture* develops the model of “third space” (56) as an act of pure enunciation of cultural fragmentation. He focuses on the spatio-temporal dimensions of cultural analysis which defies the logic of synchronicity assumed by the traditional method of cultural evaluation. The evolution of the 'third space', therefore, destroys the symmetrical representation of cultural formation as fixed and static. It deconstructs the historical identity of cultural identification as homogenizing, unifying and absolute force. For this reason, Bhabha contends that the in-between third space occupied by the diasporic individual is stuffed with creative possibilities, “It is the space of intervention emerging in the cultural interstices that introduces creative invention into existence” (*Location of Culture* 12). Thus diasporisation challenges the territorial form of nation-state and questions the rubrics of nation, nationalism and cultural homogenization:

The marginal or 'minority' is not the space of a celebratory, or utopian, self-marginalization. It is a much more substantial intervention into those justifications of modernity- progress, homogeneity, cultural organicism, the deep nation, the long past- that rationalize the authoritarian 'normalizing' tendencies within culture in the name of the national interest or the ethnic prerogative. (*Nation and Narration* 4)

In a similar vein, Patchett's paper “‘Corpus Cartography’: Diasporic Identity as Flesh and Blood” evolves a dualistic concept of diasporic identity as based on the dichotomy of homeland/hostland dialectics which recognizes the persistence of dislocated composite identity which can be the site of multiple fragmented possibilities (1). Patchett devises the definition of a 'Corpus Cartography' as a discursive structure of the body's situatedness which poses a rhizomatic challenge to post-modernity, “thus contemplating the potential for a new way of thinking about diasporic identity” (65). Patchett uses the concept of rhizomatic cartography to demonstrate the degree of diasporic conditionality by which the body

as corpus can be measured by the mind. Negotiative permeability of diasporic identity is, therefore, defined by the principles of connection that comprises only lines, but not points or positions: “I am taking corpus to mean both performative body acting out the discursive conditions of diaspora, as well as the body in circuitry within which subjects in a diasporic group must perform and embody multiple and connective lines of flight (Patchett 52).

Diasporaization has long been a part of human civilization and entailed the creation of multiple identities and affiliations. The intermingled condition of cultures opens up new routes and modes of speculation for the diasporic individual and collective identities which subverts the stereotyped experiences of uprootedness, displacement and dislocation. Diasporic situations inhabit liminal, interstitial spaces with an inter-subjective approach and outlook which reconstitute the dislocated diasporan as hyphenated, hybrid individuals. As different from the organic hybridity which is natural, it affects a self-reflective resufflement of existing properties which is the result of negotiative contestation among its informing elements. The fluidity of identity is thus reaffirmed as a contingent upon the refigurement and reconfiguration of the displaced identity. As remarked by Stuart Hall, in “Cultural Identity and Diaspora”, the diasporic sensibility is defined not by essence or purity but by the recognition of an evolving heterogeneity and diversity; hybrid and diaspora identities “are constantly producing and reproducing themselves anew, through transformation and difference” (58). Displaced and uprooted from a familiar engagement the diasporas are suspended between a mutilated memory of the past and a desire to recreate new memories for the future by a discursive encounter with an incommensurable presence. They give an open outlet to these simmering fragmentations by a constant movement from reality to fiction to invent new realities of life. The Jewish philosopher Theodor Adorno astutely observes:

Every intellectual in emigration is, without exception, mutilated, and does well to acknowledge it to himself. His language is expropriated, and the historical dimension sapped. The isolation is made worse by the formation of closed and politically controlled groups, mistrustful of their members, hostile to these branded different. (33)

Paul Gilroy in his discussion in *The Black Atlantic* assumed epistemic centralities of diasporic theory who is convinced of the ceaseless process of transcultural becoming that is evolved as a result of enforced migration or otherwise (1-40). Gilroy conceived the position of the black Atlantic as a theoretical vehicle for an exclusively transnational and intercultural approach which thrives on the constitutive fluidity of being and becoming which emphasising the significance of 'routes' or dynamism of movement rather than one of 'roots' or originary establishment in a remote land of identification (Gilroy 87). The displacement, multiple dislocations and relocations challenge the traditional essentialist notion of cultural configurations as being fixed and unified, rooted in a specific cultural condition. By crossing the shadowed lines of delimiting borders, the diasporic individuals carry their transnationality to translate themselves into fresh cultural terrains of multiple possibilities in which identity is viewed as an evolving process of becoming. Through the metaphors of journey they conjure up new meanings for these cultural complexities recasting the sensory realities in the fragmented universe of disparate histories, nationalities and cultures. Paul Gilroy's model of a ship is used as presenting this dynamic transitivity of evolving diasporic existence. Gilroy observes “the image of the ship- a living, micro cultural, micro political system in motion effectively captures the transnationality and intercultural relations, the exchange of ideas and activism” (24). This amalgamated sense of identification lands the diasporas in absolute placelessness which is amply reflected in their fictional projections that bear witness to this 'inbetweenness' or 'nowhereness'. The immigrant positions in this homeless conditionality struggle for a place in the new location which Uma Parameswaran describes in her paper “Contextualizing Diasporic Location” as a Trishanku-like existence in the liminality of space. Her allusion to the mythical king Trishanku who stays suspended between heaven and earth for his ambivalent desires invokes the image of a bifurcated locality as a symbol of diasporic disposition (135) as the individuals of diaspora want to locate a space that exists in

