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## **LITERARY ENDEAVOUR**

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## **LITERARY ENDEAVOUR**

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

**VOL. VI**

**NO. 1**

**JANUARY 2015**

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***LITERARY ENDEAVOUR***

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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.

**Dr. Ramesh Chougule**  
Chief Editor

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## DEPICTION OF DALIT CONSCIOUSNESS IN MAHASWETHA DEVI'S *BITTER SOIL*

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### **Abstract:**

*For the past many decades, one part of India has remained basically feudal, while the other part has hanged about a victim of class and caste oppression gap in all facets of life. Indigenous Dalit people have been suffering inordinately in comparison with other communities throughout the country with regard to the standard of living, means and causes of suffering, treatment by feudal lords, civil and constitutional rights in getting the share of land and water. Even today, the dominant caste looks upon these people as backward community, uncivilized, illiterate, and uncultured and expect them to be submissive in nature. Dalit literature is an alternative discourse, rebelled against class and caste hegemony through bhakti movement in medieval period. Here, bhakti saints articulated the inequalities and injustice suffered by the lower and untouchable people due to varna system and raised many issues regarding the miseries and sufferings of dalits.*

*In the Contemporary Indian Literary world, Mahaswetha Devi is known for her creative writing in Dalit Literature and has been leading life with the downtrodden people to know the realities of their lives. By doing so; she tries to liberate Dalits from the clutches of present social system through her works. According to her, lower caste people have been exploited politically, economically, socially and culturally and constantly denied of their basic rights and self-respect. The aim of this paper is to bring out the voice assertion made by dalits and their struggle for emancipation that was delineated in Mahaswetha Devi's collection of short stories Bitter Soil.*

**(Key words:** *feudal (zamindari system), caste oppression, politically, economically, sociologically and culturally, voice assertion).*

In India, The Dalit movement, in the familiar sense of organized resistance from the past branded untouchables to the present caste oppression has taken several forms and encountered innumerable challenges. Dalits and lower caste people were made the victims of caste oppression and social discrimination by the feudal system controlled by the upper caste. However, in a wider sense of the struggle of lower castes against the hegemony of Brahminical ideology, it has to co-exist with the history of caste itself. In another sense, it could be taken as the articulation phase of the numerous uncommunicative struggles against the iniquitous socio-economic formation ordained by the caste system that has occupied vast spaces of Indian society. It kept pace with the changes taking place in socio-political sphere during the colonial times and thus displayed significant learning during this period. But, it could not do so thereafter when it had to consolidate its gains particularly in the context of substantial changes that befell during the post-independence times. Amongst the various basic rights, the Right to equal opportunities is the driving force, as it encompasses in itself various other rights, such as justice, liberty, education, social status, property etc. All the doctrines unanimously say that the right to equality should be provided unconditionally to all individuals, as 'all are God children'. Indigenous Dalit people have been suffering inordinately in comparison with other communities all through the world with regard to the standard of living, means and causes of suffering, treatment by feudal lords, civil and constitutional rights in getting the share of land and water. Even today, the dominant caste looks upon these people as backward community, uncivilized, illiterate, and uncultured, expect them to be submissive in nature.

Dr. B. R. Ambedkar said that, "democracy is a form of government in which all the people have an equal say in decisions, also he feels that revolutionary changes in the law should be made without bloodshed" (Vasant Moon 78) The initial protest movement in India was the Buddhist revolt in sixth century B.C., Since,

the medieval period, India witnessed the development of Bhakti movement and bhakti saints articulated the inequalities and injustice suffered by the lower and untouchable people and raised many issues regarding the miseries and sufferings of dalits due to *varna* system.

One of the first Dalit writers was Madara Chennaiah, an 11th-century cobbler-saint who lived during the reign of Western Chalukyas and who is also regarded by some scholars as the "father of Vachana poetry". Another poet who finds mention is Dohara Kakkaiah, a Dalit by birth, whose six confessional poems survive, throwing light on those troubled times. It was in 1958, the term "Dalit literature" was used for the first time, when the first conference of *Maharashtra Dalit Sahitya Sangha* (Maharashtra Dalit Literature Society) was held at Mumbai, a movement driven by Jyotibai Phule, Bhimrao Ambedkar and many other dalit thinkers.

In the contemporary Indian literary society, Mahaswetha Devi is known for her writings in Dalit Literature who has been leading her life with the underprivileged people to know the difficulties and realities of their lives. By doing so, she tries to liberate dalits from the clutches of present social system through her works. According to her, lower caste people have not only been exploited socially but also economically, politically and culturally. They are constantly denied of their basic rights and self-respect. Her works regarded as an alternative doctrine of Dalit protest and suffering. They have presented various modes of resistance to social norms to a varying degree and depending upon their position, they thematised the expediency of several representations and voices against the limitations of marginalization. In her works she tries to depict how Indian dalit people are censored and deceived by the elite in the so called democratic nation. Dalit and Subaltern activists such as, Kancha Illaiah, Kishore Kale, Laxman Mane, Atmaram Rathod, Laxman Gaikwad and Mahasweta Devi along with Dalits address the crucial problems that Dalits express in their popular writings.

In order to study the consciousness of dalits, depicted by Mahasweta Devi, two short stories have been "*Seeds*" and "*The Witch*" (which are part of her collection of short stories "*Bitter Soil*") selected to discuss various aspects viz., social and psychological oppression, political subjugation, economic, etc., dispossession, cultural deprivation in this paper.

Devi often depicts the brutal social oppression of the untouchables by an authoritarian upper-caste landlords, lenders, and venal government officials. The word Dalit projected in "*Seeds*" dramatizes the sociological reality, sufferings and pain in the form of Dulan characterization who is a farmer.

"Dulan questions "Rajputs remain Rajputs, Brahmins remain Brahmins and Dushad- Chamar-Ganju-Dhobi remain lower than Brahmin-Kayasth-Rajput-Bhumihar-Kurmi. The Rajput or Brahmin or Kayasth or Bhumihar or Yadav or Kurmi is, in places, as poor as, or even poorer than, the Harijan. But they are not tossed into the flames because of their caste". (Devi: pg 35) Dulan questioning the stark sociological reality that becomes his agony, as it is inhumanity prevails throughout their lifestyle and he is the victim of a "caste system" which he cannot alter the reality. Amidst such boiling injustice by upper caste people who forced to starve, Dulan has to work hard for his survival and lead his family.

In the "*Witch*" A Hindu Brahmin by name Hanumanji fasted and prostrated himself before the gods asserts and says..

"They are big sinners, these Ganju- Dushad Dhobi- Oroan Mundas. The last two groups are worst. Today they worship their own barbaric gods, tomorrow Jesus in the missions, the day after, the Hindu gods! They show no discretion in the matter of worship. So they get no protection or patronage from any particular god during famine- drought police attacks" (Devi: pg 59)

The priest lowered his face downward, sympathizes with the low caste people by projecting them as big sinners, and curses them as no god comes to their rescue because there is no consistent god to worship and reflect. All the misdeeds, ill-happenings in the villages are driven to these people such as Naxal upheaval, Janata Party Movement, Emergency and Police suspects. This has been nonstop force on these people and their life style.

Mahasweta Devi portrays the actuality, as the upper caste Land owners are still enact as feudal lords as they are, abiding by values which are against women and the so-called lower-castes. Everything is for the

upper classes and they had every opportunity to benefit from political agencies. . “Dominance” and “Governance” behaves as an important concept which hinders the humanity. Dominance in ordinary terms means preservation of political interests.

Lachman Singh (zamindar) a feudal lord says “---Yes. But don't open your mouth, Dulan. Or else your wife, son, son's wife, grandson. No one will be spared. Take, I'll give you money, lots of money. Your son called the police. I'll buy them off, of course. But remember that I'm sparing Latua only because he's your son. I haven't fired a single bullet today.”(Devi: pg. 49) Moreover, Land belongs to different *Maliks* or *Rajas* or *Zamindari agency* that is why, Dalits are tortured to Death but the justice would not be given there, as it's too bold for a lower caste people to challenge to his authority and defy the entire caste politics.

Sanichari (a lower caste woman) says “The Brahmin deota of Tahar cares so deeply for us that if he sees our houses burning. He'll pour kerosene on them instead of water. His standard line is, You're low born filth, the dust off our shoes. I suspect this daini business; actually there's no daini!”(Devi: pg 90).

Here, Sanichari a famous character in Mahasweta Devi's creative works which gives an account on depiction of the Hindu Brahmin discussing the issue with keeping in mind the political set of connections, directs people whoever comes to him, other than finding the solution to the suffering.

Next issue being discussed in this context is economic deprivation. The dalits suffer from another menace of economical oppression. It is a pity that this trend continues even today. They are targeted and subjected to both economic discrimination and social exclusion. Besides, extreme poverty, early marriages, inadequacy of financial assistance for meeting the expenses of basic necessities like food, clothing and shelter and ill-treatment of fellowmen in the village, were some of the economic problems found to be hindrances in their way of development. Here Sanichari a dalit character in “*Seeds*” says--

“There's a proverb which says that what you pick up free is worth fourteen annas. The land was free, but there wasn't even fourteen *paise* profit from it.” (Devi: pg 25) The experience of Mahasweta Devi is projected by viewing how chronic malnutrition is suffered due to inability to meet the necessities of these people. However, this reality juxtaposes the main stream society, mostly left in overlooking these people in the villages. These facts possess a challenge to the administration to reach these dalits

“Lachman Singh is too powerful. His eyes grew red with anger and he said Typical of you lowcastes! Today I'm feeling generous, so I'm giving you this. Fool do you think I'll this way tomorrow (Devi: pg 26) The cunning Lachman Singh quickly read the crowd's mood. He roared at Dulan. The Dulan could no longer tolerate Lachman Singh's hypocritical sermons, especially when he was trying to put down on the economic issue towards Dulan and dishonored in front of his own acquaintances. Dulan could not protest and shows his inability in asserting himself.

Many psychologists agree that social oppression in turn leads psychological subjugation demonstrate the live problems of Indian Dalits such as atrocities, discrimination and violation of rights which have ultimately led these people to be mentally weak and oppressed. They are so victimized that it results in self destructive activities. “As soon as he got the land. Dulan touched Lachman Singh's knees and said *Malik*, protector! You've given me land, but how will I farm it? I won't get a thing from the BD office. Ahaha, such a good piece of land! I've got it but I can't use it. (Devi: pg 28)

Mahasweta Devi writes that this marginalization has inculcated in them a strong sense of insecurity. It was observed from my study that failure, experienced by these “Untouchables” resulted in a strong sense of insecurity, dalits are considered to be socially inferior and this discrimination is responsible for their social backwardness.

“Living in such an area, continuously under the thumb of the higher castes, it was only natural for Dulan's spirit to be broken.” (Devi: pg 28) In the above lines Devi gives how the dalits are subjugated and oppressed by different village administrators, Block development officers and entire village panchayat is under control of Zamindar i.e., Land lords who forfeit their rights of their fellow beings

“-No hujoor, I'm low caste. -Of course you are. It's because you don't remember this that you get kicked around. Sure, you are low caste! But how can they refuse to help someone I'm giving land to? Who's the BD

babu?" (Devi: pg 29) They are even deprived of the basic human rights and in the scale of hierarchy, these people occupy the lowest rung. Dominance governance and dependence on the feudal lords and upper caste people results Indian culture, economic backwardness compared to non-dalit or its counterparts, superstition are some of the issues discussed by these writers under social oppression.

By projecting the resistance of the lower caste characters and lifestyle against the upper caste oppression, Mahasweta Devi problematizes the marginal, dalit and tribal relationship with Feudal system and government officials. The changing aspirations of the backward caste people their growing numbers in the national and state politics is the result of such upper caste oppression. This problem is to be addressed collectively by the government and people's participation through non-governmental organizations. Dr. B. R. Ambedkar affirms by the statement saying, "What the Untouchables want is not education, but the right to be admitted to common schools. The untouchables do not medical aid: What they want is the right to be admitted to the general dispensary on equal terms. The Untouchable does not want water. What he wants is the right to draw water from a common well. The untouchables do not want their suffering to be relieved. They want their personality to be respected and their stigma removed." (Mistry, 78) We should feel remorse for being uncaring and unaware of the sufferings caused to our own fellow beings. There is a hope that sparkles in all people that these writings would certainly change the perception of intellectuals. These stories, written in 1980's have contemporary relevance in India. So, the appeal of these people continues for an immediate concern and draw attention towards problems and injustice faced by the Dalits in our country.

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## TRACING THE ELEMENTS OF ARTISTRY IN NATHANIEL HAWTHORNE'S *THE SCARLET LETTER*

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Hawthorne's genius found its finest expression in *The Scarlet Letter*, his first and greatest long story. The Scarlet letter is prominent for Hawthorne's complete command over detail and subject in the book. This research paper divide its analysis of his artistry into two main section:

- i) The architectonics or the symmetry of the plot
- ii) The symbolism and language

On June 1642, in the Puritan town of Boston, a crowd gathers to witness the punishment of Hester Prynne, a young woman found guilty of adultery. She is required to wear a scarlet "A" ("A" is the symbol of adultery and shame) on her dress. Furthermore, she must stand on the scaffold for three hours, exposed to public humiliation. As Hester approaches the scaffold, many of the women in the crowd are angered by her beauty and quiet dignity. When demanded and cajoled to name the father of her child, Hester refuses.

As Hester looks out over the crowd, she notices a small, misshapen man and recognizes him as her long-lost husband, who has been presumed lost at sea. When the husband sees Hester's shame, he asks a man in the crowd about her and is told the story of his wife's adultery. He angrily exclaims that the child's father, the partner in the adulterous act, should also be punished and vows to find the man. He chooses a new name Roger Chillingworth to aid him in his plan.

Reverend John Wilson and the minister of her church, Arthur Dimmesdale, question Hester, but she refuses to name her lover. After she returns to her prison cell, the jailer brings in Roger Chillingworth, a physician, to calm Hester and her child with his roots and herbs. Dismissing the jailer, Chillingworth first treats Pearl. He and Hester have an open conversation regarding their marriage and the fact that they were both in the wrong. Her lover however, is another matter and he demands to know who it is and Hester refuses to divulge such information. He accepts this and states that he will find out anyway and also forces her to never reveal that he is her husband. If she ever does so, he warns her, he will destroy the child's father. Hester agrees to Chillingworth's terms even though she suspects she will regret it.

Following her release from prison, Hester settles in a cottage at the edge of town and earns a meagre living with her needlework. She lives a quiet, sombre life with her daughter, Pearl. She is troubled by her daughter's unusual fascination by Hester's scarlet "A". As she grows older, Pearl becomes capricious and unruly. Her conduct starts rumors, and, not surprisingly, the church members suggest Pearl be taken away from Hester.

Hester, hearing the rumors that she may lose Pearl, goes to speak to Governor Bellingham. With him are Reverends Wilson and Dimmesdale. When Wilson questions Pearl about her catechism, she refuses to answer, despite knowing the correct response, thus jeopardizing her guardianship. Hester appeals to Reverend Dimmesdale in desperation, and the minister persuades the governor to let Pearl remain in Hester's care.

Because Reverend Dimmesdale's health has begun to fail, the townspeople are happy to have Chillingworth, a newly arrived physician, take up lodgings with their beloved minister. Being in such close contact with Dimmesdale, Chillingworth begins to suspect that the minister's illness is the result of some unconfessed guilt. He applies psychological pressure to the minister because he suspects Dimmesdale to be Pearl's father. One evening, pulling the sleeping Dimmesdale's vestment aside, Chillingworth sees a symbol that represents his shame on the sleeping minister's pale chest.

Tormented by his guilty conscience, Dimmesdale goes to the square where Hester was punished years earlier. Climbing the scaffold, he sees Hester and Pearl and calls to them to join him. He admits his guilt to

them but cannot find the courage to do so publicly. Suddenly Dimmesdale sees a meteor forming what appears to be a gigantic A in the sky; simultaneously, Pearl points toward the shadowy figure of Roger Chillingworth.

Hester, shocked by Dimmesdale's deterioration, decides to obtain a release from her vow of silence to her husband. In her discussion of this with Chillingworth, she tells him his obsession with revenge must be stopped in order to save his own soul.

Several days later, Hester meets Dimmesdale in the forest, where she removes the scarlet letter from her dress and identifies her husband and his desire for revenge. In this conversation, she convinces Dimmesdale to leave Boston in secret on a ship to Europe where they can start life anew. Renewed by this plan, the minister seems to gain new energy. Pearl, however, refuses to acknowledge either of them until Hester replaces her symbol of shame on her dress.

Returning to town, Dimmesdale loses heart in their plan: He has become a changed man and knows he is dying. Meanwhile, Hester is informed by the captain of the ship on which she arranged passage that Roger Chillingworth will also be a passenger.

On Election Day, Dimmesdale gives what is declared to be one of his most inspired sermons. But as the procession leaves the church, Dimmesdale stumbles and almost falls. Seeing Hester and Pearl in the crowd watching the parade, he climbs upon the scaffold and confesses his sin, dying in Hester's arms. Later, most witnesses swear that they saw a stigma in the form of a scarlet "A" upon his chest, although some deny this statement. Chillingworth, losing his will for revenge, dies shortly thereafter and leaves Pearl a great deal of money. It is hinted that Pearl uses this money to travel to Europe, and possibly gets married.

Several years later, Hester returns to her cottage, resumes wearing the scarlet letter, and offers solace to women in similar positions. When she dies, she is buried near the grave of Dimmesdale, and they share a simple slate tombstone with a scarlet "A".

The plot of *The Scarlet Letter* is so perfect as to make a Shakespearean tragedy. If we consider chapter I as the prologue and Chapter XXIV as the epilogue of this play, it has Five Acts divided into twenty two chapters.

Act I Chapter II to VIII  
 Act II Chapter IX to XI  
 Act III Chapter XII to XV  
 Act VI Chapter XVI to XX  
 Act V Chapter XXI to XXII

Nathaniel Hawthorne is one of the most prolific symbolists in American literature, and a study of his symbols is necessary to understanding his novels. Generally speaking, a symbol is something used to stand for something else. In literature, a symbol is most often a concrete object used to represent an idea more abstract and broader in scope and meaning often a moral, religious, or philosophical concept or value. Symbols can range from the most obvious substitution of one thing for another, to creations as massive, complex, and perplexing as Melville's white whale in *Moby Dick*.

An *allegory* in literature is a story where characters, objects, and events have a hidden meaning and are used to present some universal lesson. Hawthorne has a perfect atmosphere for the symbols in *The Scarlet Letter* because the Puritans saw the world through allegory. For them, simple patterns, like the meteor streaking through the sky, became religious or moral interpretations for human events. Objects, such as the scaffold, were ritualistic symbols for such concepts as sin and penitence.

Whereas the Puritans translated such rituals into moral and repressive exercises, Hawthorne turns their interpretations around in *The Scarlet Letter*. The Puritan community sees Hester as a fallen woman, Dimmesdale as a saint, and would have seen the disguised Chillingworth as a victim a husband betrayed. Instead, Hawthorne ultimately presents Hester as a woman who represents a sensitive human being with a heart and emotions; Dimmesdale as a minister who is not very saint-like in private but, instead, morally weak and unable to confess his hidden sin; and Chillingworth as a husband who is the worst possible offender of humanity and single-mindedly pursuing an evil goal.

Hawthorne's embodiment of these characters is denied by the Puritan mentality: At the end of the novel, even watching and hearing Dimmesdale's confession, many members of the Puritan community still deny what they saw. Thus, using his characters as symbols, Hawthorne discloses the grim underside of Puritanism that lurks beneath the public piety.

Some of Hawthorne's symbols change their meaning, depending on the context, and some are static. Examples of static symbols are the Reverend Mr. Wilson, who represents the Church, or Governor Bellingham, who represents the State. But many of Hawthorne's symbols change particularly his characters depending on their treatment by the community and their reactions to their sins. His characters, the scarlet *A*, light and darkness, color imagery, and the settings of forest and village serve symbolic purposes.

### **The Scarlet *A***

Besides the characters, the most obvious symbol is the scarlet letter itself, which has various meanings depending on its context. It is a sign of adultery, penance, and penitence. It brings about Hester's suffering and loneliness and also provides her rejuvenation. In the book, it first appears as an actual material object in The Custom House preface. Then it becomes an elaborately gold-embroidered *A* over Hester's heart and is magnified in the armor breast-plate at Governor Bellingham's mansion. Here Hester is hidden by the gigantic, magnified symbol just as her life and feelings are hidden behind the sign of her sin.

Still later, the letter is an immense red *A* in the sky, a green *A* of eel-grass arranged by Pearl, the *A* on Hester's dress decorated by Pearl with prickly burrs, an *A* on Dimmesdale's chest seen by some spectators at the Election Day procession, and, finally, represented by the epitaph "On a field, sable, the letter A, gules" (gules being the heraldic term for "red") on the tombstone Hester and Dimmesdale share.

In all these examples, the meaning of the symbol depends on the context and sometimes the interpreter. For example, in the second scaffold scene, the community sees the scarlet *A* in the sky as a sign that the dying Governor Winthrop has become an angel; Dimmesdale, however, sees it as a sign of his own secret sin. The community initially sees the letter on Hester's bosom as a mark of just punishment and a symbol to deter others from sin. Hester is a Fallen Woman with a symbol of her guilt. Later, when she becomes a frequent visitor in homes of pain and sorrow, the *A* is seen to represent "Abel" or "Angel." It has rejuvenated Hester and changed her meaning in the eyes of the community.

### **Light and Colour**

Light and darkness, sunshine and shadows, noon and midnight, are all manifestations of the same images. Likewise, colours such as red, grey, and black play a role in the symbolic nature of the background and scenery. But, similar to the characters, the context determines what role the light or colours play. *The Scarlet Letter's* first chapter ends with an admonition to "relieve the darkening close of a tale of human frailty and sorrow" with "some sweet moral blossom." These opposites are found throughout the novel and often set the tone and define which side of good and evil envelop the characters.

Darkness is always associated with Chillingworth. It is also part of the description of the jail in Chapter 1, the scene of sin and punishment. The Puritans in that scene wear grey hats, and the darkness of the jail is relieved by the sunshine of the outside. When Hester comes into the sunshine from the darkness, she must squint at the light of day, and her iniquity is placed for all to see. Noon is the time of Dimmesdale's confession, and daylight is the symbol of exposure. Night time, however, is the symbol of concealment, and Dimmesdale stands on the scaffold at midnight, concealing his confession from the community. In the end, even the grave of Dimmesdale and Hester is in darkness. "So sombre is it, and relieved only by one ever-glowing point of light gloomier than the shadow . . ." The light, of course, is the scarlet letter, shining out of the darkness of the Puritanic gloom.

Colours play a similar role to light and darkness. One of the predominant colours is red, seen in the roses, the letter, Pearl's clothing, the "scarlet woman," Chillingworth's eyes, and the streak of the meteor. At night and always with the physician, the letter is associated with darkness and evil; in the other associations, it is a part of nature, passion, lawlessness, and imagination. The context determines the meaning. Black and grey are colours associated with the Puritans, gloom, death, sin, and the narrow path of righteousness through

the forest of sin.

Hawthorne builds a geometrical pattern. If we imagine the location of the Puritan Settlement, it is near a sea-shore. It is surrounded by a forest where "The Black Man" is supposed to live. The village itself forms a circle. The forest is at the outer ring of this circle and it surrounds the settlement. The prison-house is not very far from the Scaffold. At the further extreme from the prison is the graveyard, so the church and the scaffold are in the centre of the village. The elements of artistry is glorified throughout the novel successfully.

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## READING CULTURAL HYBRIDITY IN MEERA SYAL'S *ANITA AND ME*

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The developing presence of the diaspora Indian writing in English, across the continents during the last three decades has, in recent times, triggered a new consideration of the cultural theories of nation, race and identity. The demographic profile of the twenty five million Indian diaspora spread across one hundred and ten countries in the eight major regions of the world has yielded over the years, a rich harvest of writers who attract popular and critical acclaim on the international scene, their writing has been considered substantial, significant and complex enough to call for a regular ongoing critical considerations.

The matters of migration, diaspora, cultural hybridity and identity, which are interconnected, have become the important concerns of Meera Syal, an important contemporary Asian British writer. In her novel, the complimentary as well as the clashing relationships between the white Britons and Indian diaspora in postcolonial British society are focussed. Interracial connections are inherent to the background of the novel and crop up in incidents that concern the protagonist, who shares a common Indian ancestry. Meera Syal represents the dialogues of British and Indian cultures and selves in great detail. In this paper, an attempt has been made to approach the diasporic/ multicultural dimensions in her acclaimed novel *Anita and Me* (1997) and how the protagonist's hybrid diasporic identity leads her to negotiate her divided self between two cultures original and adopted.

The novel contains “descriptions of racial discrimination which undermine British claims to civilised benevolence and, concurrently, could bestow false comfort about the transcendence of racism in the present” (Bromley 164). Race is an artificial construct which has real and devastating effects in producing and governing human bodies. Therefore, racism survives in the experiences of everyday life. Racial designations of “White” and “Black” are capitalised throughout the story to indicate their constructed character. The dualism of White and Black races was established when Europeans first came into contact with non-Europeans and was perpetuated by scientific and philosophical disciplines. Nevertheless, racial difference needs to be historicised due to modification of ideas in response to individual sites and circumstances. According to Avtar Brah, race is always “entangled with ideas about class, gender, and sexuality, comprising differential racialisation” (Brah 186).

The word hybridity has grown for ages, from biological to cultural debates. *The Webster Dictionary* in 1828 defined the word “hybrid” as an animal or plant produced from the mixture of two species. The idea of racial hybridity was widely used until the 19<sup>th</sup> century. *The Oxford English Dictionary* in 1861 defined hybridity as a crossing of people of different races. In 1862, the word was firstly used to refer to a philological phenomenon connected to a complex word formed of elements belonging to different languages (Young 95). Cultural hybridity is not limited to the physical features of the human beings such as the colour of skin, hair and eyes, but goes beyond these. Hybridity exhibits redefinition and reformation of culture and identity. Homi Bhabha argues that “hybridity is the revaluation of the belief of colonial identity. It shows the required deformation and displacement of all sites of discrimination and domination” (Bhabha 84). In this belief, Bhabha seems to stress the redefinition of identity within colonial space in which dialogue between who has dominated and who has been discriminated, occur. It is worth observing that blending cultural practice within diasporic and multicultural society causes the redefinition of one's identity. The theory of cultural hybridity is considered apt to the issues represented in *Anita and Me*. Meena, the main character in the novel is an example of an individual with a background whose identity is influenced and formed by the multi cultural British society in which she lives.

According to Stuart Hall, “Cultural identity is an affair of 'becoming' as well as of 'existence'. It belongs to the future as much as to the past. It is not something which already exists, surpassing place, time,

history and culture. Cultural identities come from somewhere, having histories. But, like everything which is historical, they experience constant change. Far from being permanently fixed in some important past, they are subject to the continuous 'play' of history, culture, and power" (Hall 225). The idea of cultural hybridity is used to explore the union of Indian and British cultures symbolised by religious values, as well as language, clothing and dress, which are illustrated in *Anita and Me*. This cultural blend brings about confusion, unpredictability and impurity, which becomes the chief issue in understanding cultural hybridity. The paper will centre on Meera Syal's *Anita and Me*, a first person description by a child of her concern towards a world marked by racial divisions. Her effort to find place in it provides an interesting angle to view the creation of the Asian British individual and his/her world.

Meera Syal exhibits the Asian British drama in an ironically humorous manner. The comic elements in some of the episodes are a proof of the adult narrator recalling and describing the events. The thrill and feelings of a child whose experience is refined through the adult, looks back and can admire the humour in the response of the past. Meena, a mature nine-year old protagonist- narrator of *Anita and Me*, is frequently aware of the differences between her family and her Tollington neighbourhood. She understands keenly the dividing line between relationships with other Indian families and the British. She interprets, for instance, the dead end situation of the Tollington women, distinguished by "a stoic muscular resistance which made them ask for nothing and expect less" and can contrast this with the more active acceptance of her Indian Aunties who "put everything down to the will of Bhagwan, their Karma, their just deserts inherited from their last incarnation which they had to live through and solve with grace and dignity" (67). She is capable of examining these differences and fine distinctions in the social interaction, understanding, for instance, that "going out meant whenever English people were, as opposed to Indian friends' houses which in any case was always 'in' as all we would do was sit in each others' lounges, eat each others' food and watch each others' television" (25). It is sad for her to realize that "in thirteen years we lived there, during which every weekend was taken up with visiting Indian families or being invaded by them, only once had any of our neighbours been invited in further than the step our back door" (29). Her family is clearly part of the yard, but the split is obvious.

Her parents attempt to encourage a sense of cultural pride in their daughter, and Meena willingly identifies and takes comfort in the advantages offered by their difference. Her mother's lectures about how not to copy the British, "... made me feel special, as if our destiny, our legacy, was a much more interesting journey than the apparent dead ends facing our neighbours"(59). But the child's desire to unite often outweighs her sense of cultural belonging. She prefers fish fingers and chips to the traditional dishes her mother spends hours over the stove preparing, even as she is aware of the huge importance of those Indian dishes. "This food was not just something to fill a hole, it was soul food, it was the food their far-away mothers made and came seasoned with memory and longing, this was the nearest they would get for many years, to home" (61). As her extended family celebrates Hindu Festivals like Diwali, Meena fights to make herself feel for the tradition. When, aware of her daughter's bi-culturality, Daljit tries to explain the Festivals of Lights to her, contrasting it to the English Christmas, the narrator complains:

Christmas was not the best comparison to use in front of me because I naturally expected a carload of presents and the generally festive, communal atmosphere that overtook the village somewhere around late November and continued into January...But no one else in the world seemed to care that today was our Christmas. There was no holiday...no tinsel or holly or blinking. Christmas trees adorning the sitting rooms windows in Tollington, no James Bond films or Disney spectacles on the telly, and nobody, not one person, had wished me a Happy Diwali, despite the fact that I hung around the yard all morning with what I hoped was a general expression of celebration...Everyone's indifference had stunned me(91,92).

But the most palpable awareness of her cultural difference comes in the form of racial discrimination, when, on various occasions, she is made conscious of her colour, and the general attitude towards it. Racial insults, cutting remarks, even aggression towards an Indian man are episodes which force Meena to rethink,

and suffer alone, the consequences of her colour: "I feel...hurt, angry, confused and horribly powerless because this kind of hatred could not be explained" (98). For a time, her way of surviving is to reject everything remotely Indian, including herself:

I had never wanted to be anyone except myself only older and famous. But now, for some reason, I wanted to shed my body like a snake slithering out of its skin and emerge reborn, pink and unrecognizable. I began avoiding mirrors; I refused to put on the Indian suits my mother laid out for me on the bed when guests were due for dinner. I took to walking several places behind or in front of my parents when we went on a shopping trip, checking my reflection in shop windows, bitterly disappointed it was still there (146).

She is forced to come to terms with who she is and the person she can and will make herself to be: "I knew I was a freak of some kind, too mouthy, clumsy and scabby to be a real Indian girl, too Indian to be real Tollington wench, but living in the grey area between all categories felt increasingly like home" (149-150). Her efforts to fit in the society of the Yard begin with thirteen year old Anita Rutter, the accepted leader of the children. When Anita begins to pay attention to her, allowing her to be the co-leader of their group, Meena's world brightens up. Her respect for Anita is doubly understandable: beyond the ordinary child's desire to belong to a group and be identified, it also informs her more emotional need to be part of the accepted, not to be considered different.

Throughout the novel, young Meena looks for her place in the complex web of cultural codes and signs that surround her. Her moment of final awareness and choice coincides with her rite of transition, a classic device in the childhood narrative wherein the formal literary system is complete "at the point at which the immature self of childhood is conscious of its transformation into the mature self of the adult who is the narrator of the early experience" (Coe 56). Three events in Meena's tenth year are central in this aspect. The first is her grandmother's visit from India. The relationship the child and her Nanima generate makes her long for their country or origin, makes her wish she spoke Punjabi, and makes her understand the deepest aspects of her cultural possibilities. The second event is her eight-week stay at the hospital with a broken leg, when she meets Robert, her first "boyfriend", who gives her the confidence she needs to just be herself. The final contributing event is the criticism of her friendship with Anita, when the latter chooses to take sides with a gang that threatens Indians. Meena realizes that she can and must reject Anita's way of life, and, more importantly, realizes that she no longer needs Anita's approval, as she is able to see beyond the English girl's confident face to the helpless child who, in her turn, longs for acceptance and status but is too glad to admit it.

Meena's process of finding her individual answer to the claims of differing and often antagonistic cultures is constantly painful. She is aware of the dangers any choice offers: that to blockade herself within the inherited culture is to risk narrowness and missed opportunity; to venture outside that world is to risk the solitude of rejection by both the majority and the minority culture. She knows she cannot reject her Indian heritage and the communal past she shares with the other immigrants. This she realizes at one point, when listening to her father singing traditional songs:

Papa's singing always unleashed these emotions which were unfamiliar and instinctive at the same time, in a language I could not recognize but felt I could speak in my sleep, in my dreams, evocative of a country I had never visited but which sounded like the only home I had ever known. The songs made me realize that there was a corner of me that would be forever not England (112).

Meena grows in the contexts of both Indian and British cultures. On one hand, her identity is influenced by British youth cultures. On the other, her parents also contribute to her Indian upbringing. Therefore, it is obvious that Meena's hybrid identity is a result of cultural negotiation, the hybridism of the past culture, which is brought by her parents, and the recent British culture which is, to some extent, disseminated by her English friends. Anita, for instance, encourages Meena to integrate into British society. That is why Meena claims that Anita is her "passport of acceptance" (148). By becoming acquainted with Anita, Meena will be accepted by the white majority. The elements of Indian culture, such as Indian physical features,

clothes, and lifestyle gradually become part of Meena's identity.

The encounter of cultures in today's postmodern, global Britain can lead to either violence or celebration depending on what conception of identity is sustained. A modern conception will lead to alienation and rejection of the other while a postmodern conception of identity as deterritorialized and in flow may foster the celebration of difference. Identity as process implies multiple subject positions among which to choose. There is a greater freedom and creativity, together with the possibility of searching alternative forms of inscription in dealings with the other. Social roles in the course of western history have predisposed women to define themselves in terms of human relations within the home, the family and the community. The feminine spirit can become a positive force in the diasporic circumstances of the globalized western world. From the feminist perspective personal experience becomes political, to borrow Kate Millett's coinage "the personal is political" (Millett 15), taking this expression to mean both, that modes of being in the sphere of private life can be extended to affect the public and that the exploration of power relations in private life can foster social and political changes. *Anita and Me* ostensibly underlines some of the above issues.

Meena declares her wish to include India as her ancestral heritage which constructs and makes her aware of her identity. Meena still searches her origins and intends to grasp Indian history to discover her "Indian authenticity" which is a part of her. When her parents tell her about their past experiences in India, Meena tries to reconstruct those stories and then wants to visit India. "They were simply two more accidents in a country (India) that seemed full to bursting with excitement, drama and passion, history of making, for the first time I desperately wanted to visit India and claim some of this image is mine" (211). Meena has a sense of belonging to India. She realizes that India is still part of her identity and cannot be completely denied. Even though she speaks English fluently, she still wants to learn Punjabi, one of the Indian languages. "You can teach me how to sing this in Punjabi." (288). Here Meena asks her grandmother to teach her Punjabi language through the medium of a song and her attempt to sing an Indian song results in cultural hybridity. Her abandonment of Anita, representative of the narrow-minded racism and superficiality of the Tollington neighbourhood, in favour of an education and a place in the world, is a positive step towards a self-confident independence:

I now knew that I was not a bad girl, a mixed-up girl, a girl with no name or place. The place in which I belonged was wherever I stood and there was nothing stopping me simply moving forward and claiming each resting place as home. This sense of displacement I had always carried around like a curse shrivelled into insignificance against the shadow of the mortality cast briefly by a hospital angle poise lamp, by the last wave of a gnarled brown hand. I would not mourn too much the changing landscape around me, because I would be a traveller soon anyhow (303).

The uncertainty of Meena's identity as a result of negotiation between English and Indian cultures is moreover, indicated through how she is very much inspired by English figures on the one hand, but engulfed by the Indian, on the other. Thus it can be said that Meena is in the diasporic "third or in-between space." Bhabha insists that the third space results in no basic unity or fixity of symbols of culture and produces something else which is neither the one nor the other which challenges the terms and territories of both (Bhabha 41,55). Meena considers her Indian parents as the important factor in constructing her identity and her personality development in Britain, although she does not want to follow their advice to practice Indian cultures. "But I could not imagine existing without them although I hated the way they continually interfered in my upbringing" (30). On one hand, she realizes the important role of her parents who insist to preserve Indian culture. On the other, she dislikes their ways in affecting her Indian upbringing. As a result, Meena develops a hybrid identity reflecting a psychological and social conflict. She both acknowledges and ignores her parents. There is a clash between the Indian past identity which is represented by Meena's parents and the present identity which Meena aims to construct. She realizes that Indian and British identities are parts of her. Meena's hybrid identity, which creates doubtfulness and uncertainty, is a simultaneous process. Stuart Hall insists that cultural identity is "far from being eternally fixed in some essential past, they are subject to the

continuous 'play' of history, culture, and power" (Hall 475). Migration history of South Asians, creation of Indian Diaspora in Britain, and supremacy of British culture, contribute to the construction of Meena's hybrid identity.

Meera Syal's *Anita and Me* deeply displays cultural hybridity which is encountered by South Asian immigrants and white Britons whose origins are discussed and called into question. Even though Meena, the protagonist of the novel has a close relationship with an English girl, Anita Rutter, and plans to blend into British society, she still considers eastern culture and her Indian parents as important factors for her identity construction. Meanwhile, Anita as the representation of white Britons shows both positive and negative responses to oriental traditions. The display of cultural hybridity in *Anita and Me* is reflected through the fusion of Hindu values and the tradition of Christianity and their debates over dresses. According to A. Singh Ghuman, the young South Asians face an important challenge regarding the sphere of identity formation. Their parents were secure in their personal and social identities since these were firmly rooted in their religion, culture, language and the region of the country they came from. "In contrast, the younger generation in the West is likely to find identity exploration and formation a real challenge because of dual socialization and racial prejudice" (Ghuman 35).

The novel ends on an optimistic note as Meena and her family move from Tollington; she will soon be in grammar school, on the way to a University degree. The Asian British child has come to terms with herself, her family and the communities she belongs to. According to Woodward, how a person sees himself/ herself and how others see that person does not always fit. There might be a tension between all these different conflicting identities. "Material, social and physical constraints prevent us from successfully presenting ourselves in some identity positions constraints which include the perception of others" (Woodward 7). Even though social structures may constrain people's ability to adopt certain identities there is also the notion of social change which affects the shape of these structures which means that opportunities are opened for people to adopt new or hybrid identities. The manner in which Meera Syal has presented the child's point of view as a metaphor for the fragmentation and multiplicity of cultural lives is itself an expression of the in-between culture position and the complex process of self-identification. As such, the impressionistic view highlights the centrality of experience and understanding and the succeeding narrative provides enhancing glimpses of a child and a society in the process of conversion and growth.

*Anita and Me* appeals as a fictional text also because the sensitive, mental and emotional responses of the child - protagonist are more convincing compared to adult attitudes, which tend to become hardened and inflexible. Even though Meena was born in Britain, she is a diasporic subject through her parents' refracted memories of India and her socialisation in "diaspora space" (Brah 16). Meena's 'journey' travels through doubts and decisions which she negotiates, as she undertakes a 'homing desire' while preserving within her, a life inculcating the inseparable Indian/ Punjabi cultural component.

Physical and metaphorical voyages are fundamental elements of *Bildungsroman* and the reader also undertakes a narrative voyage. *Anita and Me* appropriates the "imperial archetype of travelling into darkness in pursuit of knowledge" (Boehmer 201). Meena's journey entails the acquisition of confidence to position herself in multiple contexts. Her view is partly colonised and that she undergoes a gradual and painful process of "decolonising the mind". This is inevitably incomplete and cannot erase the past affiliations between India and Britain. Instead, Meena learns to manipulate colonial history in alternative ways and to find positive value in her diasporic consciousness. The identity that is purportedly documented in the novel is assembled through writing.

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## RUKMANI THE PROTAGANIST OF KAMALA MARKANDAYA'S *NECTAR IN A SIEVE* IS LEFT WITH ENDURING MEMORIES OF HER PAST LIFE A STUDY

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### **Abstract:**

*Kamala Markandaya is one of the first distinguished post Independence Indo-Anglian novelists. She is internationally known as the writer of the Nectar in a Sieve. She commands a wide reputation as a creator of extremely readable novels. If Mulk Raj Anand, Raja Rao and R.K.Narayan form the 'Big three', Manohar Malgaonkar comes a close fourth then Kamala Markandaya can safely be closed next to him. Our world of course is full of trials. Everyday there is loss and, lately, catastrophe. Kamala Markandaya has made us to hear the pronounced voice of women in her fiction, as it may lead to the welfare of entire mankind. The writer narrates whole story of the novel. Rukmani is the dominant character of Kamala Markandaya's first novel Nectar in a Sieve. Rukmani's views are the reflection of a typical Indian woman with tolerance, submissiveness, innocence and who can easily be satisfied with her life. A bit by bit nearly everything is taken from Rukmani is the progression story of the novel and in the paper how Rukmani endures the trial and how she relives the past will be studied. Rukmani nostalgically recounts her past which, though dead, is still fresh in her rather troubled memory.*

**Key words:** *Endurance, Submissiveness, Nostalgically.*

Kamala Markandaya dispenses with the wise tradition of fictional narration in her very first novel. The rural India is seen through her eyes and it is her view point that dominates the novel. Kamala Markandaya's first novel *Nectar in a Sieve* derives from Coleridge, whose lines form an epigraph to the novel. "Work without hope draws, And hope without an object cannot live" (Markandaya 1). Kamala Markandaya has used the couplet by Coleridge because these lines adequately express the themes of the novel. People are working in the field with the hope of their dream that could come true. Rukmani's dream however remains a dream.

Kamala Markandaya has created numerous memorable characters. The Characters of her novels are mostly have included peasants enmeshed in the struggle for existence between their dried out agricultural land, the nightmare of urban poverty, as well as Indian and Englishman and women and their mutual and troubled involvement both in a pre and post Independence setting. *Nectar in a Sieve* is like Raja Rao's *The Serpent and the Rope*. It is in a first person narrative put in the mouth of Rukmani, a village woman, who is the central character of the novel and recalls her past which, though dead, is yet fresh in her memory. Kamala Markandaya has divided the novel into two parts: the first part shows Rukmani's life as the wife of a peasant and the problems of existence in rural set-up and the advent of tannery, and the second deals with the dislocation of the aged couple, their wanderings in the city in reach of their son, their misfortunes and their final disillusionment.

The novel opens as Rukmani recounts her story in the twilight of days. She knows death is imminent and she struggles to remember how things were, to look past the veil of the blue skies and tender trees before her, even as she vividly remembers the "shapes forms images" of the past (Markandaya x). Kamala Markandaya discusses the issues of daily life. Rukmani learns what it means to make home, have children, tend a field and what happens when the home, the children and the field are lost. Women in India have done in times of calamity and it is what Rukmani does. Sorrow following sorrow can make a woman numb or stoic ready to rail with any hope of contesting or making conquest over the source of the pain. In this novel our

heroine does not necessarily win over her sufferings she endures a perhaps more apt response to a world that can never quite be counted on to maintain its loyalty.

Rukmani is the daughter of a village headman. Rukmani's three sisters Shantha, Padmini and Thangam are married long before her. She is married to Nathan; a tenant farmer in a village in a South India. Rukmani enters his mud home, a thatched hut near a paddy field. Rukmani finds a brook running near the paddy field. She washes her clothes by using just a little of the washing powder, which is given by her mother; good stuff with a clean sweet smell and much powers in it. Her husband being a considerate, practical and matter-of-fact man, she leads a married life of happiness. She befriends Kali, Janaki, and Kunthi. She also helps them for their domestic affairs. Rukmani looks after Kunthi because she gives birth to a child. Being a child bride, she is gently chided by Nathan because she is also pregnant. Rukmani's father has given her education in spite of her mother's opposition. Of all the village women Kunthi is the most progressive and, at the same time, the most immoral. Nathan and Rukmani lead an idyllic life. They are content with their lot. When the harvest is good, there is plenty of rice and she can afford to have money to purchase vegetable seeds even milk for her children. She grows vegetables and sells them to Old Granny. She gives birth to female baby who is named Irawaddi.

In her mother's house, Rukmani meets Kenny, who has come to treat her mother. He promises to treat for her barrenness. After the treatment, Rukmani gives birth to her first son after Ira has reached the age of seven years. He is named Arjun. Later on, she bears many sons Thambi, Murugan, Raja, Kuti and Selvam. But Rukmani never reveal her visit to Kenny for treatment to Nathan. Now with more than two children to feed Rukmani find it difficult, though they never feel too hungry as some of the families are doing. Their quiet, happy and idyllic existence is disturbed by the advent of city men who built a tannery near the village in the maiden. In this novel, Rukmani comments "CHANGE I had known before, and it had been gradual. . . But the change that now came into in my life, into all our lives, blasting its way into our village, seemed wrought in the twinkling of an eye" (Markandaya 25). The village rhythm of the countryside is spoiled by the din and hubbub brought in by the Tannery. Rukmani is opposed to the tannery and comments that "While I stood by in pain, envying such easy reconciliation and clutching in my own two hands the memory of the past, and accounting it a treasure" (Markandaya 29). But Kunthi is in favour of this industrialisation of her village. However, Rukmani is indifferent to it and then paddy crops fail due to excessive rain. They are on the verge of starvation. But Arjun and Thambi join tannery despite her opposition. They create some trouble in the tannery and are sacked. Then they join a labour group bound for a tea plantation in Ceylon. Tears come to Rukmani's eyes because she knows that they will never return.

Rukmani asks Kali and Old Granny to get a match for Ira, before the departure of their two elder sons. Rukmani feels the separation from Ira, but the wedding day arrives. Nathan and Rukmani arrange the marriage of Ira with the help of her small savings and also with some money borrowed from the money-lender. Rukmani thinks, after the ceremony is over, for the first time since her birth Ira is no longer under their roof. The tannery works keep on expanding both day and night. One morning Rukmani sees two pale figures in the distance. Ira turns out to be barren and, therefore, her husband brings her back. Rukmani replies to Ira's husband that, "You have been married long." I said with dry lips, "She may be as I was, She may yet conceive" (Markandaya 50). Old granny is very upset about the outcome of Ira's marriage. Rukmani tells her that none is responsible, but fate. Rukmani feels that her story is being repeated in Ira's life to some extent. Kuti also falls ill. Ira sells her body to men from the tannery and feeds Kuti with the money earned through prostitution. The tannery is the source of her undoing. Kuti, once calls Rukmani 'Amma'. He becomes sightless. He passes away. Life becomes miserable. Starvation follows drought.

Murugan has already left for the city on recommendation of Kenny to work as a servant. Rukmani confronts the western doctor, Kenny, who urges "You must cry out if you want help. It is no use what so ever to suffer in Silence. But Kenny the Westerner, believes that there is no Grandeur in-want or endurance" (Markandaya 111). In contrast Rukmani the Indian woman sees suffering as good for the spirit and endurance as a necessity because she cannot change her situation. "Yet our priests fast. . . We are taught to bear our

sorrows in silence, and all this is so that the soul may be cleansed.”(Markandaya 112) Kenny helps Ira and Rukmani. While talking to Kenny, Rukmani is seen by Kunthi. However, Ira is cured of her barrenness but when her mother invites her husband to take her away; he reveals that he has married another woman. This act seals Ira's fate. She is forever to remain with her mother.

As Rukmani is clever woman, she has saved some rice for the rainy days. She divides rice into small portions for each day. Kunthi blackmails her for rice threatening that she would reveal her illegal, though non-existent in fact, relation with Kenny to Nathan. She, thus, takes away some portions of rice. She does the same with Nathan who, before his marriage to Rukmani, had fathered Kunthi's son. Kunthi accuses her for the immoral relation with Kenny. Rukmani beats her. Kunthi feels insulted and goes away.

One day Raja goes out. At dusk people bring his dead body. Two Officials from the tannery visit Rukmani to say that she should not claim any compensation for her son Raja's death. At this Rukmani says that there is no compensation for death. They inform that Raja is beaten by the chowkidars of the Tannery as he was seen in its compound. Ira conceives a baby in one of her numerous encounters with men. The new born baby is all white. Selvam loves him. Then the old Granny gives the last of her rupees to Ira's son. After some time she dies of starvation. However, the greatest shock is yet to come. The land which was leased to Nathan is purchased by the tannery owners and Sivaji, the agent of Zamindar, informs him of his eviction from the land. Selvam who works with Kenny is left behind with Ira and her son. Rukmani's will power is brought to light when she says “Still, while there was land there was hope, nothing now nothing whatever. My being was full of the husks of despair, dry, lifeless” (Markandaya 131). Before their departure Rukmani feels that “This hut with all its memories was to be taken from us, for it stood on land that belonged to another (Markandaya 132)”. Durgan offers his cart for a small sum. The morning of their departure comes. They go out by bullock cart and reach the temple where free food is distributed. “The food is given to the poor to us-when it has been blessed. There is a lot tonight,” she added (Markandaya 145). They lose their luggage but Rukmani has still got her money tacked in her sari. She loses that money also the same night.

In the street some beggar boys are playing, “A dozen or more children were playing there. . . when all childishness lost, all play forgotten, they fought ferociously in the dust for the food. . . my children had fought thus too, I remembered but time had mellowed the memory or dimmed it” (Markandaya 152). One of the boys named Puli says that he can take them to house of Birla, a Woman Doctor in Koil Street on the payment of a small sum and he takes them to Birla Doctor in Koil Street. Birla Doctor informs them that he has left the place for higher wages and he works for the collector in Chamundi Hill. Birla Doctor asks her servant Das to take them to his house and offer food to them. Reaching the collector's house they are taken to Murugan's wife, Ammu. Ammu tells them that the Murugan has deserted her. Ammu relaxes her tone and asks them where they will go. They say that they will go back to their village. Once again the temple gives them shelter. One or two of the regulars in the temple recognised us and asked “What you back again? Trouble with your daughter- in- law no doubt?” “No, no trouble, All is well” (Markandaya 165). And then she starts working as a letter writing artist and she earns an Anna or two. They want to return to the village as soon as possible. “Better to starve where we were bred than live here”, Nathan said passionately and declares “whatever happens, whatever awaits us, we must return” (Markandaya 166).

Puli who is an orphan recognises her and demands his payment. He takes Rukmani and Nathan to a stone quarry where they can earn more. In this way time rolls by and day Nathan falls into a trough of the wet mud. I licked my wet lips. There was a taste on them of salt and of the fresh sweetness of rainwater. I did not know I had been crying (Markandaya 183). Rukmani's remark that “The memories of that night are hard and bright within me like a diamond . . . they will never be extinguished until my life itself is done (Markandaya 184) reveals how much she has been haunted by her own tragic life and her determination to lead a life of endurance. When Nathan is going to die he asks Rukmani “Would you hold me when my time is come? I am at peace. Do not grieve.” “If I grieve,” I said, “it is not for you, but for myself, beloved, for how shall I endure to live without you, who are my love and my life? “You are not alone”. He said “I live in my children,” and he was silent. . . My dearest always.” (Markandaya 185). Nathan passes away Rukmani returns to her village

with Puli and feels relieved to be home at last. The cart jolted to a standstill. Rukmani finally says “I looked about me at the land and it was life to my starving spirit. I felt the earth beneath my feet and wept for happiness. The time of in-between, already a memory coiled away like a snake within its hole” (Markandaya 186).

Rukmani plays the diversified roles of the rural Indian women leading the simple life. She is conceived as the “encompassing, enduring, devoted, sacrificing, satisfying, suffering, loving, forgiving and loving mother” (Kaur 101). Rukmani is a character of heroic impulse and remarkable integrity. There is an epic touch in her struggle with hunger, soulless, industry, nature and landlordism. She does not run away from life like her sons Arjun and Thambi and though she is destroyed she remains heroic and upright. Thus Rukmani is a touching portrait of a rural Indian woman who is left with her enduring memories of her past life.

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## **SHODH FROM SUBORDINATION TO EMPOWERMENT**

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Taslina Nasrin a Bangladeshi writer, is a fiery feminist. Though a medical doctor by profession she could not bear the atrocities committed on women by Muslim patriarchs so she turned her hand to writing in order to expose the evils of Bangladeshi society. Recipient of several prestigious awards from both India and abroad, Taslima is an advocate of women emancipation.