ceaseless continuity as well as in “selected discontinuities” (Mishra 441).

Gilroy's description of the diaspora as a space “marked out by flows” (“Diaspora and the Detours of Identity” 328) implies the global dynamism of disparate 'flows' of peoples, cultures, ideals, and institution which is developed into an all-inclusive notion of cultural citizenship in the dramatic politicization of transformative identity formation. As Gilroy puts it in “Diaspora and the Detours of Identity”, diasporic consciousness “stands opposed to the distinctively modern structures and modes of power orchestrated by the institutional complexity of nation-states. Diaspora identification exists outside of and sometimes in opposition to the political norms and codes of modern citizenship” (328-329). The spatial configuration of the displaced, thus ruled out the possibility of a real returning desire in the diaspora studies and argues against the ethics of return to the homeland seeking to promote the recreation of diverse cultural localities which requires a less stringent structure of relationship between dispersed communities and homelands. Dismissing the lure of the land from diasporization, Stuart Hall opines that it does not have to invoke “those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return” (57). Home is conceived not in terms of where one is from but rather where one's feet are. The diasporic dialectics thus rejects the notion of excessive emphasis on connection to the homeland and seeks to detach this idea from diaspora in favour of a non-essentialist narrativization of longing, belonging and origination.

The older diasporas seek to sustain a remote relationship with the homeland even with the knowledge that such a return is near impossible which “remained frozen in the diasporic imagination as a sort of sacred site or symbol, almost like an idol of memory and imagination” (Paranjape “Writing across Boundaries” 243). The new diasporas, on the other hand, has least access to the homeland and developed a displaced anxiety of belongingness which is beautifully reflected in the works of the diasporic authors. They celebrate not only an imaginative recreation of the motherland but also the justification of that diasporic displacement (Paranjape “Displaced Relation” 10). According to Hall diasporic identity formation constantly relies upon the acts of reproduction and transformation through difference and instead of being a site for relocation of an essentialised past, it opens up an immense possibility of cultural signification (55). Similarly, Samir Dayal in “Diaspora and Double Consciousness” traces the ambivalent allegiance of the individuals in the endless transformation and translation of the self; the assumed solidarity with the ancestral home on the one hand, and the summative sensibility of the desire for a new home on the other (54):

There is a strategic value in cultivating a diasporic double consciousness. First, it affords an interstitial perspective on what it means to be, say, “British” or “American”- a perspective that allows for the emergence of excessive and differential meanings of “belonging” as well as “a parasitic location (to use Rey Chow's term), ...entails an emancipation from a merely nationalistic or infranational pedagogical. Yet, it is not directed or “oriented” just towards the expressivity of the diasporic in the metropole. (47)

Focusing on the indeterminacy of the fluid positions held by the diasporic identities which disrupts the stable homology between racial, cultural and national identity Bhabha contends that this self-reflexive hybridity is an “insurgent act of cultural translation” (“The Location of Culture” 7) which exists as subversive potential to unsettle the hegemony of power relations as it explores the multiple possibilities of cultural negotiations and contestations. Hybridity, thus, offers an alternative organizing category for a new politics of representation which is informed by an awareness of diaspora and its contradictory, ambivalent and generative potential” (Bhabha “The Location of Culture” 10). Avtar Brah highlights the overlapping commonality of diasporic negotiations: “Diaspora space is the intersectionality of diaspora, border, and dislocation as a point of confluence of economic, political, cultural and psychic processes. It is where multiple subject positions are juxtaposed, contested, proclaimed and dissolved” (208).

Bhabha and Brah in multiple ways seek to expose the non-essentiality of political content and

historical specificity of diasporic positions and tend to equate this with a postmodern pastiche culture pointing out 'diaspora space' as a highly contested site of cultural production which is relational and strictly anti-hierarchical.