In *Shodh* unlike her other novels, Taslima seeks to revolutionize the concept of love and marriage in the so - called elite yet tradition bound societies. She effects this through a transformation of roles assigned to women as lover, wife, mother and daughter-in-law. In *Shodh*, Jhumura well educated Bangladeshi girl marries her boy friend Haroon. Haroon lives with his parents and when they marry, Jhumur is expected to live with them like any other Bangladeshi woman. But life with her in-laws is claustrophobic. She was abstained from going anywhere alone and unveiled and as the 'Bou' of the house she is expected to do all the cooking, cleaning and looking after the needs and well-being of the members of the family. Though Rosuni and Sakhina were capable of doing all the household work yet Haroon and the family felt gratified if Jhumur took on the charge. She write

'Rosuni was quite capable of it, but everybody was happy when I took the charge. And Haroon was happy when everybody was happy. I had kept Haroon gratified preparing meals three times a day, doing all the washing and taking care of the house, not once allowing the veil to slip off my head in the one-and-half months we had been married.'

In Bangladeshi society too, where the Muslim patriarchs dominate, the entity of women is that of an inferior being, both intellectually and socially. Jhumur's main *raison d'etre* seems to be looking after the members of the family, satisfying the sexual urges of husband and perpetuating species. She was Habib, Hasan, Dolon's bhabhi, the 'Bou' of the house. In other words she was her mother-in-law's handmaiden. She has lost her own individuality and integrity. She even seemed to forget her own name. It was only one day when Anis referred to her as 'Jhumurbhabhi' that she remembered she has a name too.

Since the Islamic society is tradition-bound and rudimentary she was debarred from standing in the balcony and having a glimpse of the outside world when she was new to the household. Mother-in-law remarked 'it doesn't behave a housewife to stare at people. The neighbours will surely disapprove.' (7) She was not even allowed to roar with laughter or go out alone for shopping or visiting relatives. She was accompanied by a member of the family. Jhumur's independent streak does not take kindly to this and the last straw comes when she is forced by her husband to abort the first child because he feels that Jhumur cannot conceive within six weeks of their marriage. He was gripped by the fire of suspicion that she had an affair with another man and conceived from him. This was the reason why she hurried for marriage. On the contrary, Jhumur contrived notions that her husband would be ecstatic on knowing her pregnancy and would sing and dance and cradle her in his arms just as Dipu did to Shipra. But Haroon didn't do any of those things. He was callous and indifferent. She writes 'I was disappointed he didn't kiss me or sweep me up in his arms, didn't dance about the place in joy. I had seen a person dancing cradling someone only once in my life; an exhilarant Dipu whirling Shipra around the floor and had wished to go on living a thousand of years or more...' (pg 1) Ma-in-law was always concerned about her sons and daughter Dolon and never cared about the likes, dislikes, desires and emotions of her daughter-in-law. She always insisted Jhumur to discuss with Haroon about the problems and future carrier of his siblings. Even Haroon in his conversation with Jhumur always enquired about his family without showing any concern towards Jhumur about her likes, dislikes, her problems, her interests. Haroon was running a good business and the entire responsibility of running the household lay on his shoulders. He never discussed the finance of the household with his wife. He himself managed the entire

financial matters and gave money to the members according to their needs. What a dilemma! A wife who is the actual owner has no involvement in her husband's finances. Haroon gave six lakhs rupees to Anis to start a business in Chittagong and settled his brother in Saudi Arabia without seeking Jhumur's advice.

The novel exposes the feeling of alienation and deplorable condition of women in orthodox society bound by intricate norms and traditions. Jhumur was reminded of the days of Haroon's courtship. How jovial, lovable and considerate he was. He delighted in her singing, would converse with her on telephone for hours and loved her deeply and intensely. He was a free minded person. Jhumur's Baba had always encouraged his daughter to be independent and has given them higher education and taken care of their needs. He held liberal views about females. She was a care free girl in her parents household. Life changed abruptly once she entered Haroon's house. He declared 'They are old-fashioned, don't address me by name when they are around.' (pg 37)

Haroon was always suspicious and not allowed her to visit her parents in wari. 'You're a married woman, you ought not to be visiting your parents so often. They'll think you're not happy here.' (51) To aggregate the matter he got the entire phone numbers changed so that she might not remain in touch with her old friends. He did not take her along in social ceremonies or to visit friends and relatives.

'As I saw him leave I wondered if he was the man who had loved me once, who had taken me time and again to his friend safiques, who had been fond of Rabindrasangeet, loved flowers.' (49-50)

The deplorable condition of women in Muslim society is evident from the fact that she is not allowed to seek job even after possessing post-graduate degree.

'You'll work!' Haroon's astonishment knew no bounds. 'Why do you want to work? People work to earn money. Isn't what I bring home enough for you? You are the elder bou, they all depend on you. You success lies in winning their hearts understand?' (pg 52)

She was caged, entrusted with familial responsibilities unable to realize her desires and ambitions. Men enjoy unlimited freedom, can enter into illicit relationship with any woman, all the bondages are for woman.

Jhumur felt that her ties with the outside world had been severed forever. How she wished to have a glimpse of the outside world and to breathe freely in the open air. She writes

'I felt like walking on the black pitch upholstered streets, run barefoot over them and loose myself in play, soar up and up in the surging air.' (pg 61)

Haroon was inflicted with the fire of suspicion that she had an affair with another man before marriage.

'How would I know ... how can I tell whose baby you had in your womb when you stepped in our house. You were in such a hurry to get married, gave me no time to think. Now everything has become clear.' (pg 74)

Jhumur's body went limp hearing these words and she stumbled onto the floor. He didn't trust her.

'Everything had turned upside down- my home my structured existence in the family. A gale had come and swept all away.' (71)

Since Haroon packed all his emotions into those few words, she had no choice but to abort. After abortion she was cared very well by Haroon. She realized that Haroon was in his own way, fond of her. Maybe he loved her for her goodness yet she couldn't reconcile this knowledge with his misgiving about him. She couldn't understand how Haroon could imagine that she could deceive him, pass off someone else's child as his.

'And if I were that cunning, a charlatan still worse, a whore why hadn't he turned me out of his house, dumped me among society's refuse or declared talak, talak, talak?' (pg 68) Haroon had given her medicines instead and there were traces of smugness on his face and the self-righteous look.

Haroon purchased the house they were living in, a two-storeyed building with a garden. Since they stayed with the family so Jhumur described it as sasurbaree and Ma-in-law was only too pleased with the terminology. Jhumur realized that Haroon was forever tied to his joint family life and would never opt for a different kind of existence and so she reconciled with the situation.

Anis noticed her depression reminded her of her university degree and suggested her to visit coxbazar or go to cinema, listen to music or spend a few days in wari. He says, 'What's the use of a university degree if all you do is sit at home and cook? You can go to cinema, listen to music or else why not go and spend a few days in wari, at your parents?'(pg 95)

After the abortion Haroon was anxious for the advent of a child. She wasn't allowed to go to wari lest she might deceive Haroon 'I won't allow you to fool around with boys, going to wari is just an excuse.'(pg 144) nor was she allowed to step outside the house. Haroon confined her to a carefully chalked out existence- a cage of sorts. She says 'I felt I would choke and Anis had somehow seen how restless I had become and had suggested I take a few days off and go somewhere. How could I enjoy the sight of the never-ending vista of the blue sky from the corner of a balcony or through the bedimmed windscreen of the car?'(pg 98)

A young couple had rented their ground floor. The wife Sebati, a doctor and her husband Anwar who ran an NGO. Jhumur developed an intimate friendship with Sebati and they shared each other's secrets. Sebati had a brother-in-law named Afzal who was a painter and was looking for a job. He painted only nude figures. Jhumur had a glimpse of Afzal while standing on the balcony. He was a handsome, good looking man and Jhumur felt drawn towards him. She would always seize an opportunity to have a glimpse of Afzal and was anxious to meet him. One day she went downstairs pretending illness with the excuse of meeting Sebati knowing she is not at home. There she had a hearty talk with Afzal and both exchanged glances with each other. She was instinctively drawn towards him.

To her good fortune Hasan fell ill and was admitted to a hospital. The family became busy looking after him. Everyone went to the hospital and the house remained deserted during noons. So in everybody's absence she met Afzal every day in his house and had sexual encounters with him. In order to get even with Haroon she was determined to become pregnant with Afzal, not with Haroon. This was the way she chose to register her protest for her virginity which was doubted by her husband. No one had an inkling of their affair.

'Being a person with a good measure of self-assurance, he could hardly reckon I was secretly meeting Afzal. He wasn't able to sniff the odour of another man's body in mine and imagined he was enjoying a whip of my chastity when he held me tightly in his arms.'(145) she did not harbor any sense of guilt about it. 'I wasn't a loose woman. I wasn't deceiving him, I was merely paying him back.'(pg 147)

Haroon seemed to exude untold contentment, comfort and happiness on knowing that Jhumur is pregnant. Due to her pregnancy she ceased to be the object of his anger or spite after days of unbearable suffering. Tears welled up her eyes as she thought of the wasted months when she had kept immured, a captive to his misgivings about her, totally separated from her family and friends. Her infidelity was the expression of her utter loyalty to her own integrity. 'How could I forgive him ever? Or silently submit to the insults heaped on me? And how could he presume that I wouldn't pay him back for humiliating me, or that I wouldn't want to get even with him?'(pg 172)

Haroon had shattered her aspirations, destroyed her dreams. She had been made to do everything for which life had not prepared her. Marriage had enslaved her, took away her freedom. She had hoped for a 'happy married life which didn't take away an individual freedom; which respected differences, allowed contradictions and had no place for meanness- a venture built on truth and trust sympathy and compassion. Haroon had crushed my spirit. Why should I not retaliate, why should I not get my own back.'(pg 172)

Haroon waited eagerly for the birth of a child and his joy knew no bounds when Jhumur delivered a baby boy. Haroon and his family viewed the bodily features of Haroon in him whereas Jhumur could glance a mini Afzal in him. There was a festivity and friends and relatives arrived laden with gifts. The child was nick named as Ananda. For Haroon office was no longer important. He was totally immersed in the care of his son. After a year, after the birth of Ananda she was completely transformed. She was no longer a helpless woman. She goes out alone unveiled to shop and visit friends and relatives. She accepted the job of a school teacher and surprised Haroon and her friends. Though Haroon was restless when she told him about it but it was clear to him that she was living life on her own terms. She was not like the people he employs in his factory who can't speak up to him or look him in the face. She says:

'I want to find out how it feels to earn money of one's own, what it's like to spend on what one wants. I too wish to give money to others, to you, to Ananda, to my parents. I want to take on the responsibility of others like you have done.'(pg 225)

She breaks traditions and cultures and emerges as a woman fully emancipated. She felt she is strong, someone separate and distinct. She had the inner power to give to civic society. She still cares for the family without surrendering herself. She does not harbor any guilt for bringing Ananda to this world. She took recourse to that to avenge the indignity suffered at the hands of her husband. She is not so insignificant to swallow her utter humiliation and remain beholden to him forever. Patriarchal discourse limits and transcribes the image and identity of women but she crosses the threshold and gains emancipation.

Her heart swells with happiness when Haroon cuddles Ananda and calls him 'Baba'. She had 'doused the fire of suspicion that had rages ferociously in Haroon's heart.'(pg 227)

Nasrin takes great delight in painting the South Asian man as ignorant boors who want (and for the most part get) subservient wives who literally live and breathe just for them. In the novel, the author is also trying to make a point about gender discrimination in many South Asian societies. In this novel, as much as in her other non-fictional works, Nasrin's personal experience breathes life into the narrative.

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**WHITE TRAVELLERS AND THE IRONIES OF FREEDOM:  
A VIEW OF V.S. NAIPAUL'S *IN A FREE STATE***

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In his early novels, V. S. Naipaul was mainly concerned with reconstructing his personal experiences in the fictional form in order to come to terms with his own displacement. With the writing of *A House for Mr. Biswas*, his problem had been partly resolved as he had at least established his home identity. *A House for Mr. Biswas* marks the culmination of the first phase of Naipaul's career wherein he was, as he himself says, simply recording his reactions to the world and had not come to any conclusions about it. (Evans 78) It is only in the next phase, with *The Middle Passage* that a conscious attempt to analyse his reactions to people and places is made for the first time. It was in part to rid himself of the fear of artistic sterility that had set upon him after the completion of *A House for Mr. Biswas* and in part his desire to be something more than a regional writer, that led him to write *Mr. Stone and the Knights Companion*, in which he deals with exclusively English characters in an exclusively English setting. This novel may be regarded as a transitional work that helped him to cut across regional boundaries and secure a place for himself among the writers of the mainstream. Just as *A House for Mr. Biswas* brought to a close one phase of Naipaul's writing career the phase that can be called reconstructing of "home" so *In a Free State* marks the end of the second phase which began with the writing of *The Middle Passage*. Naipaul now looks beyond the Caribbean, looks at the world around him and finds that far from being odd or singular in his plight, the colonial as exile mirrors a universal condition in the present day world. As Gordon Rohlehr puts it, "The colonial man has become an icon of the displaced modern man." (Rohlehr 52)

Naipaul sees immigration, exile and expatriation as symptomatic of a patternless world, where order, settlement and peace are impossibilities. Economic power, racial violence and exploitation mark the fate of the hopeless immigrant/expatriate exposed to dangers and humiliations at the hands of the new post-colonial powers which bulldoze aliens and outsiders seeking revenge for their own past brutalization and oppressions. It is not possible, as Naipaul appears to suggest, to control disorder and violence through borrowed power and resources. The lack of sympathy and compassion is more glaring in a world where movement, drift and anonymity have become a way of life. Expatriates, refugees, diasporics now create a new habitation in the world; people of all races, classes and ideologies create the world anew, thanks to the ravages of the long imperial history following colonization. People of different religions and nationalities have traveled to all kinds of unlikely places for reasons of their own. In all stories and episodes *In a Free State* we have travellers uprooted from their homes/origins, minorities at the mercy of others and importantly, former enemies brought together by the artificial boundaries of new nations, without having the skills or the power to retaliate or survive. Naipaul examines westerners who come to former colonies of Empire seeking careers, salvation or for simple adventure, knowing little the civil disorder, the roughness and violence that awaits them.

Sexual desire also leads people astray from their vocation and best interests. Sexuality in its various forms by this time had become important for Naipaul's writing. He has observed how sexuality dangerously brings together people of different cultures and races; leads to humiliation, financial loss and heavy responsibilities, and ends up in irrationality and personal and general violence. Sexual relations *In a Free State*, *Guerrillas* and *A Bend in the River* have acquired sinister colonial overtones, so that men and women get involved in unsavoury sexual contact, often disastrous. Naipaul portrays men and women caught in the uncertainties of contemporary life in alien places, as ill-equipped to handle challenges and without a positive vision about relationships and responsibilities.

*In a Free State* presents several characters Indians, Britishers, West Indians, Egyptians, African Americans. All of them are 'in a free state' in the sense of being unrestricted free of the restraints

imposed by one's native society and also in the sense of being unanchored and drifting. Each person represents a cultural attitude, and in a new place, becomes the 'Other'. The main characters in the title novella *In a Free State* represent a new class of western liberal individuals, western 'postcolonial experts', advisors and so called sympathizers without any genuine commitment. On the one hand they would like to live with their false sense of superiority, at the same time they also like to project themselves as genuine wellwishers of a newly independent African state. Considering that they could not achieve their liberal attitudes at home, now try it out abroad, but little aware of the dangers that they are going to face.

It is proverbial that Naipaul's women are not well treated. Feminist critics have always been keenly concerned about the unenviable role and position of women in Naipaul's fiction. In his transnational and transcultural fictional world women are disfigured, deserted, deprived or dislocated by the men around them. 'In a Free State', presents a new type of woman, one with whom Naipaul clearly has little sympathy. Linda is presented as shallow, malicious and promiscuous. But the same could be said of Bobby, her companion on an African road trip through bush and dense hilly forests.

Bobby, the man through whose consciousness we see most of the action is an administrative officer in the local government who lives in the territory of king's people. The country is in a state of revolution, the army which is wholly under the control of the President having started operations against the king and the people of his tribe. The capital of the state where Bobby has come to attend a seminar is an English Indian creation in the African wilderness, but most of the Indians have been deported and the English are moving to South Africa. "Everyone in it was far from home" (104).

Doubly far from home are Bobby and Linda, fellow travellers on the long four hundred mile drive from the capital to the Southern Collectorate where both live. Linda is the wife of Martin, an old radio man who had been with the B.B.C before coming out to Africa. Bobby is giving her a lift back to the Collectorate compound. He didn't know Linda very well though he had heard her reputation as 'a man-eater'. "Bobby had heard appalling stories about Linda. As appalling, he thought.... as the stories she must have heard about him" (111).

Bobby being a homosexual was an outsider in his home society. He was a "queer" and society had no place for him. He has a breakdown which lasts eighteen months and then Denis Marshall brings him to Africa. Bobby is sincere when he says: "Africa saved my life". He ardently champions the liberal attitude the equality of the races. That his liberalism is little more than self-indulgence is clear from the very reason that makes Africa dear to him; he has come here to escape social censure in his own society and he likes Africa because it provides a safe and easy outlet for his sexual needs. "Africa was for Bobby the empty spaces, the safe adventure of long fatiguing drives on open roads, the other Africans, boys built like man" (109). But Bobby likes to believe that he is here "to serve", that he is simply doing a job.

Linda's husband has come to Africa to salvage a stagnating career back home. She is frankly prejudiced though she too in the beginning, perhaps for Bobby's benefit, speaks enthusiastically of Africa. Bobby is righteously complacent about his own freedom from racial prejudice. He defends Africans against her "clichéd criticism with his own liberal clichés..... (Calder 483) However, when the overwhelming air of hostility surrounding them during the journey reveals areas of hatred and brutality he had not suspected, he is unnerved. But in this disillusioned study of "power and powerlessness," Bobby is careful not to antagonize any African of the President's tribe-the top dogs at present.

The charge that he takes to have a drive makes him the major protagonist, and Linda as his female companion, for various reasons, including their sexual liaison. An evening before their departure, an episode takes place that shows Bobby how precarious is the freedom he has found in Africa. At 'Shropshire Hotel' bar known as an 'inter-racial pick-up spot', Bobby, wearing a native shirt, makes a pass at a Zulu he has identified as a 'whore', only to have the man spit in his face. This is a troublesome incident, that keeps reminding him the whole night of the insult Bobby has suffered at the hands of a poor boy whom he had approached, being a homosexual. The Africa which had entranced Bobby as an adventurous place is in for a rude shock, despite his false consciousness of being a member of the privileged white community.

Linda has also come to Africa to search for freedom – freedom of open spaces, easy life, romance and adventure without moral responsibilities. As Lillian Feder observes, “In both cases this consists of opportunities for social status and sexual adventure, hers with her compatriots, his with African boys built like men.” (Feder 188) Their conversation with each other is tense, hostile, but also confessional, exposes the desperation of being colonials facing the shift of history and situations in which they have to make compromises. One of the reasons of their coming to Africa is that they are unable to make it financially, socially or psychologically at 'home', as they still refer to England.

The point that is of real significance is that both Bobby and Linda have a past reputation, respectively; Bobby being a homosexual and Linda having a dubious reputation of being a 'man-eater'. Further, Bobby is a liberal as well as racist, while Linda thinks most things of Third World as sub-standard. Indeed, they are an ill-matched pair, only brought together by accident to realize their mutual need for each other. However, the adventure does not bring much change in them; Bobby kisses the spot where a bee has stung Linda, while Linda shows compassion after he has been beaten up on the way by African soldiers. Finally, they go their separate ways on arrival in the Compound after the long and tedious journey. Linda is spared the humiliations Bobby undergoes on the way, perhaps because she escapes being a woman and his companion who is protected. But ironically, Linda herself is little more than a loose woman out on the prowl, looking for any kind of immoral adventure. While Bobby is caught in the tussle of politics in the African state, Linda is one of those female figures – sexually volatile and adventurous, without morals or seriousness – for whom Naipaul has nothing but contempt:

Linda anticipates both Jane and Yvette, the female figures in *Guerrillas* and *A Bend in the River*. Being liberal whites in search of adventure and mystery into remote ex-colonies of the empire, they lack vision and morals. Their sexual involvement and abuse by men in which they are as much participants, and are partially responsible for it is hardly surprising. (Feder 189)

There are many details about Linda's physicality, her sexual appeal, her skin, body and expressions, all suggesting that she is a woman with an intense appetite for adventure and pleasure. Linda's lightheaded talk with Bobby (as Bobby too talks of fantasies and 'last illness') also shows her limited interest in things and her parochial, narrow understanding of things. Although, 'the sexual aspect of the two is not made explicit, it is separately suggested that both of them are of loose character. On the other side, Linda is projected as a conventional bored colonial wife, who derives satisfaction out of her supposed superiority to the Africans and her occasional sexual adventures. Although she is attached to the beauty and the mystery of Africa and its landscape, and the freedom she has found there, she is a hater of Africans' 'sub-human' way of life, their customs. Such people like Linda display a trait not unfamiliar among the whites. They prefer to live in the luxury of places like the 'Compound' in the capital, from where they look down upon the poor Africans who they gossip, 'eat excrement and dirt' (122).

Now, having grown wiser after seeing the strife and tension in the politics of the African state, she, more realistically anticipates the impending crisis. She knows that she and her husband must leave soon. On the other hand, Bobby says 'My life is here' (126). He is more defensive about Africa and his commitment to it. There are many instances in their long journey when Africans give them blank stares, and on other occasions, there is violence in the air. When they go up the mountains after crossing bush on both sides of the road, they enter an older Africa, the heart of the continent, an allusion to Conrad's *Heart of Darkness*. This makes Linda 'feel that sort of forest life has been going on forever' (161). As they enter the town, they find it empty, broken, rusty, decayed, corrupted, as is the hotel where they stop for the night. They meet several obstacles; the roadblocks, a wrecked Volkswagen, the soldiers, the naked African men. Linda says on seeing the accident, 'they have killed the king' (214), to which Bobby is evasive till he replies, 'the wogs got him' (215). Linda, crude and prejudiced, continues to confront him with the collusion of the exploiter and the exploited, 'Everybody just lies and lies and lies' (218).

In the end, one could state that Naipaul's projection of Bobby – Linda relationship has to be seen in the

light of the expatriates' precarious sense of non-belonging in the ex-colonial outposts, which have little place now for the former colonizers, despite their so-called superiority. Linda is content to play the role of Bobby's companion although there is a difference she has her husband and ties, while Bobby is truly an alien, without a family in Africa, no loyal friends, no memories or associations, no sense of continuity. On the whole, Naipaul's treatment of Linda's views and her personality defies any seriousness of purpose. Such women's physicality and material choice outweigh what can be more meaningful in life; emotion, feeling, concern, humanity and a genuine love of things.

*In a Free State*, to conclude, marks a stage in Naipaul's literary career from where his preoccupation with unidentified and obscure human experience becomes more pronounced. His treatment of women, especially European, becomes a source of defining sexual relations in *the ominous*, menacing post-imperial world. Linda in the novella discussed above, in her search for physical pleasure and overcoming boredom, signifies a feature of the so-called liberated women who ironically seek freedom in the not so 'free' ex-colonial territories. They end up in loss of selfhood and sexual violation, besides underlining the dubious role of the ex-colonizers in their exaggerated concern for the colonized.

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## A CRITIQUE OF *IN AN ANTIQUE LAND*

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Amitav Ghosh is one of the contemporary writers who reclaim history, in some of his works. He mixes history with personal experiences to construct story he also focuses on politics and complexities of personal and social interaction. For Amitav Ghosh history and different kinds of historical events provides patterns of behavior, manners and even relationship between two different countries and people. Ghosh is known for lucidity, clear perception and vision in his works, his encounter and awareness of different culture and traditions of the world's civilization made his writing graceful and pleasurable for general readers.

*In An Antique Land* is a tale by traveler, In 1978 Ghosh was studying for a degree in social anthropology at Oxford when he come across a book of translations titled as *Letters of Medieval Jewish Traders* by professor S.D. Goitein. The letters are from "Geniza", a storage chamber attached to an ancient synagogue in Cairo, one of the letters of that catalogue number MS H.6 was by a merchant Khalaf Ibn Ishaq to a Jewish trader Abraham Ben Yuju in 1146 which mention slave of him and Khalaf sends him "Plentiful Greetings". In the 1980s Ghosh enrolled as graduate student in cultural anthropology at the University of Alexandria, and as a student of anthropology he re-discovers the history of Egypt. The Book is divided into six chapters in which he travels through small villages of Egypt Lataifa and Nawshawy he goes to Mangalore of India after eight years he goes back to the Egyptian villages. In his journey he tries to trace the Journey of Jewish Merchant Ben yuju and his Indian Slave 'Bomma'. The greetings for Bomma in the letters of Jewish traders made Ghosh curious; he lives in Lataifa a small village as a paying guest, his presence as a Hindi, and Hindu a person who belong to different religion made natives more eager to learn about him and his culture. Religion, cow worship, and custom to burn bodies after death they are all common people asking question to satisfy their curiosity, and by doing so they are also establishing their ideology about India and Indian, which is good because; Ideology could be historicized, the end of ideology could not.<sup>1</sup>

These countries are totally alien to each other once share the bonds of deep affection and love for each other. It is important to note that Amitav Ghosh tries to understand history not through master but slave's life and journey, in that way it is slave Bomma who carve the way back for Amitav Ghosh to re-enter into history and research about culture and close relationship between Egypt and India though history is always a major focus of his writing but *In An Antique Land* we can find the mixture of mythography, ethnography, sociology as well as economy. Common people of Lataifa unfold the culture and traditions to author as Bomma reveals history.

But the slave of Khalaf's letter was not of that company: in his instance it was a mere accident that those barely discernible traces that ordinary people leave upon the world happen to have been preserved. It is less than a miracle that anything is known about him at all.<sup>2</sup>

When author was stopped by officers to enter in the shrine of Naushawy since he was not Muslim, Christian or Jew, he remembers his first visit when he was asked by natives to see the culture of their land they were very proud and enthusiastic to show everything but now he was asked to leave the place, his friends and he himself are unable to look into each other's eyes, whatever the reason may be but there is guilt of sour relationship in their eyes. They are unable to do anything and are both become the victim of selfish bureaucracy. Eight years earlier there was nobody to stop Ghosh from moving around, he was welcomed by everyone as a guest, while living in Lataifa he observes the routine of natives especially in the holy month of Ramadan, he still kept those memories with him. When he returned and saw the progress through the presence

of T.V. sets, refrigerators tape-recorders in almost every house Ghosh remembers the time when people used to be very proud and happy to own a hand pump from India. Now they are happy but there is a stoic calm in their happiness as if they are waiting for inevitable. He thinks that he is still a part of these small villages of Mesr, he shares a deep relationship with villagers, like Bomma who was very close to Ben yuju and his Indian family. Ghosh is now a stranger and his presence was suspected by the officers though he still consider as dear friend and family member by common people. They show him pictures and ask him to call Nabeel who is working in Baghdad, he can feel the pain of which Nabeel is going through, globalization is bringing countries together for its interest but human beings going away from each other, they are behaving as if they are stranger for each other once they share history together, Paul Hamilton in one of the section of his book *Historicism* argues that “globalization threatens to abolish history altogether and to rival patriarchy in its ability to naturalize its prejudices”.<sup>3</sup>

National, religious and ethnic boundaries are slowly establishing it selves so deeply that we are on verge to forget our history which is interconnected. For the development and progress we don't have time to listen to the unspoken history about Ben Yuju and Bomma, sadly after some time there will be no story to tell no history to revise. Before the globalization the world was better place to leave. A place without borders and boundaries, which shares almost same cultures and same religious feelings, the Indian driver, who was telling Ghosh about the miraculous past of “Bhuta Shrine” Ghosh recollect his memories of the shrine in Lataifa and said; “I heard a very similar story once, in Egypt.”<sup>4</sup>

Everyone is so engrossed in becoming consumers they forget to be the human beings, who without seeking for profits seeks for cordial relationship with each other, we from the very earlier are manipulated by the major groups of imperial powers.

It is also important to note that young boys of these small villages are preparing themselves to leave their country and get jobs in Iraq. They study, wear modern cloths and trying very hard to get passport, they are not allowed by government to have beards not only common people but government is also trying to modify culture and adopt policies of European nations as Jabir ironically says; “This is a Muslim country, and it isn't safe to look like a Muslim”.<sup>5</sup> They strongly believe that in their country they don't have profitable future. Young generation of Lataifa wants luxuries of life so they went to the Iraq to earn them. For them Iraq stands for comfort and opportunities in life but for some it defines a place where you can survive through their luck as Iraqis always target them they even abuse and assault young Egyptians, they accuse them for enjoying in their land while they are out to save it.

They're wild ... they come back from the army for a few days at a time, and they go wild, fighting on the streets, drinking. Egyptians never go out on the streets there at night: if some drunken Iraqis came across you they would kill you, just like that, and nobody would even know, for they'd throw away your papers. It's happened, happens all the time. They blame us, you see, they say: “You've taken our jobs and our money and grown rich while we're fighting and dying.”<sup>6</sup>

Ghosh shows the cordial relationship between Ben Yuju and Bomma. Bomma had handsome monthly allowance he was also in-charge of buying olive oil, meat cloths and utensils, it was also mentioned in the letters of Jewish trader that Bomma was sent for business trip to Aden. In medieval times the term slave had different meaning which is changed in colonial period. Slaves in medieval time were client or in-charge of domestic duties. During the imperial rule “slave” is owned servant, without allowances and income he can be bought and sold by the masters. Religions and nations like Indian Egyptian “Muslims and Jew were supportive to each other before the territorial expansion of European countries. When (286) Pedro Alvarez arrived at Malabar Coast he asked Hindu raja to expel all Muslims since they were of different religion and are enemies of the faith of Hindu. Though samudri refuses it but later he has to surrender to the powerful forces of Europeans Empire. For their own interests they establish the policy to divide and rule. They divide region, religion, country and relationship of nations which used to share very close personal and professional

relationship are now separated only for the material gain of third country. Europeans manipulate the local with religious feeling establishing and locating the differences of culture. Region and religion we can also say that in order to make global village and the financial interest leads us to the end of history we no longer remain a country we are converting ourselves into crowd and crowd never poses religion, culture and history ... History which makes us extraordinary individuals like “Bomma” and Ben Yuju who exists in history not like the young boys Nabeel and Ismail who vanishes in the anonymity of history after becoming the part of crowd.

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**THE CREATIVE EXPERIMENTS IN MUSIC BY  
PT. KUMAR GANDHARVA, THE WELL-KNOWN VOCALIST**

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Kumar Gandharva was basically a creative, experimental and scholarly singer. His life itself was an experimental school. His mind was like a temple and intellect like a laboratory. The materials of his experiment were swara (note), raga, emotion and the idiom. He was a born genius. He was a cursed Gandharva. It is believed that he got more from his birth than from study. His life was musical. He meditated of music when he sat, got up, roamed, ate, spoke and slept. He was a representative experimentalist and musicologist. Hence, we have his music experiments.

Kumar Gandharva's creative experiments are his innovations. Some of his musical experiments include Tukaram ekadarshan, suradas ekadarshana, Tulasidas ekadarshana, Tambe Geetaranjani aani, Bhavagite, Meera ekadarshana, Nirgunabhajan, Geetahemant, Geetavarsha, Raturaj, Geetavasant, Malavaki Lokadhun, Triveni, and Kabir-Sura-Meera compositions.

**Tukaram Ekadarshan:**

Tukaram has written 4192 abhangas in Marathi. He held a veena in hand and spoke of many ideas through music. Kumar Gandharva studied and selected 14 of them for setting them to Hindustani music. This experiment is known as Tukaram-Ekadarshan. He demonstrated it at Tilak Memorial in Pune on 6<sup>th</sup> August 1976.

This is how Kumar Gandharva gave publicity to Tukaram's world vision.

**Suradas Ekadarshan:**

Suradas happened to be a great Hindi saint poet. He has composed many devotional songs. Kumar Gandharva has set ten of these poems to Hindustani music, and this programme is nothing but Suradas Ekadarshana.

**Tulasidas Ekadarshan:**

Tulasidas happened to be a great Hindi saint poet. He has composed many poems about his ideology of life. Kumar Gandharva has set eleven of his compositions to Hindustani music. Kumar Gandharva demonstrated this programme when a programme was held to celebrate Tulasidas's work *Ramacharitanamas* at New Delhi on 13<sup>th</sup> April 1973.

**Tambegeeta Aani Bhavageeta:**

B. R. Tambe is a Marathi poet. His lyrics are sung famously.

Kumar Gandharva set many of Tambe's lyrics to Hindustani music in 1973 and called it 'Tambegita Aani Bhavageeta.' Interestingly these lyrics have achieved transcendence.

**Nirguna Bhajan:**

Kumar Gandharva shifted from Bombay to Devas in Madya Pradesh. This was because of his health problem. There Kumar Gandharva had a chance to listen to the compositions by the Nathapanthis.

The sadhus' songs of the Nathapanthis mightily pleased Kumar Gandharva. So soon he set them to Hindustani music, enhancing their musical quality. He was the first to do so.

Kumar Gandharva has sung the bhajans of Gorkhanath, Machchendranath, Kabir, Meera and others in Nirguna bhajan style.

**Meera Darshan:**

Meera was Krishna's great devotee. She has written numerous poems about Lord Krishna in Hindi. 'Meerake Prabhu Giridhara Nagar' is her signature. She treated him as her God. Hence, one can see Krishna's grandeur in her poetry.

Kumar Gandharva has set several of Meera Bhajans to Hindustani music. This is Meera Ekadarshan.

**Thumari-Tappa Tarana:**

Kumar Gandharva studied Thumari, Tappa and Tarana styles and created a synthesis of them, when he recited the same in 1969. Thumri is romantic as much as Tappa speaks of consolation. Tarana is rather obscure.

**Geet Hemant:**

This is just another of Kumar Gandharva's musical experiment. It speaks of nature's grandeur in terms of seasons. Kumar Gandharva presented this programme at Indore in 1966.

**Geet Varsha:**

Kumar Gandharva was a nature-lover as this programme attests it in 1966. This programme has a series of lovely presentations matching the Indian seasons.

**Raturaj Geet Vasant:**

This is another one of Kumar Gandharva's music shows. 'Geetavasant' speaks of nature's beauty in the different months of the year.

**Malavaki Lokadhun:**

Devas where Kumar Gandharva lived was part of the historical Malava. The region's musiclore is called 'Lokadhun.' Kumar Gandharva studied this lokadhun, and gave it a book form in Hindi. He produced a notion for it. Kumar Gandharva set them to Hindustani music in 1970.

**Treveni: Kabir-Sura-Meera:**

Kumar Gandharva produced a spectacular music programme about Kabirdas- Suradas and Meerabhai in 1967. This made him quite popular.

## VOCALIST KUMAR GANDHARVA'S CREATION OF DHUN UGAM AND SASTRA UGAM RAGAS

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The raga is the basic of classical music in India. The singers display their innate self through the notes of the ragas. Kumar Gandharva is specialized in this regard.

Indian music has thousands of ragas in terms of association with nature, human beings, regions, gods and such like. Many musicians and musicologists have created these ragas. Ustad Alladiyakhan of Atrouli gharana, Ustad Abdul Karimkhan of Kirana gharana, great musicologists Pt. Vishnunarayana Bhatakhanda and Pt. Vishnu Paluskar, the sarod player Ustad Allaaddin Khan, the sitar player Pt. Ravishankar, the vocalist Pt. Omkar Takur, Pt. Bhimasesan Joshi and others have created ragas in their own ways. In this regard, Pt. Kumara Gandharva has himself, created 19 ragas.

Kumar Gandharva married Bhanu in 1947. Soon he got infected with tuberculosis, and shifted from Bombay to Devas in Madhya Pradesh in 1948. He had five months bed rest. He stopped singing, but continued his meditation in music, thereby creating 19 ragas.

Because of his stay in Devas, Kumar Gandharva had a chance to study Lokadhun, a local brand of music. He realized that folklore was the base of classical music.

Kumar Gandharva liked the folksongs sung at the time of birth and death rites, baptism and marriage and at recreation. This music was purely folk music. 'Dhun' of Hindi means 'of automatic origin.' Just three-four notes are used in recitation. Kumar Gandharva used these 'dhuns' for the creation of ragas, calling them as 'Dhun ugamaragas.' Kumar Gandharva has created eleven dhun ragas such as Malavati, Madhasuraja, Rahi, Bhavamata, Bhairava, Lagan Gandhar, Sanjari, Ahimohini, Madhava, Nindiyari, Saheli Todi, and Bihad Bhairava. He created another eight of them called Gandhimalhar, Gauri Basant, Kedar nand, Chaiti bhupa, Rati Bhairava, Durgakedar, Dhanabasanti, and Kamodavanti. These are called dhun ugamaragas.

### 1) **Dhun Ugamaragas:**

a) **Malavati:** Kumar Gandharva's Malavati is an example of dhun ugamaraga. Kumar Gandharva employed five notes in order to create a dhun raga. Malavati is said to be a popular raga.

### b) **Madhasuraja:**

'Madhasuraja' means the midday sun. The Boli tribes sang before god at midday which practice attracted Kumar Gandharva. He composed the bandish for this as follows: 'bachale mori ma matari, gharamelaluva akile bin more/ araj hi tore pas mero yohi, gharamelaluva akele mohe.' Even his book on this is published.

### c) **Rahi:**

This is a small dhun ragini. It has choty khyal bandish. This is known for delicate perception. Kumar Gandharva put notation for it.

### d) **Bhavamata Bhairava:**

This is a distinct dhun ugamaraga. One has to listen to it for an idea of it. It is different from Lalat.

### e) **Lagan Gandhar:**

This is an important dhun ugamaraga which Kumar Gandharva has created. It is known for its quality of grief. It is said that a Ganesh sloka of Malava region has inspired this.

### f) **Sanjari:**

This is also a dhun ugamaraga. It exploits two notes of each of the notes called Gandhar, madhyam and nishad. Tivramadhyam is vakra and rishabha and dhaivat are shuddha.

'Sanjari' means evening. So one can sing it in an evening. It has a bada khyal bandish and a chota khyal bandish called 'Ratiya daravan lagorima sanjake sathe tu.'

**g) Ahimohini:**

'Ahimohini' refers to a snake charmer's tuning. Kumar Gandharva gave to such a tuning the nature of a raga. It is ahimohini dhun.

**h) Madhava:**

Kumara Gandharva was inspired by the people's celebration of God Mahadeva in Sravana in Malava. Kumar Gandharva has composed a bada khyal and chota khyal bandish in Malavi language.

**i) Nindiyari:**

It is a dhun ugamaraga about tranquility. 'Angayi,' a kind of folksong of Malava inspired the creation of this. Kumar Gandharva has collected many Angayi songs.

**j) Saheli Todi:**

Kumar Gandharva felt that the sensitive understanding of kanva swara can lead to the creation of a dhun ugama raga. Saheli Todi is thus produced creatively.

**k) Bihad Bhairava:**

It is a different version of the traditional bhairava raga. Bihad means difficult. This is a difficult bhairava raga. The style of initiation is different again.

Kumar Gandharva published *Anuparaga Vilas*, Part I in 1965 of these dun ugamaragas. Two more editions came out in 1993 and 2002.

**2) Sastra Ugama Ragas**

Kumar Gandharva sang the traditional ragas innovatively. He called such new styled ragas as sastra ugama ragas. We have eight ragas in this category called Gandhi malhar, Gauri Basant, Kedaranand, Chaitibhupa, ratibhairava, Durgakedar, Dhanabasanti and Kamodavanti.

**a) Gandhi Malhar:**

This is a traditional raga. Two kinds of ragas miya malhar and megha malhar are found in malhar. Kumar Gandharva's Gandhi malhar is a transcreation from these. The bada khyal bandish 'tum ho dhira hore sanjivan Bharatake virat ho re' and chota khyal bandish 'tume sabarup ekahi path ekamantra samata sakar' are part of this.

**b) Gauribasant:**

It is a mixture of gauri and basant ragas and both are of similar thath. Its bandish 'aja perile gori ranga basanti chira, aya rituraj koyalariya koke, ranga de ranga de are ranga re tara aya rituraj koyaliya koke' is very popular.

**c) Kedaranand:**

Actually Kedar and Nand are independent ragas. Even popular too. Kumar Gandharva has crossbred the two for creating Kedaranand. It is also a pair. This is a fine creation.

**d) Chaiti Bhupa:**

Kumar Gandharva has used madhyam swara (a vivadi swar) for creating chaitibhupa. When he was presenting bhupa raga in a concert at Bombay, he used madyam swara. Later the music lovers asked him why. This, Kumar Gandharva, however, did not convince them, thereby calling the new product as Chaili Bhupa.

**e) Ratibhairava:**

Kumar Gandharva has used bhairava and ahirabhairava for creating this. It has two nishadha and two dhaivat swaras. The bandish 'Arun ake kiran ranga Fekyori / bhumari ye hamsa uchayo ri' is quite well-known.

**f) Durga Kedar:**

Kumar Gandharva used durga and kedar ragas in the creation of this. The bandish 'ladale ladale ladale kahe karo esan batiya' is simply heart-rending.

**g) Dhana basanti:**

Kumar Gandharva has used dhanasri and basant in the creation of this. This raga is quite popular for its imagination. The bandish reads thus, 'dhapaki Jyota Jare re shubha ghadi.'

**h) Kamodavanti:**

This is the eighth and the last of Kumar Gandharva's sastra ugama ragas. It is a synthesis of Kamad and Jaijivanti ragas. The bandish is 'ye to man le meri ma jara.'

## A BLEND OF FEMINISM AND POST-MODERNISM: KAMLA DAS'S POETIC WORLD

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Between Henry Louis Vivian Derozio (18 April 1809 - 26 December 1831) and Nissim Ezekiel (16 December 1924 - 9 January 2004) we have only a few Indian English poets such as Kashi Prasad Ghosh, Michael Madhu Sudan Dutt, Aru Dutt, Toru Dutt, and Sarojini Naidu. Three poets only stand out of all these as significant contributors to poetry they are, Toru Dutt, Sarojini Naidu and Sri Aurobindo. These three are our most well known and substantial poets in the Pre-Independence era.

The completely poetic scenario changed with the advent of our Independence and the establishment of Commonwealth group of nations in the post-1950 period. When Leeds University established a Chair for Commonwealth Literature in 1958 and started imparting it as a course, Indian English Literature became a part of it. Thus, Indian English poetry came to be viewed both as an Indian literature and simultaneously as a part of Commonwealth literature. Nissim Ezekiel became the first modern Indian English poet in the Post-Independence period and his book of poems *A Time to Change* can be said to herald modernism in Indian English poetry. Indian English poetry as a distinct genre emerged in the works of Nissim Ezekiel, Kamala Das and A. K. Ramanujan in the nineteen sixties. Ezekiel's *The Unfinished Man* in 1960 and *The Exact Name* in 1965, Kamala Das' *Summer in Calcutta* in 1965 and A. K. Ramanujan's *Striders* in 1966 herald a new era for Indian English poetry. The luxuriant growth of Indian English poetry occurred in mid-seventies with the publication of R. Parthasarathy's ably chosen and edited anthology titled, *Ten Twentieth Century Indian Poets* in 1976. This anthology can be said to have marked the beginning of postmodernism in Indian English poetry. This anthology was quickly followed by individual collection of poems such as Nissim Ezekiel's *Hymns in Darkness* (1976) and Shiv K. Kumar's *Subterfuges* (1977). Thus, the Indian English poetry started to win recognition both at home and abroad.

When the Sahitya Akademi, New Delhi honoured Indian English poets with its Annual Award the Indian English poetry gained academic acclaim. Soon it was prescribed as a course at several Indian universities and abroad. Sahitya Akademi, New Delhi has honored seven Indian English poets with its Annual award in the post-1980 period. If Salman Rushdie's *Midnight's Children* marks postmodernism in Indian English fiction, the works of the above-mentioned poets can be said to embody the characteristics of postmodernism and post-colonialism in the last two decades of the twentieth century. In this paper, an attempt has been made to analyze the poetry of Kamla Das who have enriched Indian English literature and made it acceptable to the west.

Kamala Das, is the second important Indian English poet to appear on the poetic scene after Ezekiel with the publication of her book of verse *Summer in Calcutta* (1965) in the post-colonial era. She is also the fourth Indian English poet to win the Sahitya Akademi Award for her book, *Collected Poems* (Volume I) in 1985. She has published two volumes of poems-*Collected Poems Vol. I* (1984) and *Only the Soul knows How to Sing* (1996) in the post-1980 era. Her imaginative world derives its power to involve the reader from its rich mimetic content while its enduring quality comes from verbal imagery drawn from many sources. Thus, she grapples with ideas and abstractions, images of men and women on several planes, the complex of emotions centering round human activities such as love, sex, companionship and problems relating to her won art.

*Summer in Calcutta* (1965) opens with the poem "The Dance of the Eunuchs" which sets the tone (of irony) and temper of the entire volume. There are many poems on the theme of love, but few that speak of the glory belonging to an exalting love-experience. "The Dance of the Eunuchs" objectifies, through an external, familiar situation, the poet's strangled desire within. It was written against the background of the poet's sudden contact with 'a man who had hurt me when I was fourteen years old;' she wanted 'to get him at any cost.' The

poem is powerful and bold indeed, and displays an admirable sense of proportion in the use of imagery and metaphor.

The next poem, "The Freaks," paints a rather helpless situation when the man is passive and the woman is burning with desire, but she is helpless. It is about 'a grand, flamboyant lust.' "The Freaks" is a remarkable lyric extracted from *Summer in Calcutta* and is to be marked for its abnormally psychological situation in lovemaking and its unredeemed helplessness and deep despair. The title itself suggests these things. The 'freak' is one who is capricious and whimsical in behavior, one who does not behave in accordance with the accepted norm. The title suggests that the lovers the woman and her man do not behave properly with each other, and hence are abnormal and whimsical in their approach to love.

'He' in the poem is the man persona and 'me' is the woman persona. They are together in a room. The lover talks and turns his reddened face towards her. However, he is not like the lover fairy tale; he is rather repulsive to her. His cheeks are 'sustained' and brownish in colour; his mouth is ugly and look like a 'dark cavern' his teeth are 'uneven' and calciferous. Evidently, these details are given here to show the woman's disgust with the man. She seems to be tied to him socially, though personally she does not like him. Kamala Das in her poem expresses her idea against arranged marriages that are usually inspired by a parent's conveniences more than those of the couples are. The poet, therefore, paints an abhorrent picture of her man, with who she has to enter into sexual intercourse willy-nilly for a satisfaction. In such a situation, no partner feels happy and jovial except for physical contact; it offers no emotional contact between the man and the woman. Her deep sense of personal agony and despair exposes in these lines. Her situation becomes even more pathetic because there is no escape from it. She is utterly helpless and hopeless.

The man puts his hand on her knee in an apparent gesture of lovemaking. And though they are inclined to make love each other, they simply can't do so. As their minds, or least the woman wanders away. The phrase 'puddles of desi' denotes that the loves are smitten by the arrows of love, that their love is full of dirt and filth, and not pure and emotion Where there is no meeting point for the two hearts, the min will definitely go astray. This is precisely Kamla Das's own situation a situation that is described as 'a rat helpless situation' by Devinder Kohli.

The woman-persona is filled with utter disgust at the fail of her lover, who can touch her with nimble fingertips to soothe her. Possibly her sexual hunger also remains unfulfilled nothing to speak of the yearnings of the heart for truer love closer understanding.

As a poet, Kamala Das makes ample use of images and symbols. Some of these images are so recurrent that they become symbols in her poetry, but it must be added here that they are not too many. A study of here imagery and symbolism is bound to reveal her artistic skill and craftsmanship, and hence it is both relevant and rewarding. Henceforth we will examine some of her dominant and recurrent images and symbols.

Kamala Das makes a hectic search for true love in her poetry and her personal predicament is reflected in it. She is a poet of love and sex and of the body. One of the dominant images in like the American poet, Walt Whitman, and regards it as a gift of God to the human race. It is often viewed in two aspects male and female. While the male body is a source of corruption and exploitation, the female body is a storehouse of beauty and chastity misused to the maximum. Here is a subtle analysis of the male physiology made with an aversion:

He talks, turning a sun-stained  
 Check to me, his mouth, a dark  
 Cavern where gleam, his right  
 Hand on my knee...  
 ....Can't this man with  
 Nimble finger-tips unleash  
 Nothing more alive than the  
 Skins' lazy hungers?  
 ("The Freaks," *Summer in Calcutta*, 10)

Another poem "In Love" brings the poet face to face with the "titillation and fulfillment" has completely evaded her. Therefore, in great despair, she asks the questions.

Who can  
 Help us who have lived so long  
 And have failed in love?  
 ("The Freaks," *Summer in Calcutta*, 10)

The heart remains 'an empty cistern', and like a dry well devoid of the waters of life, it harbours only 'coiling snakes of silence.' As a result, her impatience touches a new height. The man remains largely passive and slack, mocking at her 'feminine integrity.' She has, therefore, to don the masculine role and flaunt 'a grand, flamboyant lust' at times in order to save her femininity. Though here last is grand and flamboyant, it is not real and genuine.

Kamla Das's feminine sensibility finds its true and fullest expression in her love poems. Indian sensibility is transparent in her poetry and the use of Radha Krishna myth makes it more appealing to the Indian readers. Krishna, the eternal lover is a living consciousness among Indians and the epitome of love. The utterance of His name brings joy to millions of people in India. In a poem called 'Ghanashyam', Kamala Das invokes Lord Krishna with a heart filled with devotion and joy.

Kamla Das as a post-colonial poet has made an effort to create an Indian identity by way of resisting and subverting the colonizer. Therefore, she makes an ample use of national myths like Lord Krishna and Mira Bai. Mira Bai is a myth which has been very well exploited by the poet. The sudden disappearance of Mira, a devotee of Lord Krishna has become a living myth and legend in our country.

Kamla Das's poem on Calcutta is an outer landscape but it also presents an inner landscape of a frenzied and explosive woman in a city.

It is, however, clear from a large number of poems in *Summer in Calcutta* that Kamala Das's impersonal note or sense of universality is simply self-imposed and not natural for her. In this volume, the personal moods and feelings triumph over the impersonal ones, for sustained universality is not within the poet's reach.

In the end, Prof. K. R. S. Iyengar rightly recognizes Kamala Das as "one of the most aggressively individualistic of the new poets" whose fiercely feminine sensibility enables her "to articulate the hurts it has received in an insensitive largely man-made world." Prof. Iyengar maintains that Mrs. Das gives "the impression of writing in haste," but that she reveals "a mastery of phrase and a control over rhythm - the words often pointed and evened too, and the rhythm so nervously, almost feverishly, alive." If Das's rhythm is 'feverish', her diction is charged with powder and her versification is technically accomplished.

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**MARGINALITY, SEXUALITY AND ANIMAL IMAGERY IN  
BHABENDRA NATH SAIKIA'S SHORT-STORIES *BATS AND RATS***

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Use of animal imagery in literary works has been practiced since the antiquities. Our folktales are replete with allegories and fables having animal symbolism. Antiquarian literature like the epics Ramayana and Mahabharata, Aesop's fables, Panchatantra, Jataka Tales and many more have handed down to us a literary tradition where animal imagery is ubiquitous. More often than not there is a case of pathetic fallacy and/or personification of the animals/birds to convey a certain message – moral or satiric. The cultural resonance that these beasts have is a result of their familiarity in the physical environment of the society to which the composers/carriers of these tales – individual or collective, belong. The animals, thus, are a part of or associated with a particular culture/in a particular way, even if subconsciously. The folktales compiled under the name of *Burhi Air Sadhu* by Sahityarathi Lakshminath Bezbaroa have abundant use of native animals, birds, fruits, vegetables and trees that an Assamese can instantly relate to. While attempting to present “‘general truths’ about man and his society” (Neog, Dr.Maheswar:2014, pp 156) these folktales catch the attention of the readers at a subconscious level due to the familiarity not only of the subjects but the objects used to narrativize the subject. The appeal to the readers' subconscious, through the use of familiar images, augments the grasping of the underlying messages that the tale intends to convey about the various aspects of the life of common human beings. The realization of the implications of a text, nevertheless, resides in the keen attention paid to the figurative significance of the familiar images so used.

Bezbaruah was overtly mindful of the prerequisite of a folktale to have a moral at the end. However, many of those that he compiled did not explicitly have a moralistic tone rather signifying towards “‘general truths concerning human nature” (ibid.). Bezbaruah, nevertheless, considered this a skewed yet faithful continuation of the original aim of a story/folktale, i.e. to impart a moral lesson. Assamese folktales, as such, may not overtly present a moral lesson. But the lessons are embedded within the illustrations of the common human conditions. The significant point here is that the varied imagery apart from offering a point of familiarity to the Assamese readers so that they can easily connect with the story also performs a symbolizing function. For example, the 'o'tenga' (elephant apple) in the story “O'Kuvari” appeals to an Assamese in a more profound way because of its popularity in the Assamese cuisine and hence culture. But what is noteworthy here is that the 'o'tenga' has symbolic relevance. As a fruit it is not very tempting to look at. Similarly, the princess' inner beauty is bound within layers of superficial unattractiveness. The “o'tenga” not only facilitates the initiation and culmination of the narrative but also adds that homely flavour to the tale that'll grab the attention of the Assamese reader while clarifying its symbolic purpose to a more alert reader.