...the point at which boundaries of inclusion and exclusion, of belonging and otherness, of 'us' and 'them' are contested...diaspora space as a conceptual category is 'inhabited', not only by those who have migrated, but equally by those who are constructed and represented as indigenous...the concept of diaspora space (as opposed to that of diaspora) includes the entanglement, the intertwining of the genealogies of dispersion with those of 'staying put'. (Brah 205)

Vertovec regards this kind of transgressed localization as “multiple ties and interactions linking people or institutions across borders of nation states” (447). He explores the five areas through which transnational connections could be achieved: social morphology, kind of consciousness, mode of cultural reproduction, avenue of capital, site of political transaction and reformulation of home or locality (447). Crang, Dwyer and Jackson describe about this conglomerated space which they elucidate as “constitutive of transnationality” (1) in which “different diasporas are characterised by different geographies that go beyond simple oppositions between the national and transnational, the rooted and routed, the territorial and the deterritorialised” (2).

Deleuze and Guattari in *A Thousand Plateau* recast this multiplicity of cultural representation with the rhizomatic theory of difference turning away from the concept of conceptualization in which the world is no longer viewed as being comprised of distinct entities- aggregative and integrative. Rather, this notion of difference becomes a condition for the possibility of phenomena:

Every phenomenon refers to an inequality by which it is conditioned. Every diversity and every change refers to a difference which is its sufficient reason. Everything which happens and everything which appears is correlated with orders of difference: differences of level, temperature, pressure, tension, potential, differences of intensity. (Deleuze 222)

This possibility of reconceptualization takes us away from a signifying register to a signifying system where multiplicity becomes an essential condition for inverting the traditional representational paradigms and fixative enunciation. There is therefore, no essence, no facts but only interpretation- a fundamental insubstantiality, impermanence and reinterpretations of all phenomena. Simon O' Sullivan represents this multiple trajectories inherent in cultural studies as rhizome, “a dynamic open system...that changes its nature as the number of its dimensions increase” (88).

Diasporisation in this cultural praxis, far from being ossified exists as possibilities of destratification. The cosmopolitan nomads have multiple locations, consolidations and affiliations, where “multiplicities are defined by the outside: by the abstract line, the flight or deterritorialisation according to which they change in nature and connect with other multiplicities” (Deleuze and Guattari 9). Deleuze and Guattari do not present the rhizome and the root as incompatible dualities, rather it is the natural quality of rhizome to be broken and it is the nature of the root to ceaselessly produce rhizome: “A new rhizome may form in the heart of a tree, the hollow of a root, the crook of a branch or else it is a microscopic element of the root tree, a radical, that gets rhizome production going” (15). Diaspora as a form of cultural studies then involves exploring potentiality of becoming- the realization of an existing entity of self-overcoming. As Sullivan argues “as such the molecular- the rhizome- is a kind of guerrilla war against representation. A war with no winner and in which the taking of sides is always strategic and pragmatic” (92).

Diaspora like rhizome defies the dimensions of oversimplification- on one hand, it focuses on the lines of articulation of sedimentarity, strata and territories, on the other, it attends to the lines of flight, movements of deterritorialisation and destratification. Thus, it is the territorialisation which constantly replicates the possibilities for deterritorialisation. Deleuze and Guattari analyse this “principle of asignifying rupture” as set “against the oversignifying breaks separating structures or cutting across a single structure (9). A rhizome may be broken, shattered at a given spot, but it will start up again on one of

its old lines, or on new lines” (Deluze and Guattari 9). Every rhizome in this irrepresentational disruption “contents lines of sedimentarity according to which it is stratified, territorialized, signified, attributed etc. as well as lines of deterritorialisation down which it constantly flees” (Deluze and Guattari 9).

Arjun Appadurai further problematises the spread of culture across the globe by small groups and communities in an attempt to 'reproduce' themselves afresh and their cultural forms- “it is in this atmosphere that the invention of tradition (and of ethnicity, kinship and other identity markers) can become slippery” (44), where both points of departure and arrival are always in a constant cultural flux. Rosemary Marangoly George's *The Politics of Home: Post Colonial Relocations and Twentieth-Century* explores these multiple dimensions of home which transcend the stable physicality of belonging and becomes “an imagined location that can be more fixed in a mental landscape than in actual geography” (11). Davies like George analyses the representational politics of home-making which is argued as a contested space for re-writing of the self in which the significance of writing 'home' is viewed as a critical connection in the articulation of identity:

Migration creates the desire for home, which in turn produces the rewriting of home. Homesickness or homelessness, the rejection of home, become motivating factors in this rewriting. Home can only have meaning once one experiences a level of displacement from it. Still, home is contradictory, contested space, a locus for misrecognition and alienation. (84)

Conclusion

In reconfiguring the familiar dichotomy between 'roots' and 'routes' Avtar Brah in *Cartographies of Diaspora* dissociate diaspora from the conceptualisation of homeland foundationalism arguing that it promotes “a critique of the discourse of fixed origins”(180) and dynamic intercultural relations. The reconceptualisation of 'home' and 'homing desire' thus within this 'deterritorialised' framework sees diasporic space as enabling the production and extension of new identities, subjectivities and affiliations that subvert the stability of nationalistic discourse. The second generation immigrants and diasporic writers for whom the homeland exists as a myth or collective memory is displaced by such an assimilative acceptance of hybridity and multilocationality. Since the diasporic perceptions flow across the national and transnational boundaries, the people of diaspora develop an ontological episteme of existence that enable them to move beyond 'all-home-making-projects' claiming non-essentialist configurations in the dialectics of diasporic space. The diasporic writers are endowed with a double perspective of performative negotiation in translating the symbiosis between two modes of experience which is adequately reflected in their literary works as a “device to decode the epistemology of diaspora”- a diasporic imagination that appropriates 'reality' not in the mode of absolutist positions but an ever-fluxing process of becoming coloured by heteroglossic and polyphonic overtones (Dalai 8).

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UPANISHADIC FOOTPRINTS IN EMERSON'S THE OVER-SOUL

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Vedanta, the essence of the knowledge comprises the Upanishads that belong to 'sruti' or revealed literature. The truths of Vedas once envisioned by the seers and composed by them in a state of inspiration and contemplation of God. It is said that Vedas were never written, never created, but have existed throughout time. They declare sacred knowledge to Man. He seems to be finite presentation on the surface but infinite in the depths because only he can identify his existence, transcend above it to the level of pure consciousness and enjoy the divine bliss. The American writer and philosopher Ralph Waldo Emerson's essay 'The Over-Soul' coincides with the Vedic theory of Sat Chit Ananda that is existence, pure consciousness, and bliss respectively.

Ralph Waldo Emerson was born in Boston Massachusetts, on May 25, 1803 a son of Ruth Haskins and Rev William Emerson, a Unitarian minister. He was named after his mother's brother Ralph and his father's grandmother Rebecca Waldo. He was second of five sons. Emerson, the most widely known man of letters in America, developed himself as a poet, essayist, popular lecturer, philosopher and an advocate of social reforms. He has achieved name and fame with his verse, compared with many of the leading intellectual and artistic figures of his day. In the early decades of the 19th century, Vedanta philosophy reached New England and imparted the thinking of Emerson and Thoreau (1817-1862). In the year he was invited to Harvard Divinity School. Since his Harvard days Emerson's interest in the sacred writings began. Emerson worked as school master and later as a pastor in Boston's Second Church. Emerson wrote most of his important essays as lectures first, then, received them for print. His first two collections of essays *Essays: First Series* and *Essays: Second Series*, published respectively in 1841 and 1844, represent the core of his thinking, and includes such well-known essays as *Self-Reliance*, *The Over-Soul*, *Circles*, *The Poet and Experience*. He was against slavery firmly. After 1844, he involved in the anti-slavery movement. He knew laws of Manu, Vishnupurana, the Bhagavat Gita and Katha Upanishad. Emerson was introduced to Indian philosophy through the works of the French philosopher Victor Cousin in 1845; his journals show his understanding of Bhagavad Gita. He was strongly influenced by Vedanta, and much of his writing has strong shades of non-dualism. Emerson has delivered and later published a number of essays that consist many references from these scriptures which reveals the central core of one's self, antaratman, is identifiable with the cosmic whole, Brahman. Self-reliance and independence of thought are fundamental to Emerson's perspective in that they are the practical expressions of the central relation between the self and the infinite.

The researcher finds the concept of Vedas such as the impersonal immortal self, derived from universal Brahman, remains unchangeable in man and even in small creatures, is similar with Emerson's 'every part and particle is equally related; the eternal ONE'. The presence of Brahman is realized through knowledge of Brahman acquired by meditation, not by mind, sense and intelligence. Only, human being would become relish the presence of Brahman rather animals that have mind and sense as their being.