Continuing in the similar vein of Assamese folktales, Bhabendra Nath Saikia, in his short-stories, “Rats” (*Endur*) and “Bats” (*Baaduli*) makes symbolic use of the familiar animal images. However, he makes a departure from the allegorical or fabular structure with his disinclination to clothe the animals in the garb of human language and emotions, unlike in the tales compiled by Lakshminath Bezbarua. Nor does he insist upon a moral lesson of universal appeal to be derived from the stories. The absence of a clear moral lesson is, nonetheless, placated by the presence of strong undertones of 'general truths about the human condition.'

In these stories, the symbolizing agenda of the animals is enwrapped in their naturalistic/realistic presence. They are voyeuristically observed in their natural state of being by the narrator and their actions related to the reader to draw comparisons with the human state of affairs. The bats in the story “Bats” are discussed with 'matter-of-fact' statements made by a common/local human observer. The nuisance they create by feeding on the litchis is something every reader who has fruit trees at home will relate to. However, the bats,

in the story, are always at the periphery, only facilitating the progress of the story while having no plot secured for them, as such. The rats in the story “Rats” share a similar fate. They too are moving about at the borders of human habitation, creating a menace by stealing grains and spreading diseases, something everyone can vividly imagine happening around their own areas of dwelling, while playing a central role in the progression of the narrative through their symbolic value. It is almost as if the animals/birds have no symbolic presence in the stories, but for the significance they are attributed by naming the stories thus. The titles of the stories have heightened implications because they are apparently named after animals, that too, ones that do not have an ostensibly critical presence, just as the characters in the stories around whom the narrative revolves are not 'socially extremely important'. The stories of their lives are of little relevance to the elite, upper class people who are the 'regulators of the society's socio-economic and political well-being' the way the activities of these 'inconsequential' animals have no visible importance in the day-to-day lives of us, humans .

In contrast to the fabular and allegorical structure where the animals play the central characters, in the stories of Bhabendra Nath Saikia, the animal images have been accorded a place at the margins *and* sexualized. Their centrality to the narrative is latent just like the nature of the subjects that are being dealt with in the stories. Subversion of norms of the 'civilized' human society is undertaken through the use of the liminal presence of these animals. Thus, the symbolism resorted to through the use of animal imagery is implicit and needs close, critical observation to be fully comprehended. The conscious suppression of the symbolic nature of the animal imagery, by keeping the animals at the periphery of the plots where they have absolutely no role/voice, is the narrator's shrewd device to convey to the readers the manner in which the stories of those at the margins are muffled and stopped from entering the mainstream narratives. It is to be always kept under conscious consideration that in the two stories it is the mundane familiarity of these images of bats pestering people by eating the fruits on their trees or rats running about stealing food and gnawing at things that first draws the attention of the readers and whips up questions about their significance finally leading to a close and meticulous exploration of their symbolic relevance. So, to fully appreciate the contexts of the texts we have to delve deeper than a superficial reading and catch the undercurrents of the symbolism hidden behind the familiar images.

The daughter, in the “Bats”, like the litchis, is “ripe,” in spite of their 'stormy' poverty. But the act of devouring her by the constable is denied the negative connotations. It rather becomes a way to ensure a fecund life for the daughter: Mathura, the constable taking on the role of the bats that play a significant part in the pollination process of plants. The objectification and sexualisation of the woman continues with the haggling over the litchi tree becoming an assertion of ownership and hence the taken for granted right to sell it to the highest bidder the daughter, in this vein, becomes an object of value, owned and to be given away for the best price. An army of men is engaged in the protection of the woman vulnerable to other predatory 'crows and bats' and apparently, the men did the difficult task of keeping vigil, but it is the woman who has to keep awake the entire night tending to their needs “Hemaprabha seemed to have been given hardly any work, but it was she who had to keep awake practically all night,” (Bezboruah: 2009, pp37). Was it a sardonic vilification of masculinity which supposedly is burdened with protecting the 'chastity' of the defenceless woman? Because the act of nightly vigil turns into a night of games, tea and snacking and at the very first instance of something unknown approaching *all* the boys do is to ask in a nervous chorus, “Whatever is that, Sister?” (ibid. pp 37). The woman becomes a source of sleepless nights, yet it was she who had to be most vigilant as “Hemaprabha would beat the clappers, drum the tin cans and , not hearing the sound of bats flying away, she would pick up the catapult,” (ibid. pp 36). She also had to be careful as to not set the tongues of the neighbours wagging over their 'nightly affairs'.

The treatment given to the constable draws forth an image of the welcome given to a would-be son-in-law by the family of a girl. He is offered tea with sugar and milk and Hemaprabha takes special care to look presentable in front of him. The unusualness underlying this mundane situation is hinted at when the narrator talks of these meetings, resonating of rituals of arranging a marriage, as taking place at the “unearthly midnight hour,” (ibid. pp 39). Bats are nocturnal creatures, neither birds nor animals [as implied in an Aesop

fable, (Sax: 2011, pp 21)]. They thus inhabit the margins of societies. In this sense, the characters in the story too are inhabitants of a marginalized world wherein even thieves wouldn't find anything worth stealing. There life and practices are tattered remnants of a more affluent society and hence in a way, subversive of the same. Mathura, the constable is like a bat engaged in a fission-type roosting behaviour which involves “breaking up and the mixing of subgroups, with individual bats switching roosts with others and often ending up in different trees and with different roostmates” (<http://en.wikipedia.org/wiki/Bat>).

While Loknath tries to ensure that the bats do not 'devour' *his* litchis like the man did to Mathura's sister, Hemaprabha is sleeplessly vigilant fearing bats, like Mathura, hovering over her. All this is, but, implicit and nuanced. While the men are predatory, the women in the story both Hemaprabha and her deceased mother, are like birds that protect their young ones under their wings. But this representation imposed upon her by the patriarch germinated a sense of protest in Hemaprabha she did not need to be taken care of and then given away to someone else like transferring a burden from shoulder to shoulder. She *is* a bird with wings that shelter the loved ones, but she fears no hunter.

It is interesting how inadvertently Mathura, the constable takes over the role of scaring away the bats while Loknath, the father, assumes the role of an old man, who has relinquished his responsibilities to another, now engaged in devotion to God singing from the kirtan. The weight of a “plump” (Bezboruah: 2009, pp 37) and 'juice laden' daughter weighed heavily on Loknath. He was afraid she would “drop off” (ibid. pp 44) one day, like the litchis, arousing no temptation in anyone anymore while he was growing exhausted having to keep watch. His only solace is the pride he feels on his daughter's uncompromised chastity. The “ten or twelve litchi seeds and several rinds” (ibid. pp 45) that lay scattered on the ground one morning is the final act of subversion wherein a father finds satisfaction in the knowledge that his daughter had been 'devoured'.

The rats, in the story “Rats”, are symbolic of the rotten underbelly of the cities. The people living in these narrow lanes and slums are like rats 'repulsive, unwanted, and diseased'. Yet, they are an inseparable part of our lives as we “inadvertently provide them with great quantities of food and enclosures for shelter,” (Sax, p. 29) for they do 'petty' jobs for us.

“The children had also equipped themselves with long steel spikes. Whenever the loaded trucks got held up in jams, they would try to make small holes in the sacks with their spikes, and coax out a little rice, lentil, sugar or salt with their small fingers. And when the handymen shouted at them, they would run off a short distance with whoops of delight, only to return undaunted soon after” this scene from the story is very much like a scene we usually witness in our lives when rats try to steal our grains. These children, like rats, scarp the leftovers of our sumptuous meals, for their survival. Their lives are no more significant to us than that of the rats that live within the abandoned crevices of our homes.

The altruistic social behaviour of rats lend them a humane aspect of sympathy (<http://en.wikipedia.org/wiki/Rat>), but the ones, animals and/or human beings, living at the forsaken fringes do not have the luxury to continue a 'show' of mourning. Hence, soon after Moti's death by being buried under the bags of rice, the children of the locality went back, with their “baskets and steel spikes” (Bezboruah: 2009, pp 51) to forage for their only means of survival. These, animal like beings, nevertheless, had enough humanity left in them to not touch the blood-stained bag. It is a subtle reminder of the question we should ask ourselves about the covert cannibalism that the 'civilized' humans unrepentantly indulge in.

Hunger it snatches away from us our humanity and ignites the primeval animal instinct. A mother ceases to see the blood-stained bag of rice as the killer of her child but pokes it like an animal nudging at its food. The last few scenes of the story are heart-wrenchingly tragic. Poverty denies a mother not just her child but all her emotions of being a mother. She is now a human merely in the biological sense hungry and cold. The contrast between the situations when Moti's mother had felt warm because of the human closeness of her son and now, when she finds warmth because of the very sack that had killed her son is a brutal reminder to us of the depravity physical and emotional, that is forced upon the poor. Their life at the fringes of the human society, socio-economically and emotionally, is a scathing indictment of our pretensions of civilization. It is our insensitivity towards their human needs that denies them the right to even live like humans should.

Moti's mother's *desire* for a human touch has varied nuances symbolized by the image of flitting about of a rat over her body. The term 'prowling' (Bezboruah: 2009, pp 55) has definite sexual inferences wherein the mother is a potential prey of a sexual predator. A sense of reverse oedipal complex can be felt with Moti's mother's missing the presence of *his* flitting hands on her body which used to drive away her desire for another man. However, what can't be denied is the more platonic idea of a mother's love for her son whose presence filled the void within her left by unfulfilled sexual desires. Hence, her yearning for another man just as a means to beget another child is a complex matrix of emotions and desires.

The animals in both the stories have some significant cultural resonance. In a seemingly inconsequential way they are part of our lives both environmentally and culturally. In some traditions a bat entering a house is considered a good omen while in others bats are associated with evil/Satan/vampires. The story is replete with instances of both in case of other men hovering over Hemaprabha, they are like vampire bats, evil and dangerous, but on the other hand, the entry of Mathura, the constable is taken as a good prospect for her. Similarly, the rats become a symbol of liberation from hunger both for food and sexual fulfilment through their actions and movements (Sax, p 204) for the marginalized woman. The rat that the mother feels 'prowling' about her body is like the liberated soul of Moti trying to reconnect with his mother and give her the warmth that she longs for (Sax, p. 204) the rat, thus, also attains the symbol of her impending fertility (ibid. p 205). They are, however, also representative of the dark corners of our societies that we are revolted and terrified by.

Like all fables and allegories, these stories too are bound by the anthropomorphic limitations. However, the anthropomorphism in these stories do not lend human attributes to the animals; rather they have the human relationships animalized (Ziolkowski, Jan M.). The mastery of the anthropocentric use of the animals in the stories lies in the layers of meanings and connotations that emerge with each instance of reference to the animals. The images are not limited by single, draggy meanings. They are in fact carriers of a multitude of implications. In the nuanced use of the animal imagery these stories are significant examples of vibrant and rich symbolism.

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**NATION, CULTURE AND HISTORY AS DELINEATED  
IN THE WRITINGS OF JAWAHARLAL NEHRU**

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Jawaharlal Nehru was a multi-faceted personality. He was an ideologist, autobiographer and diplomat who enriched himself with scientific temperament so as to visualize a better future for Indian politics and society. After doing an extensive study on the writings of Jawaharlal Nehru, one could conclude that his important contribution had improved the conditions of India and Indian people. The main objective of the present research is to attempt a study of Pandit Jawaharlal Nehru's innovative writings, in order to give prominence to his ethos, vision and its prerequisite in the changing scenario.

Nehru succeeded as a writer and philosopher. Like all men of uniqueness and invulnerable desire, Jawaharlal Nehru has articulated his vision and secured name and fame in the world. Nehru remained as a great nationalist. His assessment on nationalistic themes like Indian Independence, Democracy, Socialism, Secularism, Nationalism and world peace as expressed in his writings are remarkable. He believed that the role of education, the development of tribal, rural peasants and women are crucial because the prosperity of India relied upon these factors. In order to develop the nation economically, he emphasized the necessity of the growth of science. He also pointed out that the establishment of world government for universal peace is an indispensable one.

The ideal before him is to maintain the welfare of international community and humanity. He stressed the fact that for the growth of humanity wars must be prevented. The basic expectation of Jawaharlal Nehru is to achieve the communal harmony, to free the world from wars to eradicate poverty, illiteracy and unemployment. He wanted to maintain the ethics of Democracy and to have amicable relationship with developed and developing countries. Acharya Narendra Deo states:

He was the first to draw the country's attention to war danger and he prepared the country for resistance to an imperialist war. He advocated the cause of the peoples of the Indian states. He brought India more and more into the International field and by his internationalism secured the support of the progressive thought of the world for the Indian cause.(30)

His nationalism itself originated not only from an intense and long-lasting passion of his motherland but from the wretchedness of the tormenting condition of the Indians. He felt that the people of India had been impoverished through the centuries of alien enslavement. His writings are filled with profound pain that he experienced when he came eye to eye with the poverty-stricken peasants of India. He was largely accountable leader for developing the financial condition of the country. He was an ardent believer in executing plans in National planning committee.

It was a remarkable fact that Nehru had deep involvement with socialism and democracy. He emphasized that both are necessary for the independence of human spirit. He repeatedly insisted that without democracy the human spirit is withdrawn. He also stressed that without socialism it is impossible to develop India. He was the originator of socialism in India.

Nehru was a representative of the downtrodden millions and desired for peace and impartiality while providing opportunity for the human being. He was the person who worked for the national egalitarian revolution which was to integrate her people and democratize her state. He had enormous patriotic feeling towards mother India. Madhu Limaye says: "The period from 1919 to 1926 constitutes a distinct stage in Jawaharlal's political development. He was afire with patriotic emotion and was impatient of get rid of foreign rule. Attainment of swaraj was his consuming passion"(82)

He was by character well suited for forming egalitarian society in India and he was ultimately humane and complete. Nehru's contribution to India was miscellaneous and resourceful. As the light of Asia for one

and a half decades, he shed his authority all over India with a powerful and unconventional initiative of his own as the arch champion of peace, impartiality and non- alignment. He laid the pattern for socio- economic and political, cultural reestablishment and renaissance. He promoted industrialization for economic development. He was the creator of Modern India, the manipulator of parliamentary democracy, the innovator of mixed economy, the campaigner of democratic socialism and the tool of non- alignment and secularism.

He is an idealist who could penetrate the magnificent sweep of human history. He was impassioned admirer of India. He had the experience to comprehend the ultimate human race. He was exceptionally incomparable figure in this century. All the important elements of his world- perspective can be viewed to flow from his immeasurable humanism.

Nehru was extremely realistic and intelligent whose beliefs did not restrict to rigid religious or philosophical attitude. He had enlightened outlook on life ideologically. His technique was scientific. Throughout his public life, he made efforts to create in his fellow being a reasonable approach to politics and even to life.

Nehru could be analyzed as an anthropologist also. He was recognized for his intense learning and scholarly elucidation of the Indian culture, philosophy, literature, religion, art, and architecture. He also talked about various cultures and traditional cultural patterns. He also interpreted the traditional culture of his motherland in his writings. Nehru's reading of great classical works really encouraged his understanding of Indian philosophy and religion. He found solution in the ideal society with the assistance of India's grand ancient classics. He strongly supported to follow traditional culture, classics and ideologies and suggested for applying them in Modern contexts.

Nehru's writings exhibits equally Nehru's temperament. It offers various illustrating glimpses of his ample emotional and creative nature and his perceptive aesthetic sense. His aesthetic sense displays itself in his numerous references to the world of art and literature. Humayun Kabir remarks:

The characteristic of Jawaharlal Nehru which attracts immediate attention to his aesthetic sensibility. It is this quality which stands out even in his political utterances. I remember saying to some friends in 1933-1934 that India had gained in Nehru a great political leader at the cost of a still greater poet and artist. Even his occasional statements show the love of arts and a sense of rhythm.(83)

All the works of Nehru on Indian culture show him not only as a mere interpreter or propagator of Indian culture but a real anthropologist. The writings of Jawaharlal Nehru exhibit the Indian culture with its diverse facets. He had his own doctrines of the culture of India. He revealed that the cultural practice of India shows intimate longing towards unity which is derived from the Indian philosophical point of view. He opines that these characteristics paved way for the Indian cultural and racial development.

Nehru narrates different features of the cultural background of India from the ancient period to the modern times. Indian culture is one of the ancient cultures with an endless continuity. The main secret of its existence is realistic acceptance of liberal thought in the aspect of religion combined with unity in diversity, and development of mixed culture. These are the basics of Indian culture which has long outstanding existence. Nehru also records the story of the progress of mixed culture from Vedic times till modern times.

Though, Nehru was not an actual philosopher, he had his own philosophy of life. It was his passionate humanism. He revealed various systems of philosophy through the Vedas, Upanishads, Jainism and Buddhism. He explained six systems of philosophy like Nyaya, Vaishesika, Samkhya, yoga, Mimamsa and Vedanta. He provided effective comments while reviewing them.

Fine arts are deeply studied by Nehru. He wrote about these arts in his writings. He examined that the Indian arts are intimately associated with religion and philosophy. He also records that Indian art is different from the west. He offers invaluable information about earliest art, during vedic ages, Indo- Greek school of gandhara art and the influence of Persian art during Mauryan rule. He conveyed that Guptas contributed a lot in the area of art, architecture, painting and sculpture.

The emergence of Islam in India gave birth to Indo- Muslim art. It has simple design. Foreign painters and architects contributed immortal monuments during Sultan and Mughal rule. Nehru comments on the

important landmarks of the Indo- Islamic art and architecture. During modern period, the western colonists like Portugese, British, French and European introduced their own style of architecture. Nehru gave an account of the progress of Indian art clearly in his writings.

Nehru has explained the various systems of social structure and its growth. He records his original perspectives about the caste system and joint family system in his writings. His brilliant intelligence examined the ancient treasures of thought. His intense learning, his fabulous style and acute observation have brought in laurels not only as an exceptional interpreter of Indian philosophy, culture and religion but also as an authentic thinker of the first order. He represented Indian culture and tradition in his writings at its best.

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**WILLIAM GOLDING'S *LORD OF THE FLIES* :  
A STUDY IN CODE OF CONDUCT AND MISCONDUCT**

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Pondering over prior skills and principles, William Gerald Golding is one of the most versatile and outstanding literary icons in the post war galaxy of British Writers. He, son of school master, was born on 19<sup>th</sup> September, 1911 in Cornwall, a small village in England. In his literary world, his positive response for human destiny and the technical touchstone credit him to attract readers all over the world. Golding's moral bond with the Biblical theme of the 'Fall of Man' is governed by the idea 'the man is a fallen creature.' He treats this motion in the hope of 'renovation' in order to diagnose the post war diseased inhuman society. Once Golding had cited his opinion : Humanity..... is suffering from a terrible disease ..... I want to examine this disease (Untitled 34) Golding tries to solve this issue through *Lord of the Flies (1954)* and *The Inheritors (1955)* where the readers experience the 'Fall' of the 'religious' men due to their improper codes of behavior. While considering over the said issues of mankind, the researcher does turn to study a deeper level of human heart and hopes for better future society through civilized and uncivilized kids of Golding in his *Lord of the Flies*.

William Golding performed his duty in the Royal Navy during the world war II (1939-1945) and his war dots had deeply influenced his angle about human nature, human condition, and decline of human civilization all over the world. Like Wilfred Owen and Rupert Brook (war poets), the first hand knowledge of war turned Golding to examine the depth of human evil that already survives in the hearts of human being. the element of inhumanity and savagery which he had witnessed during the war confirmed in him to blast network of humanity in the world. The consequences of the world war II gave birth the anti-socio-political virus which would cause to disturb and to destruct human brain web-sites. The horror-terror of nuclear war on Hiroshima and Nagasaki had brought the end of the war but it created another brain war in the minds of the citizen of the world. With the influence of the number of classics, William Golding considers war of the grounds of science and 'Humanities'. He himself does believe that evil is inherent in human nature and that 'Man produces evil as a bee produces honey'. No doubt, he belongs to 'Lost Generation' which had its roots in the disillusionment in pre and post world war II. Golding's conviction is that, 'Man is a fallen being. He is gripped by the original sin. His nature is sinful and his state perilous'. (The Hot. P.88) He proves this principle through conduct and misconduct of boys over unknown island but he is optimistic for better today and tomorrow.

Golding's fictional world arrives with "The sense of the departure" or "an Ending" of the material world and he elaborates various assumption over such "Ending". He explores the probable layers of 'apocalyptic' approach about the prophecy of mechanic modern man. In post war climate, Golding observes man's 'Fall from grace' and his search and research for ill forces in modern scientific inventions. Besides, modern man also hopes for better tomorrow which is core part of apocalyptic vision. In *Lord of the Flies*, Golding colours "the renovations of faith" in Ralph where he is rescued on remote world of Island with utilizing his rational theory. Charged someone, William Golding is pure pessimist like Lord Tennyson (a victoriamist) but he reputed in his article *On the Crest of the Wave* : says he, "I am by nature an optimist." (Golding....on The Crest). With citing this opinion, Golding has cleared the pessimism through the machinery of optimism like Lord Shelley (a Romanticist). In *Lord of the Flies*, Golding tries to refine misconduct of savage group through civilized conduct of Ralph's rationalist citizen. He wants to structure principled world while removing faults of unprincipled savage boys. Through this he does create a better rays of hope for present-future cycle of generations.

In the torrent of English literature, Golding leaves his *Lord of the Flies (1954)* to digest panoramic

code of life before post war readers. It shows the Panorama of socio-political condition of people through safe and secured formula of humanity. Points out Kenneth Watson, *Lord of the Flies* is “a social and political fable”, in which Ralph is a popular demagogue. (Watson P.7) Really the present world is not the rational place where we believe in that all power corrupts and then we turn at the darkness of man's heart. *Lord of the Flies* is a discourse on the plight of post war man who is in mead of inhumanity. According to William Holding, the theme of *Lord of the Flies* is “an attempt to trace defects of society back to the defects of human nature.” (Richter P.61). On unknown Island, Golding did experimentation over the group of school kids to form an ideal society. His dream shattered by all boys except Ralph, Piggy and Simon. In misbehaved disorderly world of boys, a Ralph wanted to form a new society which would be governed by democratic norms, love, humanity and moral vitamins. Still Golding hopes 'the future possibility' of refined civilization in misconduct of fallen creatures (boys) on island. Due to Golding's optimistic apocalyptic vision in ill conduct of kids, the novel can be ranked with R. M. Ballautyne's *The coral Island (1857)* and Richard Hughes's *A High Wind in Jamaica (1929)*.

The readers experience horror and terror climate in the outset of *Lord of the Flies* where the nuclear war has broken out in Europe. There was sudden explosion of kids' aeroplane, as result luckily the Passenger tube had separated and the boys survived on isolated unknown island in the Pacific Ocean. In newly background, the tasted the fruits of God Saved Human Life in orderly manner. There they had become citizens of 'Democracy', 'Anarchy', 'Fall of Man' 'The Garden of Eden'. In the course of their lives, the imitated code of human conduct and inhuman misconduct while forming two groups : sane and savage, principled and unprincipled. Ralph, the son of naval captain, strives to form in democratic social set-up which is governed by legal rules, good conduct and sane atmosphere. Jack becomes Ralph's rival to form chaotic social group of boys who are adapting anti-actions of Ralph- misconduct, barbarism and insane skills. Both Ralph and Jack are struggling from higher degree of authority in principled- unprincipled world on island. In this parallel of human heart, Simon is a deeper lover of the *Bible*. Their struggle symbolizes the plight of humanity in war-torn 20<sup>th</sup> century society. Due to wrong track, the boys of Jack's group are devaluating their ethics like Milton's hero, Satan. In this respect, we can agree with the view of John. S Whitley who finds man as essentially a fallen creature in *Lord of Files*. This is a traditional Christian interpretation. As he opins :

Reacting against the Romantic motion that man is basically noble if freed from the fetter of society. Golding insists that evil is inherent in man; a terrifying force which he most recognize and control. (Whitley. P.7).

With this evaluation of human heart, Golding pretends the bleak future of culture and civilization of mankind. Again he hopes, to control evil and dreams better civilized social structure for fore human generations.

Golding's world of unknown island can't escape for sane and insane actions. Ralph, a rationalist, is fully responsible citizen of democracy and his group pays respect him as a person of high command power of authority. He protects and rescues the boys to create fire on mountain for their existance in this world. At first, Ralph responded Jack's action of killing pigs as his attempts are in vein, he utters “But you haven't yet”? (65). In this positive atmosphere, Jack becomes more ambitious but he is on the way of violating democratic rules and culture. At one moment, though Jack agrees with Ralph and says he : “I agree with Ralph We've got to have rules and obey them.....” (55) When Jack's group starts to leave the existence, Ralph carries load of violated culture as responsible person of safe and secured civilization. Once Ralph falls from his chair and cries in despair : “Oh God, Oh God !” (85). Like W.B. Yeats' irish civilized culture of Ireland in *The Second coming*. (1921 ) Golding's Ralph is unable to control his 'Centre' and naturally his refined world is fallen. Instead of centralization, there is decentre of culture and power. Ralph realizes that , “Things are breaking up.....” (102). He also fears from Jack's group because it is too difficult to survior in that savagery polluted charm of life. Ralph understands deadly dilemma of Jack hence there is a question as how to save himself in air of 'fear' and 'death'. He keeps running “.....trying to cry for mercy.” (246) and staggers to the feet of Naval officer. At last, Ralph weeps for expiry of moral conduct of savage kids and misconduct of The Human Heart.

Jack's anti-democratic theory and practice are far away from Ralph's humanistic approach, Even Golding is also unable to create harmony between these two antiviews. With respect to circumstances, Jack devaluates himself and becomes unprincipled savage along with his group. With his aspirants Jack brings the pig's head, hangs on the stick. The pig's head hung down with gaping neck and seemed for something on the ground. The boys start savage dance with chanting savage songs : *Kill the pig, Cut her throat, Spill her blood.* (86) Again, Jack's hunting of sow (female pig) symbolizes the physical and sexual desire of boys. They have become victim of love, lust and murder which can be identified as cruelty of 20<sup>th</sup> century post war man. The low living level of the boy's, violent actions and savage instinct illustrate their departure from moral standards of civilized world. When Jack's group lights the fire to roast the pig, Ralph stops their savagery violence action and warns the hunters against their killing of pigs. There was a self-conscious giggling among the hunters. Ralph turns on hunters passionately. Utters he : "You hunters ! You can laughed but I tell you the smoke is more important than the pig, however often you kill one. Do all of you see ?" (101).