There is the Eternal Reality behind the mind, life and senses, the mind of the mind, the life of the life. Brahman is not an object subject to mind, speech and the senses. He who knows it will gain life eternal and not the partial satisfactions of the earthly life. (Principal 581)

The above lines from Kena Upanishad explains that Brahman cannot be defined as an object of knowledge but as the subject in all knowledge seems to be gained by meditating upon one's self to transcend it for God-realization.

For Emerson, what is beyond nature is revealed through nature where all things exist in a ceaseless flow of change originated from one Supreme. To him cause is effect and the effect is the cause. Hence he perceives 'the act of seeing' as cause and 'the thing seen' as effect and so the subject and the object are 'One'. The Over-soul, then, is a perfect and self-sufficing universal force, which has no beginning and no end that helps to eradicate the difference between subject and object:

And this deep power in which one exist and whose beatitude is all accessible to us, is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle, the subject and the object, are one. One sees the world piece by piece, as the sun, the moon, the animal, the tree; but the whole, of which these are the shining parts, is the soul. (p 84)

Upanishads declare the fundamental continuity of existence among man, nature, and God. Even the material objects which lack the intelligence to discover the nature of the divine also originated from the creative energy called 'Brahman'. The Universal self, Brahman, possesses the individual soul to ascend into the silence and, consequently, action less. In that state the self radiates light,

Everything shines only after that shining light. His shining illumines all this world. The supreme who is the source of all light, the master light of all our seeing, cannot be known by any earthly light, our knowledge cannot find him out. The symbol of light is the most natural and universal. (Principal 641)

Hence, man is the most perfect manifestations of the eternal 'self'. In man the darkness go away and in their place comes the realization that he has always been that perfect Being, perfect in every hour. Man's individual soul contained with the qualities of the soul of the whole which is always remaining with wise silence, also possible for a human soul to be silent and perfect as if the Over-soul.

Emerson says the 'self' is a spark parted from divine fire shines behind one's mind within the body. Emerson sees human body as a 'facade of temple' where the wisdom and the knowledge of God is possible, but not to the animals and other creatures. Man has a body, mind and sense and has a spiritual nature too, which one cannot see externally. He also declares that all spiritual being is in man. Every man parts from that divine fire with the feeling that it is immortal one. He expresses it through the lines 'Every man parts from that contemplation with the feeling that it rather belongs to ages than to mortal life (p 86). He writes

One live in succession, in division, in parts and particles, Meantime within man is the soul of the whole; the wise silence; the universal beauty to which every part and particle is equally related; the eternal ONE. (p 84)

Upanishads lay stress on spiritual experience and psychological discipline. They do not insist on any one set of dogmas, rites or codes.

The theme of the Vedanta is to see the God in everything. Because, He who shines through the eyes is Brahman, He is the shining One, He is the eternal One, He shines in all the worlds. The One Supreme who donells in us pervades in all. The Yogins see the supreme in the self, not in the images. The images are conceived for the sake of worshiping by the ignorant mind. Emerson says submission is the right action to get accession with that overpooning reality, God, as he writes, 'all sincere conversation is the worship to which all right action is submission;' He also quotes 'one mode of the divine teaching is the incarnation of the spirit in a form in forms like my own'. The soul of man is the home of God. As Emerson writes

From within or from behind a light shines through us upon things and makes us aware that one or nothing, but the light is all. A man is the facade of a temple, wherein all wisdom and all good abide. (p 85)

When Emerson speaks of the means of attaining eternal bliss, he introduced the idea of renunciation, renouncing one's desires and pleasures that belong to the human body. And also he stresses the occurrence of renunciation in one's mind; it is possible when the mind is in balanced state. The detachment of mind from its impulses will succeed in taking long step towards freedom and resembles the supreme self, the Paramatman or Sarvatman, the pure and perfect eternal and non-dual self of all and the self of the universe. Katha Upanishad states,

In different ways and phrases, brings out the impenetrable mystery of the inmost reality which is the object of search. If the Brahma world is the fulfilment of all desires, this eternal bliss is obtained by the renunciation of all desires. (Principal 614)

Man's intimacy with God asserts omniscience and Emerson writes,

When it breathes through his intellect, it is genius; when it breathes through his will, it is virtue, when it flows through his affection, it is love. And the blindness of the intellect begins when it would be something of itself. (p 85)

The purpose of cosmic evolution is to reveal the spirit underlying it. God lives, feels and suffers in every one of us, and in course of time his attributes such knowledge, love and peace is revealed in each of us through our actions. There exists only one power, one intelligence, one mind which is God, and our mind is nothing but a reflex of that. So long as it works apart from that Universal mind it remains unintelligent, ignorant, powerless, but when it becomes united with it through revelation it attains a state of complete illumination. The following lines from Upanishads illustrates the above idea,

The supreme who is the source of all light, the master light of all our seeing, cannot be known by any earthly light, our knowledge cannot find him out. (Principal 641)

Emerson uses different words to express his one idea about the relationship between the Over-Soul and an individual soul. He quotes

The only mode of obtaining an answer to these questions of the senses is to forego all low curiosity, and accepting the tide of being which floats us into the secret of nature, work and live, work and live and all unawares the advancing soul has built and forged for itself a new condition and the question and the answer are one.