In this polluted climate, Ralph tries to control the ill actions of hunters where Simon discovers the strange form of 'beastie' It is body of dead airman covered with a bulging parachute, hanging on the top of mountain. When they (boys) were merry making, Simon informed them 'beastie' The hunters (boys) do mistake Simon as a 'beast' encircle him and chant their refrain : *Kill the beast ! cut his throat ! Spill his blood!* then they end Simon. Here, they produced 'beast' in their hearts and kill the culture of the world. Their beast transform to end the Biblical Philosophy in atom bomb world through God Simon. Comments S. J. Boyd, over the tragedy of Simon on the basis of religion. Opins he : "A re-enacting the crucifixion of Jesus Christ, Simons life and death are an Imation of Christ". (17). The unnatural death of Simon by the hands of cruel power in the world itself shows end of spiritual power, good principles and good conduct in this fallen world. Again, Jack's group is unable to stop their sin and they kill a rationalist piggy who is citizen of reason and order in the world. Here, Golding's world on island has become 'Hell' which is blot to non-violence and humanity.

With violating the machinery of human culture, The futile ambitions of Jack's group are over. The boys exercised their ill power to spoil, to break and to end will power on the Island in particular and in society in general. Even Ralph, a rationalist and Simon (Christ figure) do not escape from the jaw of Jack. These events illustrate Golding's experiences in horrible war and terrible war like war poets and the capacity of modern man to destroy human ethics. With the arrival of atom bomb civilization, modern man starts to miscalculate the value of human life. As a result, the man himself is more responsible for his present future regression of humanity.

Apart from the said human inhuman activities on the Island, on the platform of *Lord of the Flies*, Golding pretends that, the fate of society is in the hands of English man. In the ending, Golding shapes the Naval officer who comes to rescue boys and civilization on island. Our Ralph weeps not only for his individual pains but for the decline of love, mercy, innocence and humanity in the universe. He hopes to protect mankind and human standards in this post war polluted background. C.B. Cox has given his opinion thus : .....Ralph weeps for the end of innocence, the darkness of man's heart and the death of true wise friend, Piggy he weeps for all the human race. (117) Ralph's proper behavior throws light on humanism and optimistic angle about future world.

Golding's Biblical knowledge elaborates man is a fallen creature and he himself is responsible for arising dooms day. Like the outbreak of war, there is volcano of humanity which will create bleak present-future for mankind. Leaving the evil world of death, destruction and despair, Golding colours technical ending i.e. 'happy' to round of the story. The arrival of Naval officer records the savior of boys to create harmony, love and gratitude on democratic level. The readers try to neglect Jack's group due to inhumanity but the element of survival is prior essential over Golding's uninhabited island. On one hand, the boys' struggle for existence is in acceptance with human life but on the other, their cruel killing is blot to 20<sup>th</sup> century humanity and to material world. One may evaluate the boys are the racial citizens of Adam and Eve who are known as 'Fall of Men'. Golding, through the imaginative island of boys, tries to state war-torn plight which

can be labeled as an experimentation to study futurity of The Man.

Golding's examination and evaluation over 'Human Evil' in *Lord of the Flies* in pattern of code of conduct-misconduct is Fall of Mankind in the universe. It is also insane form of negative life and it can be transformed into Sainthood when the man realizes a better future for humanity. As a visionary icon, Golding can hope this savage civilization of kids can mould in sane culture forever. Instead of Satanic Beast power, there is / will be celebration of the *Bible*. Golding discovers causes of Fall of man i.e. 'Paradise Lost' He has to achieve 'Paradise Regain' when there will be peace and harmony in human relations. With code of conduct misconduct of kids, Golding is more optimistic to transform universal pessimism in cosmic humanistic approach. Then his boys will transform from 'Lord of the Flies' to 'Lord of Universal humanity'. It may be called the liberal course of humanity in conduct-misconduct over Golding's coral island world.

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**PORTRAYAL OF IMMIGRANT WOMAN IN  
CHITRA BANERJEE DIVAKARUNI'S *ARRANGED MARRIAGE***

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The diasporic writing has a worldwide context; and it includes writers of both old and generations who have left India and settled abroad. It has been receiving increasingly academic and disciplinary recognition throughout the globe. It has emerged into a distinct literary genre. The diasporic writers are often concerned with giving a voice to the displaced and dislocated. Their nostalgic response to their homeland and reaction to the alien land lead to a kind of hope for change of the alien land into a new homeland.

Chitra Banerjee Divakaruni is a well-known diasporic writer. She wrote poetry, Novel and Short-stories. She was born on 26<sup>th</sup> 1956 in Calcutta and spent first nineteen years of her life in India. Then she moved to U.S.A. to pursue her studies. In 1978, she got masters degree from Wright State University in Dayton, Ohio and in she got Ph.D. from the University of California at Berkeley in 1985. Chitra Divakaruni became the President of N.G.O. called Maitri in San Francisco for South Asian Women's service. She has portrayed the immigrant women's experience in alien land. She settled in America and working as a Professor of a Creative writing in University of Houston, Texas and lives there with her two sons Abhay and Anand and her husband.

This paper attempts to explore the portrayal of immigrant women in Chitra Banerjee Divakaruni's a debut collection of short-stories *Arranged Marriage* which received a critical acclaim and several awards. It is the first collection of short-stories published in 1995. It is about the women from India caught between two Worlds. Chitra Banerjee Divakaruni is America based writer of Indian origin whose work is partially an autobiographical. Most of her stories are not only set in Bay Area of California but she also deals with the immigrant experience. Her work belongs to the class formed as expatriate literature.

In the twentieth century, mass migration has created a vast cultural mixture particularly in the western countries like Britain, U.S.A. and Canada. Chitra Divakaruni conveys that while she was in India, she was totally immersed in Indian culture, she never thoughts of women's rights or their problems. But when she went to U.S.A., then she could view these problems and Indian culture objectively. She found that double standards prevailed for women both in the East and West. As diasporic women, she portrays the sufferings of women in male dominated society. Chitra Divakaruni is the feminist whose voice echoes the protest against the sufferings of women loud and clear. These countries have turned into melting pots causing literary outbursts voicing multiple diasporic experiences and identities. *Arranged Marriage* is a collection of eleven short stories. It deals with various themes including domestic violence, racism, interracial relations, economic disparity divorce and abortion. Chitra Divakaruni has been the president Maitri which is a helpline for South Asian women that particularly helps to the victims of domestic Violence and other abusive situation. She says that she sees herself as,

“a listener, fascilator, a connector to people”,<sup>1</sup>

and, “to me, the art of dissolving boundaries is that living is all about”<sup>2</sup>

Much of her writings centre's around the lives of immigrant women as she candidly admits:

“Women in particular respond to my work because I'm writing about them, women in live, in difficulties, women in relationships. I want people to relate to my characters, to feel their joy and pain because it will be harder to (be)

Prejudiced when they meet them in real life”.<sup>3</sup>

In the wake of globalization, the writers of the Indian Diaspora have set a distinctive trend of fictional perspectives. Their writings represent an uncompromising quest for the native cultural heritage with the longing for the assimilation in an alien culture and it subsequently prepares a fine fabric of human sensitivity and relationship hitherto unknown in the realm of Indian fiction. Divakaruni with the strength of her narrative skill captures the crucial moments of life at the crossroad moments- caught between past and present, excitement for the west and the longing for East, along with conflict of tradition and modernity.

Divakaruni's poems and stories focus on the experiences and struggles of women trying to find their own identities.

“India-born girls and women who are torn between two cultures receive a fine collection of stories which examine women's independence and roles under India's social constraints. These are excellently hard-hitting stories which are revealing and engrossing.”<sup>4</sup>

As stated in her numerous interviews and non-fictional writings, Chitra Divakaruni focuses her critical lenses on arranged marriages of Indian women living in India and India born women living new lives in America specially, the women in India are subjected to ghoulish, brutish and nasty treatment in married lives that they become a martyr as a result of their ages-old servitude. The hoary tradition of finding matches by matching the horoscopes of the boy and the girl sometimes miserably fails to assure the domestic violence predominates.

The opening story '**The Bats**' portrays the pitiable plight of a woman who becomes a victim of domestic violence, always she is beaten by her husband. It seems that, she has formed interminable alliance with sobs, sighs, and tears. Mother bears with the subhuman existence as she has no one to go back to except an old uncle in Gopalpur. The Mother in the story is like overwhelming number of mothers in many homes in India who are subjected to worst forms of physical abuse that they begin to form an alliance with sorrow throughout their uneven lives. One night the mother stealthily slips away along with her daughter from the cruel clutches of her husband to an uncle living in a remote village. Sometime passes for the mother and the daughter but “the stares and whispers of the women in the market place”, and the “loneliness of being without him (husband)”<sup>5</sup> proves too much for her and she fires off a letter to her husband. The husband writes back and promises “it won't happen again”<sup>6</sup> and she gets ready herself to join him; but after return the physical assault on her the person do not stop, each night leaves its own scars on her face, she escapes again from the barbarities of the marriage but like a dog who returns to his own vomit, the mother too returns to the person-house of marriage which provides her neither any relief nor any sense of respectability.

The second story '**Clothes**' deals with the theme of an Indian woman married with an American man. In this story Sumita is pacified by her mother that every woman belongs to her husband. According to her mother,

“A married woman belongs to her husband, her in-laws”<sup>7</sup>

When Somesh went for the night shift a man robbed money and shot him to death. She is reluctant to wear the white sari and remembers painfully the bangle breaking ceremony. Sumita decides to live in America and to manage the store where Somesh has inhaled his last breath. The American attitude which she has got gives her hope.

The third story '**Silver Pavements, Golden Roofs**' presents Jayanti's experience in U.S.A. In this story, she travels across the Seas to America. Bikram uncle discourages her that she would find out hatred of Americans have towards Indians for plundering their jobs and for being dark skinned. Along with her aunt she goes out for a walk. They come across four boys between eight to fourteen years who abuse them verbally and

then throw slush on them. Jayanti is perplexed whether she still loves the childhood song,

“Will I marry a prince from a far-off magic land where  
the pavements are silver and the roofs all gold?”<sup>8</sup>

'**The Word Love**' is the fourth story in the collection of short stories **Arranged Marriage**". In this story, the American lover with whom the protagonist stays is unable to understand her problem of conveying her love for him to her mother. She told him how after her father's death when she was two years old, her mother took the responsibility and managed everything single handedly when she finally blabbered, her mother disconnects the call. Her lovers advice to break the umbilical chord appeared strange because his life without love for his parents was quite difference from hers. She is illumined and decides to live neither for her mother nor for him but for herself.

In the fifth story '**A Perfect Life**' Meera and Richard were not hasty about marrying and they lead a careful life. Meera meets a boy of seven or eight years old and makes him stay in her house. She names him as Krishna. Richard disapproves Meera's plan of adoption of Krishna. Ms. Mayhew introduces Mrs. Amela Ortiz mother of two with whom Krishna should be till she registers herself as a foster parent. Ms. Mayhew informs her of the disappearances of Krishna. She searches for him in vain and years for him. The sixth story '**The Maid Servants Story**' deals with human relationship of various phases of life. The relationship between Manish and Bijoy, Deepa Mashi and Manish, Manish and her mother and Manisha's mother and father. However, it is Sarla's story. In this story, chitra Divakaruni introduces us the women from different generations and economical groups in our society. Manish belongs to a traditional Bengali family. However, after her immigration to America She undergoes a transformation. In her ideas about relationship, she is entirely westernized. She wants a liberated relationship with no strings attached. She is more close to Deepa Mashi. Her relationship with Bijoy does not make her happy. She persistently feels the feelings of guilt that tradition many times imposes to us. She also indirectly blames her mother for her current juxtaposition. In this story Manisha and her aunt Deepa Mashi discuss the possibility of Manisha's marriage with Bijoy, a Bengali professor teaching psychology in the University of California where she herself teaches English. Her mother leads a detached life which Manisha is unable to comprehend. Here Mashi tells of the unfortunate story of a maid servant Sarla who became a prostitute as she did not give in to the lust of the husband of the family. Sarlas face haunted the wife and Manisha feels that story was intended to convey her that her life with Bijoy is only a repetition of her mother's tragic song.

The seventh story '**The Disappearance**' portrays a woman married with a man and eloped with other man. In this story, the wife is disappeared all of a sudden when she went for a walk. Her husband contemplates how she reluctantly obliged him for sex. By chance he found all the jewellery taken away by his wife and the awareness that his wife has eloped with another person made him crazy. Though he remarried a village girl, he was haunted by his first wife's happiness in leaving him.

In the eighth story '**Door's**', Preeti and Deepak were cautioned of differences of opinion due to her American ways and his Indian ways. They found out differences which annoyed each other. Preeti closed doors while Deepak kept it open. Deepak was excited of Raj's arrival. Preeti was startled to know that the existence of the doors was ignored by Raj. Deepak was shocked to know of Preeti's decision to leave him assured her that he would arrange another place for Raj. But he shifted to the guest room lest it would affect her privacy. In the ninth story '**The Ultra Sound**' Divakaruni portrays Arundati and Anju who are cousins as well as pregnant, Atundati is in India and Anju is in California. While Anju knows from the result tha she is to have a baby boy, Runu informs her that her mother-in-law has asked to abort the baby as it happens to be a girl. Anju decides to plead Sunil to sponsor for Runu's ticket to America and feels how the ultra sound has changed the life of both of them. In the tenth story '**Affair**' is about involving two couples Ashok and Abha and Meena and Srikant. Like other stories in the collection, this story too throws up the existential dilemma of the immigrant Indians who carry the baggage of Indian cultural values which is in the changed scenario of freedom and

choices, become anachronistic. The two couples are leading a transparently peaceful life but beneath the surface there seems to be a simmering discontent which never gets articulated either in words or in actions. In the life of Abha, the revelation of Meena having an affair becomes the flash point. Abha begins to evaluate herself and the insipid marriage in which she feels trapped and “still suffering from (her) prudish Indian upbringing”<sup>9</sup> These two childless but young couples prima face lead a tranquil life but gradually the coolness creeps invisibly into their relationships. Meena regards her husband Shrikant's obsession with his work and computer beyond tolerance as “srikant would stay on at work till all kinds of hours, even though I kept telling him I hated being alone in the house. It was so deathly quiet...”<sup>10</sup> She, unlike her friend Abha, looked for excitement, novelty and charm in married life. Ashok, Abha's husband, too excepts forbidden thrills in marriage which she regards as obnoxious and antithetical to the values that have been ingrained in her. Meena's search for her Animus ends in finding an American lover but it triggers off a process of self-introspection in Abha who “has begun to pull the unraveled edges of [her] existence into a new design”<sup>11</sup> One thing is absolutely clear that like Meena, Abha too has cleared the gates of her vision, and is all set to have it out with her husband, Ashok. A voice inside Abha intones: “It's better this way, each of us freeing the other before it's too late . . . so we can start learning, once more, to live”<sup>12</sup>

'**Meeting Mrinal**' is the eleventh and the last story, another manifestation of how marriage arranged or otherwise goes sour when the anticipations of the partner/s in a marriage do not fructify. Mahesh divorces Asha after more than ten years of marriage, to live with Jessica Asha is left to fend for herself and take care of the growing teenaged son, Dinesh who like most of the American born children of Indian immigrants adopts the ways, manners and jargon which exasperate his mother, born and bred on a rich diet of Indian cultural values. Asha too like the mother in the story 'The Bats', cannot tolerate the jibes and taunts of the wagging tongues of the women at the social gatherings, about her divorced status:

“But I'd be the only woman in the room without a husband,  
and the other wives, even those too well bred to whisper,  
would look at me with pity, as though at...”<sup>13</sup>

When life depressed Asha with its clutter and its ordinariness, she thinks of her friend Mrinal who she thinks “has the perfect existence-money, freedom, admiration”<sup>14</sup> in being unmarried. Both of them had been brought up by mothers who believed that “women should be happy with whatever their men decided they ought to have. A woman who grasped things for herself, we had heard over and over, was greedy, selfish”<sup>15</sup> Mrinal's economic independence fails to fill the vacuum in her life yet she is conscious,

“There is lot in my life that I'm proud of. The freedom.  
The power. Walking into a room full of men knowing  
none of them can push me around. Seeing the reluctant  
admiration in their eyes when I close a tough deal . . . I'd  
never give it up to dwindle into a wife, like that woman.”<sup>16</sup>

Mrinal is conscious of what she has lost in the process as she advises Asha to adore the two men in her life, husband Mahesh and son Dinesh, then she grounds her knuckles into her eyes and weeps her heart out. At this point of time Asha has a revelation that

“Perfection was only a mirage”<sup>17</sup>

Her stories have prompted some to accuse Divakaruni of tarnishing the Indian communities' image and reinforcing stereotypes of the “oppressed” Indian women, but as Julie Mehta tells us, the writer herself claimed that her aim was to shatter stereotypes:

“Some just write about different things, but my approach  
is to tackle these sensitive topics, I hope people who read

my book will not think of the characters as Indians, but feel for them as people”.<sup>18</sup>

In a nutshell, Chitra Divakaruni has written about the complicated position of Indian women and their challenges. She writes about many positive things too, about strong family bonds and the courage of people who find themselves in a different World after immigration. Divakaruni has expressed her sentimental concern for the changing pattern of familial relationship in the process of migration. The geographical shift of location reshapes the fabric of human relationship and subsequently contributes to a new meaning in life. She admits that 'rootlessness' is not hidden in the shift of location but in the distortion of the images of human life. “**Arranged Marriage**” is a beautiful collection of short stories in which Divakaruni has portrayed the life of Indian immigrant women in an alien land. In these stories, Divakaruni focused on a single mother, a divorced woman, a westernized Indian woman or ruptured human relationships. The dynamic life conjures of certain truths which constrain one to concur with Divakaruni in an arranged marriage. With the strength of narrative skill she captures the crucial moments of life at the crossroad moments caught between past and present, excitement for the West and the longing for the East, along with the conflict of tradition and modernity.

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GITHA HARIHARAN'S *THE THOUSAND FACES OF NIGHT*: A THEMATIC STUDY

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**Abstract:**

*Githa Hariharan's The Thousand Faces of Night, the first novel of her could be considered a landmark in the realm of Indian fiction in English. The text is structured around the sexual and marital experience of Devi, Sita and Mayamma. The novel successfully juxtaposes and intermingles with the lives of these three women characters to present a picture of the multi-faceted Indian woman. They survive by walking a tight rope or playing a balancing act. They do not succumb to sorrow and despair. They do not commit suicide like Desai's protagonists. Githa Hariharan uses a mix of myriad myths and legends deftly. The novel won The Commonwealth Writers Prize for the best first novel in 1992.*

**Keywords:** *Thousand Faces, feminism, night.*

Githa Hariharan's maiden novel *The Thousand Faces of Night* begins with prelude. This prelude is a kind of introduction to the novel reflecting the experiences of three women characters. The stories of Devi, Sita and Mayamma are knit together in the novel. These stories explore the various hues of darkness engulfing their married lives. The oracular and paradoxical fables of childhood that the protagonist was exposed to, indicate an important thread in the narrative structure of the novel. The prelude sets the stage for psychological development of the protagonist where even names appear symbolic. The protagonist Devi's grand-mother recounted several mythical tales in her childhood. These tales were about many mythological women, their attitudes, aspirations, exploits and achievements. The novel begins with Devi's preparation for her departure from America. She belongs to an orthodox Brahmin family. She goes to America to study M.A. While returning home, she had to leave behind the memories of Dan, a black American, for a better life in India which her mother, Sita, promises. Devi, Sita and Mayamma represent three different generations and more than thousand facets of women who are still struggling for their survival in the dark with despair and disappointment. These three names evoke Goddesses in the Hindu pantheon. The novel revolves around a number of real stories, fables and myths. Devi is the listener of all the stories told by different narrators of the novel. The relationship between Dan and Devi does not culminate in marriage. Devi admits:

*Dan was a friend, an experiment for a young woman eager for experience. The possibility of imposing permanence such as marriage however flexible in transient America was somehow obscene. (p.6)*

Dan attributes her reluctance to the fear of taking risk. He is much disappointed. Her reluctance is, however, due to the fact that Dan and she are very different in terms of their beliefs, culture and traditions. At one point, Devi decides to keep her inhibitions and her burden of Indianness aside. But she could not do so. They tried to bridge these differences. But Devi knows that such differences would prevent them from uniting in wed-lock. Devi confesses:

*Dan was different. His charm lay in the vast distance they had travelled towards each other, and in Devi's awareness that this distance was not, would not be, completely bridged. This awareness hovered over them like a memory, protective because it remained undiminished. (p.5)*

Devi's grand-mother had painted a picture of marriage to her through the myriad myths she often recounted. Marriage, since times immemorial had always been a sacred institution in India, whatever had been its status in the West. There was a certain religiosity about marriage since this bond was upheld as the most sanctified of all human relationships. The post-war society in India is marked by the emerging new patterns in marriage relations. It foresees a crisis in relationships and the institutions of marriage. Githa Hariharan is rooted in such

social realities. Her novel is a novel which has wide reading public and voices social concerns:

*The novel is considered the most socially-oriented because it depicts human relationships in its varied aspects. In other words, the novel may be considered a document of social criticism. It tends to reflect the contingent reality in an artistic fashion.*<sup>1</sup>

Devi's brief sojourn in America is, to her, a dream in which she is no longer weak-willed one. She is now, says, the novelist:

*...a victor, an uncompromising survivor, and took in greedy breathfuls of crisp air.* (p.9)

The novelist depicts the struggle of three women of conservative generations for their survival, freedom, and individuality in the process of their relationships with man and society. In the words of Subha Tripathi:

*It is the sensitive saga of women struggle to survive in a world of shattered dreams.*<sup>2</sup>

The prelude of the novel sets a platform for the psychological development of the central character and structure of the narrative which starts with Mayamma's humiliating experience at the hands of her mother-in-law for her inability to bear a child. Devi's zeal to put questions signifies intellectual enquiry and brings forth a redeeming answer while Mayamma asked questions only once in her life and the answer she got silenced her for life time. Mayamma, illiterate and unaware is the greatest sufferer. The dream like life of Devi comes to an end when she is married off to Mahesh after her return from America. Mahesh is a regional manager in a multinational company. Sita prepares her daughter Devi for an arranged marriage and of the many choices they have before them. They select Mahesh, a regional manager in Bangalore. Mahesh's indifferent attitude to Devi was more than she could bear. After her marriage to Mahesh, a cool sense of detachment engulfs their relationship. All efforts on Devi's part to bring warmth in to it and to kindle it with love and passion are futile. To Devi he appears frank, honest and matter of fact. Mahesh goes on long tours for weeks together on business. He was brought up in a conventional family that considers wife as being confined to the house. Absolute non-interference in the activities and business of the men is very essential to women. When Mahesh on tour she feels:

*When Mahesh left this morning on his monthly tour, I felt like a child whose summer holiday had slipped away from her when she was not looking. Tentatively I approached the kitchen, a dark cavern where witches might brew their potions in comfort.* (p.50)

Devi's new house on Jacaranda Road in Bangalore is a comfortable. Mayamma, the care-taker of the house, Mahesh, Devi and Mahesh's father Baba are the only residents of that house. Devi says about Mahesh:

*He has been a polite stranger in the weeks since our wedding. I can't help admiring his restraint, his detachment which views marriage as a necessity, a milestone like any other. It is a gamble, he says. You measure the odds as best as you can, and adapt yourself to the consequences. But this he says in a vulnerable moment of intimacy. Otherwise he does not believe in talking about ifs and buts, at least not with his wife. All that spewing out of feelings is self-indulgent, he says. It is un-Indian.* (p.49)

Devi shrinks into being a cipher. The vast, empty, ancestral house, surrounded by a large, wild garden becomes a focal point of her existence. Her husband, who is always on tours, remains a shadowy stranger, who views marriage as just another necessity. Whenever she express a wish to do something, she really desires, like learning Sanskrit, taking up a job, or at least learning to play cards so that she can be with him, Mahesh disapproves. Her freedom being thwarted, the gaping emptiness, threatening her very existence, Devi seeks refuge in the stories of Baba, her gentle father-in-law. Grand-mother's stories have initiated her into the new numerous subterranean possibilities of womanhood. Her grand-mother's stories are not simple bed-time stories. She told Devi some selected stories with some purpose and significance based on the context when Devi questions her about something. Devi explains:

*My grandmother's stories were no ordinary bedtime stories. She chose each for a particular occasion, a story in reply to each of my childish questions. She had an answer for every question. But her answers were not simple: they had to be decoded. A comparison had to be made, an illustration discovered, and a moral drawn out. Like the sugar shapes she made for me, a rich,*

*over-sweet syrup that was magically transformed over the fire into ornamented little elephants, swans with each feather delicately etched, her stories fashioned moulds. Ideal moulds, impossibly ambitious, that challenged the puny listener to stretch her frame and fit into the vast spaces, live up to her illustrious ancestors. (p.27)*

The stories narrated by her father-in-law define for Devi the limits of wifehood. As long as Mahesh's father is there he seems to keep Devi's dreams of marriage alive, with his treasure of stories, like her grandmother did. Once he goes abroad, Devi drifts away from Mahesh to Gopal. She quietly walks out of her matrimonial home. Gopal is no better than Mahesh. Mahesh never utters a single word of praise or admiration about Devi. But he admires Tara, a painting teacher. The narrator says:

*Tara's husband, Ashok, works for Mahesh. We see them often and Mahesh admires Tara's boundless energy, her bubbling, infectious enthusiasm. 'She keeps herself busy but has enough time for her children,' he says. 'I have never seen such well-behaved children before. Lucky Ashok!' (p.56)*

All such incidents widen the distance between Mahesh and Devi. He satisfies his physical desires without paying any attention to Devi's feelings and emotions. Mahesh treats her as an object to satisfy his sexual urges. His strange behaviour surprises Devi very much:

*He is far too civilized to raise his hand and bring it down on my rebellious body. He snarls instead about women's neuroses and my faulty upbringing. Am I neurotic because I am a lazy woman who does not polish her floors every day? An aimless fool because I swallowed my hard-earned education, bitter and indigestible, when he tied the **thali** round my neck? A teasing bitch because I refuse him my body when his hand reaches out; and dream instead, in the spare room, of bodies tearing away their shadows and melting, like liquid wax burnt by moonlight? (p.74)*

Devi's staying and study in abroad leave her with experiences and memories totally unsuited to her life that greets her on her return to India. She finds a good friend in Mayamma. The character of Mayamma never questions or raises a voice against her husband. Mayamma's husband tortures her. But she never protests or runs away from that hell. Indian women's life is a passive acceptance of her destiny. As Devi says:

*Mayamma had been thrown into the waters of her womanhood well before she had learnt to swim. She had learnt about lust, the potential of unhidden bestial cruelty, firsthand. She had had no choices really. She had coveted birth, endured life, nursed death. And she had won some small victory if you could call it by such a grand name through that ragged belief she carried within her. She snarls and sulks, thought Devi with wonder, but she has no bitterness. (pp.135-136)*

Devi's grandmother's stories have a profound influence on her tender mind but she does not accept her stories of Amba, Damayanthi, Gandhari or any mythical women. Devi's American ideologies of free thinking get clashed with her Indian cultural code. Mahesh insists on having a baby as her conceiving gets delayed. Mahesh takes her gynaecologist. After medical investigations the gynaecologist bristles with impatience at Devi because of her inability to get pregnant:

*The doctors bristled with impatience. What was I to them but a stupid woman who couldn't even get pregnant, the easiest of accidents? Look at the obedient, dutiful wives around you, they seemed to say. They are born wives, they don't need others to regulate their functions and coax them to grow in the right direction. (pp.91-92)*

Devi undergoes the same humiliation that Mayamma, an illiterate village woman, did a few decades ago. Devi wishes to adopt a child but her husband rejects this proposal. It leads to a wordy duel between them. She is unable to sustain the frustration and alienation and bursts into tears on Mayamma's shoulders. Mayamma advises her:

*Tell the beads till your fingers are calloused and numb with exhaustion. Sit between five fires in a grove of penance for the sake of your unborn son. Find Shashti's head, a smooth stone the size of a man's head that rests under a sanctified banyan tree. Offer the freshest, most luscious of fruits, flowers and rice to the rocky goddess. Drink the potion blessed by Jaganmata, slit a goat's throat*

*at Kali's shrine. Only the goddess knows what knives of pain twist and turn in a woman's heart.'*  
(pp.93-94)

She is fed up with the ill-treatment of her husband and comes closer to Gopal, a Hindustani classical singer and occasional visitor to her neighbourhood. Gopal's sister invites Devi to listen to his music. Devi is impressed by his enthralling performance:

*The music wafts in faintly from the house beyond the high wall. First a slow teasing of notes, suggestions of melody. A note is struck, pure, a liquid circle glimmering in its completeness, and held for so long that it permeates the helplessly responsive pores of my skin. A warm glow begins to stretch its caress across my body, and the scales sway their way down a zigzag path, a curve here, a detour there, and a pattern forms itself, flowing sensuously like the life-giving waters of some ancient river.*

*A raga, whole, complete, the deep, masculine voice soaring high in smooth flight. I could sit here, curl up my full, satiated body, and meet death without a quiver.* (p.75)

She wants to teach her husband a lesson by being away from him and from his life:

*I write elaborate scenarios in my mind for the last act humiliating Mahesh, saying all the things we have left unsaid. I do something bloody, final, a mark of protest worthy of the heroines I grew up with.*

*In the other scenarios I am the benevolent goddess, above mortal indignities and cravings. You have trampled on your martial vows, I say like Ganga. For that you will be left alone, without wife or child.*

*I try endless variations on these themes, but even in my day-dreams they reek of cliché and platitude. No words then, no blood, no scenes. Loneliness is a good teacher, almost as efficient as Mayamma's penance.*

*I will gather together the fragments which pass for my life, however laughably empty and insignificant, and embark on my first real journey. I would like to do better than sneak out, a common little adultress. But no, that is a judgement I will leave to Amma, the soft-spoken sphinx who directs useless lives so well. And Anna too, a ghost, pure nostalgia, must be shaken off so that I can learn to be a woman at last. I will soar high on the crest of Gopal's wave of ragas, and what if I fall with a thud, alone, the morning after? I will walk on, seeking a goddess who is not yet made.*  
(p.95)

Githa Hariharan sensitively portrays the condition of Indian women caught between tradition and modernity. Gopal's music strikes an immediate chord in Devi. She elopes with him. She hopes to live with him happily. She realizes that Gopal is wedded to his music and concerts, as Mahesh was to his job. Both Mahesh and Gopal failed to perceive her emotions and soul. She leaves Gopal while he was in a deep sleep. She plans to start a new life afresh with her mother Sita. Devi determines to escape from confinement to a state of self-identity. She thinks:

*She rehearsed in her mind the words, the unflinching look she had to meet Sita with to offer her her love. To stay and fight, to make sense of it all, she would have to start from the very beginning.*  
(p.139)

Devi feels cheated like Gandhari, slighted like Amba and suffers like the snake-woman as is in the stories she heard from her grandmother and her father-in-law. A woman is always looked down upon if she does not bear children for a long time. Motherhood provides redemptive factor for a woman in the Indian context. Sudhir Kakar says:

*Whether her family is poor or wealthy, whatever her caste, class or region, whether is a fresh young bride or exhausted by many pregnancies and infancies already an Indian woman knows that motherhood confers upon her a purpose and identity that nothing else in her culture can. Each infant borne and nurtured by her safely into childhood especially if the child is son, is both a certification and a redemption.*<sup>3</sup>

Devi's modest ambition of making it good in her life is thwarted by the indifferent attitude of Mahesh in the first instance and later by the fidelity of Gopal, the two dimensions of oppressive male-ego. Before her departure from the residence of Gopal, Devi throws her peacock-coloured sari over the mirror to blot out the myriad reflections of her. She is a survivor now, bent on to become a conqueror. She goes back home to join her mother with an offer of love. To every woman, survival is of paramount importance. At the centre of the novel is the Indian woman both modern and traditional caught in tangled web of marriage. It deals with the issue of marriage in India, particularly an arranged marriage. Marriage is thought to have been a social obligation, a necessity and therefore desirable and inevitable. It has nothing to do with love, sentiments and emotions. The frustrations of three women in their marital life are vividly portrayed, projecting a facet of Indian ethos. Sita, the mother of Devi is a cool, self-confident woman. Her parents train her to be a perfect artist of the **Veena**. She is not very beautiful but played the **Veena** beautifully. At her bridal interview, Sita's talent was appreciated by her in-laws. She has enthralled Mahadevan's family by exhibiting her great talent. It is not a bridal interview but a mini concert:

*She began with an invocation to Ganesha, followed by a long and leisurely **alapana** in kalyani raga. By the time she played an **ashtapadi** about the sweet poignancy of love, **nindati chandana**, her examiners had forgotten about her dark skin and the severe face that met theirs without a smile; they were overwhelmed by her talent and their good fortune.*

*But the lyricism of **sahana**, the splendour of bhairavi and todi, the wholeness of a **sampurna** raga like shankarabharanam, did little to help the transition from talented bride to efficient, reliable daughter-in-law. (p.102)*

But once she is married, her father-in-law rebukes her for this very talent. He is furious:

*"Put that veena away. Are you a wife, a daughter-in-law?"*

*'Sita hung her head over the veena for a minute that seemed to stretch for ages, enveloping us in an unbearable silence. Then she reached for the strings of her precious veena and pulled them out of the wooden base. They came apart with a discordant twang of protest. (p.30)*

Sita is like Gandhari. Gandhari never saw anything again and Sita never played anything on her veena again. Now, Sita has only one goal before her wifehood and later motherhood. She tore the strings off the wooden base. She performs the duty as a wife and daughter-in-law. She suppresses all her individual desires for the welfare of her family. Mahadevan is also pleased with her. She manages her home carefully. Mahadevan opines that:

*A woman who did not complain, a woman who knew how to make sacrifices without fanfare: Sita was such a woman, he thought, and she had earned his unswerving loyalty. (p.103)*

Sita's husband Mahadevan's sudden death while on a posting in Africa is met stoic acceptance and having burnt his body and papers there, she comes back to Madras. Before his death Mahadevan had been writing on African folklore. Sita in an organised fashion managed to draw her daughter back from America. She gets a scholarship for her daughter to study in America. And after completion of studies she manages to get back from the U.S.A. Sita is a practical woman and is not moved by the dreams and the noble life of the gods and she does not want her daughter to roam in dreams too. Sita is a victim of male domination. She is a blameless wife and obedient daughter-in-law. She silences her veena forever and becomes a dutiful daughter-in-law. The male-monopoly is prevalent not only in high-caste society; it is equally present in the low-caste society. The third victim of male domination is Mayamma, a maid-servant. She was married to a drunken husband. She is a battered wife and mother who suffered at the hands of a domineering mother-in-law and animal-like husband and son. Women like her continue to sacrifice and live a tortured, humiliating life because they have no option, no way out. She leads a life of sufferings and sacrifices by serving others. She narrates her tale of tears and traumatic experiences as wife and daughter-in-law and how she came to be there in the family of Parvatiamma. Mayamma is married to a gambler at the age of twelve. Her innocent childhood was nipped in the bud. She faces many humiliations. She becomes the object of her mother-in-law's wrath. Mayamma's sufferings began when two years of marriage could not bring forth a child:

*Mayamma's mother-in-law watched her slim waist intently for the first year. The second year she broke into complaint. What kind of a girl is this, she said. She eats as much as anybody else, but is barren. Her horoscope is a lie, she will have to do penance to change its course.*

*Mayamma welcomed her penance like an old friend. What else would keep the roving eye still?.... She woke up at four in the morning and walked among the blue tipped shadows to the pond. She prayed, made vows, and dipped herself again and again in the pure coldness. She starved every other day....she meditated for hours....she fed the snakes....she bathed the all-conquering lingam with sandalwood, milk and her tears.... she invoked every day the goddess thousand names..... She invited six Brahmins to a feast..... a woman without a child, say the sages, goes to hell. (pp.80-81)*

At last her prayer was answered:

*The goddess heard her as her pleas got fainter and almost mechanical. Her son was born on an auspicious day, Diwali, filled with lights and firecrackers. (p.81)*

But this hard-earned son too becomes a source of trouble for his mother. He threatens his mother and sells her last pair of bangles. He hits her with an iron frying pan when she refused to give him her diamond ear rings one night. Her son falls ill. He dies of fever. Then her sorrow knows no bounds:

*The day he died, Mayamma wept as she had not done for years. She wept for her youth, her husband, the culmination of a life's handiwork: now all these had been snatched from her. (p.82)*

Mayamma's mother-in-law asks her to cut her breast open to appease the gods to be blessed with a son. She tortures Mayamma till her death. Mayamma is a silent bearer of all these tortures. She never questions and grumbles at these tortures. Indian women of her generation are meek, submissive. They are also bound to the age-old traditions. J. Yellaiah and G. Prathima comment on Mayamma's character:

*Mayamma is a typical Indian female who accepted her fate, cursed it never questioned it and lived her life exactly as was expected of her. She bore the brunt of cruelty that society had ordained for a woman as a daughter, a wife, a daughter-in-law, a deserted woman and mother.<sup>4</sup>*

The three women Devi, Sita and Mayamma suffer at the hands of men. Devi the protagonist resists the male domination and takes a very bold step to liberate her. She rebels against age-old traditions. Mayamma submits herself to her fate. Sita reminds us of mythical Sita who is a symbol of submissive woman. The words of Devi's father-in-law are noteworthy:

*"Fathers, brothers, husbands and brothers-in-law should honour brides, if they desire welfare. When women are honoured, there the gods delight; where they not honoured, there are all acts become fruitless."*

*'Women,' said Baba, 'have always been the instruments of the saint's initiation into bhakti.'* (p.65)

The novelist opines that women need not tolerate any injustice or tyranny towards them. Modern women protest atrocities. They are not dumb shadows of their husbands. They uphold modern set of values. The three women characters in the novel prove the strength of their womanhood in their struggle for survival. The novel presents the image of a new woman who has been allotted thousand dimensions of functions to perform. The three principal women characters represent three different generations and more than thousand facets of woman who are still struggling for their survival in the dark with despair and disappointment. Hariharan has sculptured the four linear realistic characters grandmother, Sita, Devi, Mayamma in her novel. They have carved their own successful stories. They display feminine oneness in them. They resolve to restore the lost life and their lost dignity. The novelist trumpets to the world through her characters how women have learnt to move beyond paradoxes and prefer to lead them to be led. The new emerging Indian woman no longer stands as an object before a man but as a subject to challenge and change. Women are no longer vehicles towards somebody's ends. They are searchers of their own salvation. The novel celebrates the female bond and attempts to create new paradigms for the recreation of women's identity.

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## A THEORETICAL ACCOUNT OF NEW HISTORICISM

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### **Abstract:**

*The present paper aims to outline the major features of New Historicism such as its emergence, growth and background. It also attempts to understand its principles, method, assumptions, approaches and achievements. The method of parallel reading of text and context enriches a deeper understanding of the text leading to plurality of interpretations. This is major turn in contemporary critical theory that grounds reading of text in the context of culture. It is widely known as extension of textual reading practiced by New Criticism.*

The present paper outlines features of the theory of New Historicism highlighting its background, assumptions, principles, method, approaches and achievements.

### **Background:**

The Social and historical conditions that gave rise to new historicism in 1970s. It haven discussed by many scholars in their essays and books, foremost amongst them are Stephen Greenblatt's Renaissance Self-Fashioning: From More to Shakespeare, Catherine Gallagher's essay, "Marxism and New Historicism", and Johan Bannigan's New Historicism and Cultural Materialism.

According to New Historicism literary text are cultural artifacts like other artifacts, which revel to us the different social systems that operated when, the text were written. Literary text and history mutually constitute, literary text is the product and producer of history. Both tell us about social life of the time when they were written. Louis Montrose describes the practice of new historicism in telling "The Historicity of text and textuality of history"<sup>1</sup>.

The Definition of new historicism:

"It is method based on the parallel reading of literary and non-literary texts, usually and non-literary texts, usually of the same period"<sup>2</sup>.

New Historicism is an approach to study the literature learning more towards a Foucauldian poststructuralism in its focus on power, on the discourses that serve as vehicles for power, on the construction of identity, and so on. According to Foucault, all discourses are social constructed by which power is maintained. In the same way, all history is narrative written according to the point of view held by the historians.

New Historicism draws from Derridas view that every aspect and feature of reality is textualized. There is nothing to outside the text. It draws upon Foucault belief that social structures are determined by dominant 'discursive practices'. It was American critic Stephen Greenblatt who gave currency to the term in the 1980s. For him it is a practice not a docteioren. In his essay 'Towards a Poetics of Culture', he developed his hypothesis of what he calls poetics of new historicism.

Greenblatt in his book Renaissance Self-Fashioning: From More to Shakespeare argues that 16th century there appears to be an increased self-conscious about the fashioning of human identity as a artful process. An increased awareness of the ways in which self can be fashioned leads to an increased awareness of how self is subject to power relation.

All above points created the impression that the new historicism is only concerned with the Renaissance. New historicism belongs to the then still the work of Shakespeare a mixture of Marxist and poststructuralist orientations. By the mid 1980s, new historicism approaches had already spread to the study of other periods to Victorian studies and in 1990s; we find them virtually everywhere

Previously, New Historicism was a part of Historicism in its varied form and mode of expression.

Broad lines of thought of Historicism and New Historicism can be outlined in point form as:

**Historicism:**

- A linear and progressive vision of history
- History is objective
- Hierarchical analysis  
(With literature as the foreground and history as background)

**New Historicism:**

- History as non-progressive, but one point in time.
- History is subjective (there are many interpretations of history)
- Parallel analysis.

Indeed, New Historicism suggests that literature must be studied and interpreted within the context of both the history of the author and the history of the critic in order to make a contrast - thesis Vs antithesis = synthesis.

Jameson argues

“History functions in both cases as a convenient anecdotal ornament upon theoretical structure and capitalism appears not as a complex social and economic development in the West but as a malign philosophical principle”<sup>3</sup>.

Moreover, to better grasp the meaning of a work, New Historicism looks at the work and considers the other works that may have inspired it or were inspired by it. This is in a way reference to 'Intertextuality' developed by Michel Foucault. Intertextuality means all texts (literary or non-literary) are inter-related to each other. In this sense, they talk about 'context'. The net effect of this is that as Greenblatt has stated: 'nothing comes of nothing'. New Historicism evaluates the influence of time, place, and social historical conditions on the production of text in which the author has written it. It also evaluates the social and psychological background of the author, and the books and theories that may have influenced him or her in producing the kind of text he has written.

New Historicism points to the culturally specific nature of texts as products of particular periods and discursive formations, while viewing reality- history- as itself mediated by linguistic codes, which it is impossible for the critic/historian to bypass in the recuperation of past cultures<sup>4</sup>.

**Tenets of New Historicism:**

1. Literature is historical. Therefore, Literature is a social and cultural construct shaped by many consciousnesses. To understand literature, we must understand the culture and society that produced the literature.
2. Literature must be assimilated to work with a particular vision of history.
3. The Renaissance man belongs only to the Renaissance. There is no man who has transcended history<sup>5</sup>.
4. The critic is trapped in his own history and can never experience a text in the same way the author's contemporaries experienced the text. Therefore, the text can only be used as a basis to reconstruct the social and cultural ideology<sup>6</sup>.

**Assumptions:**

1. Because a text is a product of its time, one needs to understand the forces of time that characterized the text with its unique features in the expression of the writer who is also under the influence of his time.
2. History is not progressive and continuity, it is discontinuity, it consists in parts, and it is a change as well. The worldviews of those periods of history are reflected in art.
3. New Historicism cannot imagine the separation of text from its immediate historical context. Text is invariably linked with its historical context.
4. All interpretation is subjective and subjectivity is filtered through one's own historically conditioned sense of ideology and power relations. There is no “objective” history.
5. For Foucault, history is an intersection of discourses. The discourses establish the episteme, as they are the basic source of production of knowledge. Consequently, knowledge becomes the source of power and

identity. Dominant ideology means dominant power.

6. Text exhibits the complexity of power relations. Text reveals resistance to dominant ideology rather than simply reflects it.
7. It is therefore the real centre of inquiry is not the text, but history. History is the base. It is an instance of contextualization.
8. Each text is a unique example of a unique discourse that reveals history. There is a unique correspondence between a text and its typical type of history. Every text has its unique history.
9. To understand a text best, one should look at all sorts of other texts of the time, including social practice as a kind of text. Social practice is also a type of text. Every instance, event, or act is a text.

Greenblatt, however, brings out Go-Betweenness that display Wonder and Resonance is his recent work *Practicing New Historicism* (2000), he argues that if we look at our entire culture as text, then everything is at least potentially in play at the level of representation and at the level of event

### Principles:

1. The real centre of inquiry is not the text, but history.  
New Historicism has been derived from a deconstructive approach to history. History is considered as social science like anthropology and sociology. New Critics think that history is an integral part of a text. Therefore, Louis Montrose called such an approach as the textuality of history and the historicity of texts. In a sense, any text bears a historical dimension and any history bears a shade of textuality. A beautiful merger of textuality and historicity has been a work of New Historicism.
2. New Historicism does not separate literary and non-literary texts: text is a text whether scientific, dramatic, fictional, or prose etc.  
New Historicists derecognize the hierarchical boundary between literature as foreground and history as background. They insist on parallel reading of literature and history. In this sense, history is brought to the centre stage of production and criticism. Every text is in a sense reflection of its period. For example, Descartes' *Discourse de la Method* and La Bruyere's *Les Characters* written in the same period but different in genre, revealed that in the 17<sup>th</sup> century, Reason, Harmony and Order were in fashion.
3. Literature is subjective rather than objective.  
New Historicists remind us that it is strenuous and treacherous to reconstruct the past as it really was. Literature reflects history. History is not objective. It is a creation of human being. Any creation of any man is bound to be subjective. In literature, subjectivity can be seen in the way an author deals with a particular topic even though he does not give openly his opinion. The author's position is reflected in literature explicitly by way of his expression and rhetoric.
4. New Historicists defend Foucault's argument of Power as ubiquitous.  
According to Foucault, Power is not merely physical force, but a pervasive human dynamic and which determines our relationships to others. In other works, power is ubiquitous. Power cannot be equated with state or with only economic power. Gramsci's concept of hegemony is very much relevant here. Gramsci says that domination is often achieved through culturally orchestrated consent rather than force.

This general reorientation is the unhappy subject of J. Hills Miller's 1986 Presidential Address to the Modern Language Association. In that address, Miller noted with some distress, and with some rhetoric- that "literary study in the past few years has undergone a sudden almost universal turn away from theory in the sense of an orientation towards language as such and has made a corresponding turn towards history, culture, society, politics, institutions, class and gender conditions, the social context, the material base<sup>7</sup> .

By such expression, Miller divides linguistics and social. In the cultural studies, popular trend is to give their mutual stress and mutual arrangement. On the one hand, social is understood to be irrelevant construction. In addition, on the other, the use of language is understood to be always and necessarily dialogical, socially and materially determined and constrained.

Derrida himself has recently suggested that at least in his own work and in the context of European

cultural politics, they have always been so: He writes that

“deconstructive reading and writing are concerned not only with...discourses, with conceptual and semantic contents... Deconstructive practices are also and first of all political and institutional practices”<sup>8</sup>.

Derrida's famous statement, “*il n'ya pas de hors-texte*,” may be refer to encourage an escape from the indeterminate necessities of history, it may also interpret as an example upon the ideological force of discourse in general and of those discourses in particular which reduce the work of discourse to the mere reflection of an ontologically prior, essential or empirical reality.

Current practices emphasize both the relative autonomy of specific discourse and their capacity to affect upon the social formation to make things happen by shaping the subjectivities of social beings.

“an historical criticism must be to recognize that not only the poet but also the critic exist in history; that he text of each are inscription of history; and that our comprehension, representation, interpretation of the text of the past always proceed by a mixture of estrangement and appropriation, as a reciprocal conditioning of the Renaissance text and our test of Renaissance”<sup>9</sup>.

The Practice of a new historical criticism invites rhetorical strategies by which to foreground the constitutes acts of textuality that traditional modes of literary history efface or misrecognize. It also necessitates efforts to historicize the present as well as the past and historicizes the dialectic between them, those reciprocal by which the past has shaped the present and present reshapes past. Such critical practice constitutes a continuous dialogue between a *poetics* and a *politics* of culture.

#### **Method:**

1. Parallel analysis of text belonging to the period of text under investigation. This is nothing but intertextuality and discursivity .
2. Text as product of particular period and discursive formations.
3. New Historicists investigate
  - A. The life of author
  - B. Social rule found within the text
  - C. The manner in which text reveals on historical situation.
  - D. The way in which other historical texts can help us to understand the text.

The critical practice of New Historicism is a mode of 'literary' history that's 'literariness' lies in bringing imaginative operations closer to the surface of non-literary texts and briefly describes some of the practice's leading literary features and strategies <sup>10</sup>.

#### **Approaches:**

1. Since the true centre of analysis is history/historical context of the text, it has been observed that New Historical Critics sometimes do not pay close attention to the actual text for its interpretation.
2. Some historians as opposed to English Professors, for example, criticize the limited sampling of texts used to explain/elucidate the text. Some New Historicists, for example can be accused of hasty generalizations.

#### **Achievements:**

To conclude the outline of theoretical account of New Historicism one has to record the following Achievements of New Historicism in contemporary critical theory.

1. When done by excellent historicists, a deeper understanding of how historical determinants reveal meaning in a text. Knowing the implied context that permeates a text, helps us understand it more fully.
2. In addition to the above, we gain a better understanding of how historical viewpoints are complicated, and how they are filtered through our own episteme

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**A RADICAL SCRUTINY OF LISTENING ADVANCEMENT TACTICS via.  
MISCELLANEOUS TECHNIQUES AND TECHNOLOGIES**

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The world where we live expects and accepts innumerable changes in all the fields. The changes occurred in terms of language, culture as well as the mode of acquiring them. Anyone in this world who wants to survive must have command over two or more languages. Out of these two one must definitely be English as it is the Universal language. This universalization of English has made the teachers of that language to identify various steps to be adopted to make it familiar to all the students. If a student wants to get placement it is mandatory for him to have a good command over the language than his technical skills. Though the subject knowledge plays a vital role, it is the English language which plays a pivotal position in his placement records. With the language skills, he could express his technical ideas and thoughts. A lot of spoken English courses are formulated for the student's welfare. But how far students' acquire language through these all is a question mark.

The language proficiency can be attained by a person only if he has good listening and speaking capability. Out of the LSRW mode of language learning, it is listening which has its priority and preference as the first aspect. The development in Listening leads to the second level of acquiring language through speaking. This is explicit through the theory of Child Acquisition Language (CAL). In this CAL method, listening plays the primary role. The child first tries to speak after hearing from the surrounding members. The hearing process gradually gets developed into listening process in which the child works on the terms and words acquired thereby formulating and coining sentences of its own. The child then tries to put out the fragmented words and sentences in such a way it has learnt. After completing the first step of language acquisition through listening, the child steps on to the second level of speaking. This is a very good explanation for the CAL theory.

The second instance to represent the importance of listening over speaking is the acquirement of language by a non-native speaker in an alien place which has a native language unknown to the non-native speaker. When a non-native speaker is introduced in the alien land, he is forced to learn the new language. The first thing he could do is listening to the words and observing the actions related to those words. Then he analyses the words and associates them with the respective actions. He is forced to listen for his survival. In this accord, he makes use of each and every moment which challenges his survival. He tries to get small sentences and tries to use it in his own way. This will have a lot of grammatical flaws. But gradually within a week's time, he can frame miniature sentences. This comes as a result of his listening onwards the native speakers. Gradually within a month's time he acquires a command over the language.

The listening process in English language can be acquired through various methods and processes. The four methods of acquiring language through listening are:

- a) Listening through Oral Presentation(LOP)
- b) Listening over Headphone through Master Booth(LHMB)
- c) Listening over Headphone with the Scrolling text in the Multimedia System (LHSTMS)
- d) Listening to Presentation with Visual Aids(LPVA)

The first method Listening through Oral Presentation (LOP) is an unsuccessful method. When a student is supposed to listen to the lecture of the staff member or else at the time of seminar, he may get bored or irritated. He stops listening and has distractions. So the clarity of thought of the presenter becomes waste literally. The listening process diminishes to the maximum extent. The diminishing range varies depending upon the circumstances, noise, outlook of the presenter, audibility, mental stress and boring. So the faculty

members of English planned to establish lab for the development of English among the students and also to retain the attention of the students from the beginning till the end. This method though it is still followed, it is followed to the minimum extent where the basic facilities for language learning is not present.

The second method is Listening over Headphones through Master Booth (LHMB). This method served as an essential criterion for the school and polytechnic students. The master booth is the client and individual booths which are connected to it according to the strength. An audio cassette tape, which contains the listening materials, is played in the server. It is listened over the headphones by individual students over headphones. This method has both advantages and disadvantages. The advantage is that the students can listen to the words very keenly and observe them. But the distraction is experienced as they do not have the text in hand. So the listening process effort reaches the students to 45% to 50%. As it is students' centered, it has become a force implied on the student's mind to listen to it. This process turns out to be unsuccessful as the major part of it is student oriented and it offers chances for distractions.