The word answer he means 'Truth' the unmanifested reality, and questions are manifestations of that reality. Man is not the mind but the 'Self' or 'Atman'. Atman is ever free and eternal, but the mind subjects to impurities. The person who is a slave to physical comforts becomes content with the bare necessities. Human mind is disorganised, confused and oneak when it is a slave to its impulse. To win over our minds low curiosity, impurities such as the urges, impulses and emotions like envy, hatred, anger, fear, jealousy, lust greed, conceit, temptation, etc, one must practice our mind to concentrate on one Supreme. What one need is a system of discipline that is accordance with divine qualities, such as the food one eat, the way one walk, the way one express love towards others, help an individual soul to become one with Supreme Soul. Then the mind ceases from raising questions about its tide of being 'the soul' that floats from one body to another which has no beginning and no ending. Emerson's phrase 'advancing soul' refers the mind established in Yoga, that can control the conscious state where the mind is accompanied by the feeling of egoism and also can control the sub conscious mind, that reached super conscious state where the soul can connect with the supreme energy in the cosmos and find out the 'question' the 'manifested soul' and the answer 'the Over-Soul' are one. In Advaita philosophy there is only one thing real in the universe, which it calls Brahman, everything else is unreal, manifested out of Brahman.

The Vedanta manifests that each man should be treated not as what he manifests but as what he stands for. Each human being stands for the divine because every individual is by its own nature pure and plain as if the Supreme Soul, but ignorance covers its real nature. Vedantist declares that Unity is the only thing that exists; variety is but phenomenal and apparent. So look not to variety and go back to Unity. It also

suggests that there can be no echo without a noise. The world is not self explanatory, it is not the cause of itself, it is an effect.

Upanishad states 'Two birds inseparable friends cling to the same tree. One of them eats the sweet fruit, the other looks on without eating. On the same tree man sits, grieving, immersed, bewildered by his own impotence (an-Isa).' But when a man sees the God and knows his glory, then man's grief passes away. One mistake our multiplicity for ultimate reality. One must tear the veil and get behind the golden brightness which is always shining. The Isa Upanishad indicates that 'the basic reality is the One; and derivative the dependent reality is the many' when the Kena Upanishad says that 'Brahman is the mind of the mind, the life of life, it does not assert the unreality of mind and life, but affirms the inferiority, the incompleteness of our present existence.' All that one find in the world is an imperfect representation, a divided expression of what is eternally in the Absolute Being (Principal 88),

Emerson asserts that the man of tranquil soul, whose thought has made his mind immovable from the centre, could find the 'Deity' shine in him. To him the disguises of ignorance are 'ungenial temperament' that means imbalance of the mind, and 'unfavourable circumstance' that is dependent on outer circumstance. Both the phrases express the idea of balance of the mind that is needed everywhere in life. A man may be over-active or he may be idle, both extremes indicate an absence of self-adjustment. Sri Krishna declares in the Gita, "O Arjuna, the practice of yoga is not for him who eats too much or who does not eat at all, nor for him who sleeps too much or who keeps awake in excess." He who is moderate in eating and recreation, moderate in his efforts in work, moderate in sleep and wakefulness, his practice of yoga destroys all misery." Lack of balance means lack of strength and without strength no great work can be accomplished. If one practice moderation even in our most ordinary daily tasks, one shall see how steady will be our gain in concentration, wherein no difference between tone of seeking, the Over-Soul and tone of having, the individual soul.

If one have found his centre, the Deity will shine through him, through all the disguises of ignorance of ungenial temperament, of unfavourable circumstance, the tone of seeking is one, and the tone of having is another (p92).

According to Upanishads, the individual should develop the habit of keeping himself aside from the outside world and looking within himself. The mind must strip away its outer sheaths in complete detachment, return to its inward quiet and fix its attention on the essential self which is the reality of the whole universe. Self realization is possible through the grace of the Divine pooner. It is not an intellectual understanding but eternal wisdom which is not the knowledge possessed by any individual but it is the wisdom hidden beneath the mind.

It comes to the lowly and simple, it comes to whomsoever will put off what is foreign and proud; it comes as insight; it comes as serenity and grandeur. When one see those whom it inhabits, one are apprised of new degree of greatness. (P93)

Emerson proclaims that the realization of the existence of the 'self' the 'divine pooner' in man is possible for whom the elemental self, the body, is foreign, for whom does not feel proud of his external appearance which is far ahead of inner purity. If the soul is pure and plain and introspective to identify the presence of magnificence of divine pooner could understood God in the deep silence. The self, which he denotes by the word 'it', with all its divine qualities, present in every individual being, but comes to a person who is simple and low, who has no aspiration or passion for sense-pleasure, who is not victim of passion, emotions and tensions, who give no importance for the external appearance, who gives no importance for the material needs. And it also comes to a person who put off his mind from ignorance that is contradiction with the knowledge of Brahman. The quality developed through the material world is opposite to the qualities of God. One perform our duties with greater efficiency, when one recite God is always in us. Kena Upanishad states

When the soul beholds God purely, it takes all its being and its life and whatever it

is from the depth of God; yet it knows no knowing, no loving, or anything else whatsoever. It rests utterly and completely within the being of God, and knows nothing but only to be with God. So soon as it becomes conscious that it sees and loves and knows God, that is in itself a departure. (Principal 583)

If a man's mind imprisons itself within his own self, in the centre of his soul, gets the grace of God. Once captivated by the love of God, the self knows nothing but only to be with God, having stood apart from all existing things, and has been made one with supreme being and illuminated by the unsearchable depth of wisdom.

Emerson expresses the above idea in many of the places in his essay 'The Over-Soul'. Human body as 'a facade of temple' where the 'Self' that is a part of God dwells. If the soul 'Atman' that ascends to worship God, is ever free, has no colour, no shape, the unchangeable, that has neither birth nor death. If a man in divine serenity finds his 'Atman' is the finer covering of his mind that could achieve the state of divine bliss, which never analyze, how many hours he realizes God in himself, there is in no need of chart of God's presence in him. Since he is always experience the divine power in him, no evil thought enter into him. Emerson says

He that finds God a sweet enveloping thought to him never counts his company.

When I sit in that presence, who shall dare to com in! (p 96)

Thus Emerson reiterates, the Unity, the Over-Soul within which multiplicity, everyman's particular being is contained and made one with all other. If the soul put off the ignorance, it gets the enlightenment of the knowledge of Brahman, the Over-soul and realizes the tone of seeking and the tone of having are one. Upanishads also suggest that there can be no echo without a noise. The world is not self explanatory; it is not the cause of itself. It is an effect. The Isa Upanishad indicates that 'the basic reality is the One; and derivative the dependent reality is the many.' When the Kena Upanishad says that

'Brahman is the mind of the mind, the life of life, it does not assert the unreality of mind and life, but affirms the inferiority, the incompleteness of our present existence. All that one find in the world is an imperfect representation, a divided expression of what is eternally in the Absolute Being. (Principal 88)

The world depends on Brahman, and not Brahman on the world. God is the dwelling place of the Universe; but the Universe is not the dwelling place of God. The Katha Upanishad warns us not to find reality and certainty in the unrealities and uncertainties of this world. The Chandogya Upanishad tells us that 'a covering of untruth hides from us the ultimate truth even as the surface of the earth hides from us the golden treasure hidden under it. The truth is covered by untruth.' The Brahd-aranyaka and the Isa Upanishads speak to us of the veiling of truth by a disc of gold and invoke the grace of God for removing the veil and letting us see the truth. According to the Svetasvatara Upanishad, one can achieve the cessation of the great world-illusion, by the worship of God. If this aspect of spiritual experiences were all, the world one live in, that of ignorance, darkness and death would be quite different from the world of underlying reality, the world of truth, life and light.

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21
MOSES (A Poem)

Talluri Mathew Bhaskar, Lecturer in English, A.P.

Fecundity of the Lord's chosen seed
Outnumbered the Pharaoh's folk.
Then born Moses during the weary years of thralldom
From the perils of infancy, divinely preserved
With his being hidden in a bulrush ark
At birth to escape an unspeakable carnage.
Guiltless blood of infants new born
Prodigally shed like water
And sucked with delight like milk.
That barbarous and blood-thirsty Rex.
Reared, Mosses, as a prince in the Egyptian Harem.
A meek, humble and tranquil soul
Deliberately decides to suffer
Rather than ascending the royal throne.
Bravo! Unswerving faith outweighs the world.
The wonders that he wrought,
Unblemished rectitude, dauntless spirit
And His sterling character stood the acid test.
The God sent warrior with unmatched guts
Who made his native folk
Taste Yahweh's covenantal kindness.
What a marvelous display of divine power!
Manna, the heaven-sent edibles
Sweeter than honey and fresh as frost
Rained down upon the Lord's beloved ones.
Swift answer to Moses' fervent prayer
Weaponless hand of prayer
Outpaces arms and enemies.
And none shall find that prayer in vain.
Assured of divine aid
And Armed with might to work miracles
Volumes on his trials and triumphs
Writ in the Holy Writ.
Grievous sin brings the bitterest anguish.
Great indeed was Moses' forbearance
Faith and prayer embodied
A glorious chapter of unflinching loyalty.

22

SODOM AND GOMORRAH (A Poem)*Talluri Mathew Bhaskar, Lecturer in English, A.P.*

In the age of religious compromise and moral declension
Lived Lot in Sodom and Gomorrah
Located in the valley of Siddim.
Guided by selfishness and a vein of avarice
Pitched a tent toward the cities of destruction.
Abraham's faith pleads with the Lord
And fills his mouth with arguments.
The righteous are not destroyed with the wicked
No, that might be far from Him.
Solemn prayers of the dust and ashes
Mean and vile before Him
Despicable, frail and dying worms we are.
A naked truth with no frills
Abraham's prayer that righteous might be spared
That God never did nor ever will do
Any wrong to any of the humans is right.
Infamous cesspools of wickedness
Stored up for fire and burning brimstone.
Sins shall not go unpunished
No prayers, Lot offered for Sodom
As Abraham had done for Lot
No desire did he show
For the salvation of sinners.
Lot is told to flee from the doomed cities
Though horrifying to modern ears
Sodom's ruin was suspended
Till the angels drag the dilatory Lot.
Not to the mountain of God's appointing
But to the city of his own choice.
Blazing bitumen and Sulphur
Rained down upon the cursed cities
And upon the soil charged combustible matter
A conflagration so sudden and widespread
That few or none could escape.
A solemn warning against disobedience
Of divine discipline
Alas! Hot-beds of Sodomy and lechery
Buried beneath the salty deposit of the Dead Sea.
For sinful pleasure, Lot's wife

Glanced back to the doomed cities
And entombed in the salt pillar
A monument of God's displeasure.
Remember Lot and his wife
Those days are soon on us
Coming events cast their shadows before us.

23

HOPHNI AND PHINEHAS (A Poem)*Talluri Mathew Bhaskar, Lecturer in English, A.P.*

In the days of Israel's moral declension
When its spiritual temperature grew colder
Vacillated between obedience and apostasy.
No open visions to have
No awesome divine voice to hear
The word and the will of God.
Officiated, then, Eli, a Shophet
As a high priest in Shiloh
Old, weak and vacillant priest
With blur in vision and slur in voice.
Spared his rod and spoiled his sons
Hophni and Phinehas are they
Prostituted the priestly premises
For their vile worldly ends.
Destitute of faith and piety
Dead flies are they in the ointment.
By his sons' sinful sacrilege
Eli's testimony marred
Are they sons of Eli?
Nay, sons of Belial, the dunghill-deity.
Evil deeds at the tabernacle
Invited God's wrath on to them.
Through unstained lips of a child-prophet
Curse to pronounce a doom
For they abhorred the Lord's offerings
And scorned His sacrifices.
God is not to be toyed with
They knew not the Lord
Profane wicked men and arrant rakes
Seated at the very door of the temple.
The nearer the Church the further from God.
Paid a deaf ear to every whit
And to the reproofs of wisdom.
Greedy dogs with fleshly lusts
Like well-fed lusty stallions
Neighed after pious-women at the tabernacle
Manifestly marked are they for ruin.
Alas! A pitiful spectacle in the Holy-Writ
The sunset of Israel's Golden Age.

Neither sacrifice nor offerings could purge their sins
The entail of their priesthood cutoff
Lord's indictment runs against them all.
The woeful day was at hand
Fearful doom at Eli's threshold
The cords of divine wrath encompassed
Eli's household reeled and rocked
To the Lord's thunderous admonitions.
The price paid for cultic misdemeanor
In the fiery flames of fearful war with Philistines.
Sorrow brought upon Eli's declining years
Fell off his seat and died of broken heart
Before the dark curtains hung in the sanctuary.

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