The third method Listening over Headphones with the Scrolling Text in the Multimedia System (LHSTMS) is a successful method with limited problems. This method is adopted mostly by the college students especially engineering college students. In this method, the students are given a system with headset and they will have text either in their hands or as soft copy scrolling in the screen. As the student gets the chance to read while listening, he is able to understand each and every word can be found. But in LHMB, the confirmation of the words cannot be done. The distractions limited except in the form of psychological disorders. As the students closely associate him with the text, the external factors will not distract him. This method turns out to be successful to an extent of 75% as it has minimum distracting factors.

The final method is Listening to Presentation with Visual Aids (LPVA). It helps the students to acquire the language and content very easily. The distraction in this phenomenon is zero percentage. The presentation with visual aids includes using blackboard with colour chalk, marker board, maps, charts and power point presentation. This method when used provides a tremendous support to the listeners. The listeners though they have psychological unrest, forget and listen to the presenter. They listen to the written words present in any of the visual aids. They are given the chance to listen and take notes while listening. As it has pictures and attractive colour schemes, it retains the listeners' attention. The listener here is given the chance to listen to the presenter's body language. It further offers a chance to the listeners to clarify their doubts with the presenters. Further the usage of anecdotes, situational narratives and interaction techniques of the presenter leads to good listening. This method is 100% successful as the students are given the chances of relaxation, critical thinking, interaction and note taking. In case of effective presentation, the student will acquire very good listening leading to his language development. If language is taught in this method, the student will acquire the language without any difficulty.

A survey is taken among the students of final year students in Kalasalingam University belonging to 2009 to 2014 batch. The questionnaire is prepared with the following questions:

- a) Do you like listening through oral presentation?
  - i) Yes      ii) No
- b) If no, what is the reason?
  - i) boredom ii) psychological unrest iii) tiredness iv) All
- c) LHMB do you feel satisfied?
  - i) Yes ii) No
- d) If no, what is the ultimate cause?
- e) LHSTMS do you like it?
  - i) Yes ii) No
- f) If no, what are the demerits you have in this system?
  - i) External Distractions ii) Psychological Unrest iii) Difficulty without handouts
- g) Whether LHSTMS is good compared to LHMS?
  - i) Yes ii) No

- h) If yes, what are the positive attributes?  
 i) Handouts ii) can listen again iii) Can stop when feeling irritated  
 j) If no, reason out.  
 k) LPVA - is it beneficial?  
 i) Yes ii) No  
 l) If yes, what is the reason?  
 i) Retaining attention ii) More interesting iii) Clarify doubts iv) interaction v) all  
 m) Which method you consider to be the best method for your listening progress?  
 i) LOP ii) LHMB iii) LHSTMS iv) LPVA

After the data collection, the total number of persons accepted that LPVA is the best is 37 which is 74% out of the total strength. The tenth question is taken up for the cumulative data collection as it gives conclusion view to the prior data. The second place is maintained by LPSTMS where 7 students at 14%, who chose it to be their options. LHMB has been given the third place with 5 students at a 10 % of the total number. LOP occupies the final place where only 3 students with least 6% has opted for it.

This paper focuses on the various types of listening methods and concludes with a statistical survey that listening to oral presentation through visual aids as the best method. At college level, when the individuals function as autonomous, the expectations increase depending upon the efficiency. This method satisfies all the people ranging from the lower standard of acquiring knowledge to higher level. Though a lot of software are installed in the language lab, this method acts as the promising method as it has visual aids, interaction, classification, retaining of attention and finally note taking for further reference.

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## A REVIEW OF THE RESEARCHES RELATING TO TASK BASED ACTIVITIES IN LEARNING ENGLISH AS A SECOND LANGUAGE

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The learning of any language is effective when the subject matter is presented in an interesting manner without stress, strain and anxiety. There are various pedagogical innovations used in all English classrooms to develop the communication skills of the students.

Task-Based Language Teaching proposes the notion of “task” as a central unit of planning and teaching. Although definitions of task vary in TBLT, there is commonsensical understanding that a task is an activity or goal that is carried out using language, such as finding a solution to a puzzle, reading a map and giving directions, making a telephone call, writing a letter, or reading a set of instructions and assembling a toy. Tasks are activities which have meaning as their primary focus. Success in tasks is evaluated in terms of achievement of an outcome, and tasks generally bear some resemblance to real-life language use. So task-based instruction takes a fairly strong view of communicative language teaching. Nunan states that the communicative task is a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right.

Tasks are also said to improve learner motivation and therefore promote learning. This is because they require the learners to use authentic language, they have well-defined dimensions and closure, they are varied in format and operation, they typically include physical activity, they involve partnership and collaboration, they may call on the learner's past experience, and they tolerate and encourage a variety of communication styles. Tasks are genuinely authentic, easy to understand because of natural repetition; students are motivated to listen because they have just done the same task and want to compare how they did it.

Jigsaw tasks involve learners combining different pieces of information to form a whole (e.g., three individuals or groups may have three different parts of a story and have to piece the story together). In the Information-gap tasks, one student or group of students has one set of information and another student or group has a complementary set of information. They must negotiate and find out what the other party's information is in order to complete an activity. In the problem-solving tasks students are given a problem and a set of information. They must arrive at a solution to the problem. There is generally a single resolution of the outcome. In the Decision-Making tasks students are given a problem for which there are a number of possible outcomes and they must choose one through negotiation and discussion. In the opinion exchange tasks learners engage in discussion and exchange of ideas. They do not need to reach agreement.

In this paper, the author has identified the innovative researches carried out in the field of task based activities in learning the second language.

Dave Willis (2014) in his article entitled 'Doing Task-Based Teaching'. has described about the freedom to be given to the learners. Learners have a lot of freedom to decide on the topic they want to research and how they want to go about it. This autonomy means that they are likely to engage with the task. They work in groups using whatever language they can to achieve their aims. There will be a lot of language work going on in the groups as they discuss how best to draw up their questionnaires and present their findings. Probably they will check things out using grammar books and dictionaries, and sometimes they will ask their teacher to help out. But all of this language work is prompted by their wish to achieve a communicative purpose. The focus throughout is on a meaningful outcome. Finally, when there is a focus on linguistic elements, (commonly called Focus on Form) learners are well primed for it. There is no need to provide an artificial

context to demonstrate the meaning or function of language. Learners already have a precise context.

In his research paper entitled 'Perceptions of Task-based Language Teaching: A Study of Iranian EFL Learners'. Atefeh Hadi (2013) explored perceptions of Task-Based Language Teaching (TBLT) among a group of Iranian female learners.

This study has some implications not only for EFL teachers and learners in private institutes but also for students and teachers at public schools. Although EFL learners in Iran's schools are not accustomed to TBLT, this does not mean that instructors should put TBLT aside and follow traditional methods of language teaching. As the attitudes of Iranian EFL learners to TBLT were rather positive in this study, EFL teachers are encouraged to adopt this approach in their classrooms. In this regard, those decision makers in charge of the educational system should also change their attitudes and do their best to promote TBLT.

Rod Ellis (2013) had written an article entitled 'Task-based research and language pedagogy'. In that article two very different theoretical accounts of task-based language use and learning are critiqued and their relevance for language pedagogy discussed. One account, which will be referred to as the psycholinguistic perspective, draws on a computational model of second language (L2) acquisition. According to this perspective, tasks are viewed as devices that provide learners with the data they need for learning; the design of a task is seen as potentially determining the kind of language use and opportunities for learning that arise. Three different psycholinguistic models are discussed: Long's Interaction Hypothesis, Skehan's 'cognitive approach' and Yule's framework of communicative efficiency. The second theoretical account of tasks is that provided by socio-cultural theory. This is premised on the claim that participants co-construct the 'activity' they engage in when performing a task, in accordance with their own socio-history and locally determined goals, and that, therefore, it is difficult to make reliable predictions regarding the kinds of language use and opportunities for learning that will arise. Socio-cultural theory emphasizes the dialogic processes that arise in a task performance and how these shape language use and learning. Both theoretical approaches afford insights that are of value to task-based language pedagogy. The psycholinguistic approach provides information that is of importance for planning task-based teaching and learning. The socio-cultural approach illuminates the kinds of improvisation that teachers and learners need to engage in during task-based activity to promote communicative efficiency and L2 acquisition.

In his article entitled 'Language form, task-based language teaching, and the classroom context'. Rob *Batstone* (2012) had examined some of the ideas about task-based language teaching (TBLT) which have emerged over his career as of ELTJ, focusing in particular on grammar and vocabulary, and enquiring to what degree these ideas take adequate account of classroom context. Over this period, TBLT scholars have built up a sizeable body of research and made a variety of influential recommendations for classroom practice. Underlying much of this research is the belief that one can make reasonably reliable predictions about how tasks or other forms of classroom interaction will trigger certain learning processes, without needing to enquire too deeply into matters of context such as the social relationships between learners.

Ali Panahi (2012) in his article entitled 'Binding Task-Based Language Teaching and Task-Based Language Testing: A Survey into EFL Teachers and Learners' Views of Task-Based Approach' writes about the ways of connecting Task based language teaching and testing. In most settings, task-based language teaching and testing have been dissociated from each other. That is why this study came to rethink of the learners' views towards awareness and implementation of task-based language teaching through IELTS listening tasks. To these objectives, after sketching instrumentation, the learners were divided into IELTS-Instructed group and TOEFL-Instructed group, the former was treated through IELTS listening task with the related strategies and tips, and the latter was instructed through TOEFL listening materials. Prior to treatment, statistically viewed, a significant difference was observed between the questionnaires of teachers and learners, but after undertaking an instruction, a significant difference was observed just between the views of the teachers and IELTS-instructed group. As such, a significant difference between the performances of the two groups was revealed. The results displayed that the performance and views of the task-associated group were, respectively, increased and changed, affected by the wash-back effect of the task-oriented IELTS

activities. It is hoped that this paper will be of pedagogical use for the teachers and learners enchanted to bridge the gap between task-based language teaching and task-based language testing. It is then hoped that task-educated people take the findings in connection with task-based language teaching and task-based language testing into their practical account so as to make a significant contribution to the further rethinking and reformation of the task-based language teaching and task-based language testing application.

In the research article entitled 'Task-Based Learning for Communication and Grammar Use'. Colin J. Thompson and Neil T. Millington (2012) explain how Task based learning could be used for teaching grammar. Research has shown how tasks can improve L2 oral skills in different ways (Ellis, 2005). The effectiveness of task-based learning has drawn interest within Asian educational contexts which have been accustomed to more traditional methods of language instruction. Authorities in these contexts have recently started to express a desire for more communicative oral syllabuses. However, large class sizes, inadequate financial support, and teacher time constraints at many institutions have often made the implementation of task-based learning problematic. This paper attempts to address these issues by reporting action research on an interactive task designed by teachers on a limited budget for use in an intermediate-level university classroom in Japan. It describes how the task was used to facilitate interaction and use of a specific grammar form, English articles. The aim of this paper was to investigate whether an oral interactive task could be designed using limited resources and implemented with a large class to promote L2 interaction and grammar use. The results of the study show that ordering and sorting tasks were successfully designed to elicit L2 interaction and use of English articles, and this was achieved with limited financial resources and time. The paper also shows that adapting the storylines of ordering and sorting tasks for different groups of learners and then implementing them through Willis' (1996) framework can help to facilitate L2 use across different groups and minimize some of the classroom management issues for teaching L2 speaking in large classes. It is hoped that findings from this study might encourage other teachers and academics to continue oral pedagogy in this area.

Nguyen Viet Hung (2012) in his article entitled 'Mother Tongue Use in Task-Based Language Teaching Model' talks about the use of mother tongue in T.B.L.T. Researches of English language teaching (ELT) have focused on using mother tongue (L1) for years. The proliferation of task-based language teaching (TBLT) has been also occurred. Considerable findings have been made in the existing literature of the two fields; however, no mentions have been made in the combination of these two ELT aspects, i.e., the use of L1 in English as a Second and Foreign Language (L2) classrooms in which TBLT is adopted. Hence, this paper is to make an argumentation in the appropriateness of this combination. Firstly, terminologies related to Tasks and TBLT framework are shortly revised. Secondly, the controversies with for and against views in monolingual approach in second and foreign language teaching (L2 teaching) is mentioned. Lastly, the paper makes an argumentation on why and how to use mother tongue in a modern teaching model as TBLT.

Using the mother tongue in the classroom should no longer be viewed as having drawbacks. Instead, it can be considered as a teaching strategy in conveying meaning across more effectively and efficiently. Cook (2001) believes that teachers who manage to do this can serve as a model of successful bilingual. They are able to use the two languages effectively since each language, either the mother tongue or the target language, serves a different function in the teaching and learning process. In my opinion, English language teaching in Vietnam should not devalue the mother tongue. After all, the ways in which classroom discourse is influenced by the social community outside will constantly remind us that we cannot isolate the classroom from the society in which it is situated. However, the paper does not launch the use of L1 in ELT classrooms, but the argumentation of the unavoidability of this, even in TBLT model. The matter is that teachers have to be sure about the efficiencies of L1 in specific cases, and know how to use it properly to enable their students to reach learning goals. Remember that the overuse of L1 is dangerous to students' interactions and learning.

Nathan Ducker (2012) explains how to enrich the curriculum with task based instruction in his article entitled 'Enriching the Curriculum with Task-based Instruction'. Task-based instruction (TBI) in the context of Japanese tertiary education faces several cultural challenges. These challenges have led some researchers

to the conclusion that TBI is not appropriate for the Japanese context. However, ignoring the advantages of TBI would limit students' opportunities to develop linguistic competence and the chance to develop a new, culturally different learning style. This paper describes how TBI promotes language acquisition, reviews the literature pertaining to implementing TBI in the Japanese tertiary education context, and proposes future routes for implementing TBI at the tertiary level in Japan.

The question of whether a purely TBI syllabus is appropriate for the Japanese University EFL context is a long debated question that will in most likelihood remain unanswered. There are multiple arguments for and against applying such teaching techniques. The goals of a TBI approach to language teaching theoretically match the communicative demands of learning English as a Foreign Language as a means of communication. Furthermore, multiple aspects of SLA theory and knowledge support the argument that TBI is a valid approach to developing communicative competences. However, contextual issues surrounding Japanese learners; in particular, the effects of a Confucian, teacher-centered, exam focused education system; lack of immediate need for English; and the hierarchical, reserved nature of Japanese culture, all create strong doubts as to whether TBI is contextually appropriate. On balance, some form of carefully implemented TBI can and should supplement and thus improve an EFL Curriculum, provided that it suits the communicative needs of the students and is tested fairly. The best way to apply TBI and the best individual Task-based techniques to use are undecided, however, research, especially effect size studies can provide clear, appropriate information to aid planners in utilizing TBI.

Murat Hismanoglu and Sibel Hismanoglu (2011) had written a research paper entitled 'Task-based language teaching: what every EFL teacher should do'. This paper aims at presenting background of task-based language teaching, giving a definition of a task, describing three main approaches to task-based language teaching, specifying basic characteristics of task-based language teaching, highlighting the role of task-based language teaching as a powerful approach for maximizing language learning and teaching, expounding benefits and challenges of task-based language teaching as well as teacher and learner roles in TBLT and making recommendations for language teachers regarding how to implement task-based pedagogy effectively.

Percival Santos (2011) had written an article entitled 'Evidence-Based Teaching: Implications for Task-Based Language Teaching'. Task-Based Language Teaching (TBLT) has become a most fashionable pedagogical approach among foreign language teachers in the past few years. This article will explore how we can evaluate TBLT as opposed to other classroom techniques and activities. In particular it will examine evidence and will draw attention to the fact that TBLT's effectiveness as a teaching methodology is not supported by hard data. It will introduce and examine an approach to teaching that was pioneered in primary, secondary and medical schools in the UK and US called Evidence-Based Teaching (EBT) and will make a case for adopting an evidence-based outlook in second language teaching. EBT is the systematic use of those classroom methods, activities and techniques that shows draws upon evidence of its effectiveness as a classroom method. It compares the effectiveness of certain techniques relative to other ones by the use of effect-size. Effect-size is a particularly reliable and accurate tool for measuring the quality of a given initiative or instruction. It is hoped that just as we now have sound empirical knowledge of the effectiveness of school-teaching techniques such as reciprocal teaching (0.86), feedback (0.81), and whole-class interactive teaching (0.81), we can also acquire sound empirical knowledge of the effectiveness of foreign language teaching techniques such as TBLT, referential questions/answers, cued narratives, and information gap activities.

Chun Lai and Guofang Li (2011) have reported their review entitled '*Technology and Task-Based Language Teaching: A Critical Review*'. Task-based language teaching (TBLT) has been drawing researchers' and practitioners' attention since its onset in the 1980s. The rich and still expanding literature on TBLT is helping to mature both its theoretical conceptualization and practical implementation in foreign and second language education. Technology has played and will continue to play an important role in this maturation process. This review focuses on the intersection of technology and TBLT, examines the mutual contributions of technology and TBLT to each other, and discusses the challenges in implementing and researching TBLT in

technology-mediated environments. In addition, this review outlines a set of crucial issues to which attention must be paid to further develop technology-enhanced TBLT.

To understand how technology facilitates language learning during task performance, researchers focused on the linguistic actions and cognitive processes that occur during task performance and the general motivational effect task performance generates for language learning.

First, examination of the occurrence of negotiated interaction during technology-mediated task performance has yielded some positive findings. Ortega (2009b) conducted a comprehensive review of the research on the interaction in text-based CMC and concluded that the frequency of negotiated interaction occurring during technology-mediated task performance depended largely on the design of the tasks. Free discussions online usually led to disappointingly low instances of negotiated interaction (Blake, 2000; Jepson, 2005), whereas carefully designed tasks that are seeded with focal linguistic forms or are project focused generally generated high instances of negotiated interaction (e.g., Kötter, 2003; Pellettieri, 2000; Smith, 2003; Toyoda & Harrison, 2002). More important, the nature of negotiated interaction during technology-mediated task performance was found to be favorable to language learning since the ambiguous nature of the online interaction forced learners to take extra efforts to make their intention for negotiation more salient to their interlocutors. For instance, Kitade (2006) found that native-speaker/nonnative-speaker dyads exhibited accurate, complicated, formal, and explicit signals and salient triggers and responses during task-based email exchanges. Similarly, Erben (1999) found that the audio-graphic communication amplified discursive practices like explaining and paraphrasing. These enhanced discourse features contribute to enhanced learning during the performance of technology-mediated tasks.

Second, learners' engagement with the cognitive construct of noticing of feedback from the interlocutors, which is argued to be essential to language development (Schmidt, 2001), has also been found to be heightened during technology-mediated task performance (Pellettieri, 2000; Lai & Zhao, 2006; Lai, Fei, & Roots, 2008). Operationalizing noticing as collaborative language-related episodes, Shekary and Tahririan (2006) found that the occurrence of such instances during task performance in online text-based chatting far exceeded those reported in face-to-face interactions. Further, these instances of noticing were associated with subsequent learning of the linguistic items. Operationalizing noticing differently as learner-reported attention during stimulated recall, Lai and Zhao (2006) reported a similar finding on higher instances of noticing of interactional feedback during task performance in online text-based chatting. Such enhanced noticing was also found in task performance mediated by voice chats (Sotillo, 2010). Thus, by enhancing learners' noticing of interactional feedback during task performance, technological mediational tools increase learners' opportunity for learning.

In addition to examining the linguistic and cognitive moves learners make during online task performance, researchers have also examined the motivational effect of online task performance. In particular, several studies have reported that engaging learners in technology-mediated communication environments helped them construct a positive L2 identity, which indirectly facilitated their language development by promoting ownership and agency. For example, Lam's (2000, 2004) case studies on several English language learners gave vivid accounts of how these learners, who bore the identity of a withdrawn failure in the instructional context, thrived in the online community and developed a new identity as an active and confident English user among a network of peers on the internet. In a yearlong ethnographic study on adolescent English language learners' interaction on the pop fiction sharing and critiquing site, *Fanfiction* (<http://www.fanfiction.net>), Black (2006) documented the ways in which the learners exploited the social, textual, and technological elements of this networked community to advance their literacy development and strengthen their identity as writers in the target language. Therefore, the construction of a positive L2 identity motivates learners to invest more time and effort into language learning.

In her seminar paper, Chapelle (1997) reviewed the development of the field of technology enhanced language learning and affirmed that the field was in urgent need of theory-guided, principled means for design so as to maximize the potential of technology for language learning. Building on her work, Doughty and Long

(2003) proposed the deployment of TBLT to guide and enrich the design and operation of technology-enhanced language learning. They illustrated 10 methodological principles of task-based language teaching design and provided examples on how to use these principles to design optimal technology-enhanced language learning environments.

Since that time, research efforts have been made to examine the advantages of applying a TBLT pedagogical framework in complimenting technology-enhanced language learning. Smith (2009) and González-Lloret (2008) conducted studies on technology-enhanced TBLT as extracurricular activities and projects, respectively. These studies presented evidence that learners incorporated input from their interlocutors and that such incorporation had a lasting impact on subsequent L2 use for learners of different ages. Exploratory studies on using TBLT to design online courses have established its feasibility as a design framework; Duran and Ramaut (2006) and Rosell-Aguilar (2005) showed that it is possible to design online TBLT courses for beginning learners. The works by Hampel and her colleagues (Hampel & Hauck, 2004; Hampel, 2006) further reported positive perceptions from learners and teachers on online tutorials that adopted a TBLT approach. Existent quasi-experimental studies, although few in number, have also demonstrated the effectiveness of online TBLT courses. Lai, Zhao, and Wang (in press) compared the learning in online TBLT versus in a more traditional course and found that the application of the TBLT approach led to greater fluency in learners' end-of-semester language production and that learners expressed overall enjoyment of the TBLT approach. Focusing on tandem learning, Appel and Gilabert (2006) reported on a 2-month study that compared the language production of email tandem pairs on assigned tasks and that of pairs who were not assigned any specific tasks. They found that students who were assigned tasks produced greater amounts of language and were more homogenous in the amount of language production, the frequency of exchange with their tandem partners, and interest in sustaining exchange with their partners.

Although research is still at the initial stage of testing the feasibility and effectiveness of applying TBLT to enrich technology-enhanced language learning, the current literature suggests that TBLT is a viable pedagogical framework that does well in guiding the design and augmenting the effect of technology-enhanced language learning.

In the article entitled '*The Methodology of Task-Based Teaching*'. Rod Ellis (2011) enumerates the principles of Task Based Teaching. The overall purpose of task-based methodology is to create opportunities for language learning and skill-development through collaborative knowledge-building. The following principles can be used to guide the selection of options for designing lessons: Ensuring that a task is pitched at an appropriate level of difficulty is not just a matter of course design. Teachers can adjust the difficulty of a task methodologically (e. g. by incorporating a pre task phase into the lesson). Teachers can also ensure that students possess the necessary strategies to engage in task-based interaction. As Skehan(1998) has made clear, it is not sufficient to engage learners with tasks on the basis that they will develop their interlanguages simply as a result of using the L2. Methodological options (e. g. strategic vs. on-line planning) can be selected to help priorities different aspects of language use (e. g. fluency vs. accuracy). Students need to be made aware of why they are being asked to perform tasks. They need to treat them seriously not just as 'fun'. In this respect post-task options may play a crucial role as they demonstrate to the students that tasks have a clear role to play in developing their L2 proficiency and their ability to monitor their own progress. One of the major goals of task-based teaching is to provide learners with an opportunity to participate fully by playing an initiating as well as a responding role in classroom discourse. A key element of being 'active' is negotiating meaning when communicative problems arise. When students perform tasks they need to 'stretch' their interlanguage resources. This requires students are prepared to experiment with language. Methodological choices that encourage the use of private speech when performing a task, that create opportunities for 'pushed output' and that help to create an appropriate level of challenge in an affective climate that is supporting of risk-taking will assist this. The main purpose of a task is to provide a context for processing language communicatively (i. e. by treating language as a tool not as an object). Thus, when students perform a task they must be primarily concerned with achieving an outcome, not with displaying language. This can only be achieved if learners are

motivated to do the task. One way in which this can be achieved is by varying task-based lessons in terms of design options. Both Willis and Skehan emphasize the need to attend to form in a task-based lesson. In this chapter, various options at the pre-task, during-task and post-task phases of a lesson have been proposed for achieving such a focus. In particular, it has been emphasized that attention to form is both possible and beneficial in the during-task phase.

*John L. Plews and Kangxian Zhao (2010) had written an article entitled 'Tinkering with tasks knows no bounds: ESL Teachers' Adaptations of Task-Based Language-Teaching' Research on implementing task-based language-teaching (TBLT) shows that adapting TBLT in ways that are inconsistent with its principles is common among nonnative-speaker English-as-a-foreign-language teachers. This study of Canadian native-speaker English-as-a-second language teachers reveals how they also adapt TBLT in ways that are incongruent with its theoretical underpinnings, turning it into Presentation-Practice-Production. Speaker identity has been questioned as an indicator of a teacher's propensity to adapt TBLT and this paper calls for professional development on the effective practice of TBLT for all English-language teachers regardless of their speaker identities.*

In the research paper entitled 'Recent publication on task-based language teaching' Rebecca Adams (2009) enlists different publication on T.B.L.T. Task-based language teaching has become a prominent topic for researchers and practitioners of second language teaching in recent years. In second language acquisition research, little was written about tasks prior to Prabhu's (1987) work. Since then, the use of tasks has become central both as a means of eliciting data from participants and as an object of study in and of itself. The growing prominence of tasks in research is attested by the number of books published on this topics since 2000 (including Bygate, Skehan, and Swain 2001; Ellis 2003; Johnson 2003; Leaver and Willis 2005; Nunan 2004; Van den Branden 2006; Van den Branden, Bygate, and Norris 2009, among many others). In second language teaching, task-based and task-supported teaching (Ellis 2003) have been advocated as a means of promoting holistic language learning opportunities in the classroom. The breadth of the teaching contexts explored in the books selected for this review gives testament to the wide and growing reach of tasks in current second language teaching.

In the article entitled 'Task-Based Language Teaching and Learning: An Overview' Rebecca L. Oxford (2006) presents an overview of second language (L2) task-based language teaching and learning. Prabhu (1987) deserves credit for originating the task-based teaching and learning, based on the concept that effective learning occurs when students are fully engaged in a language task, rather than just learning *about* language. Ellis (2003b) distinguished between *task-supported* teaching, in which tasks are a means for activating learners' prior L2 knowledge by developing fluency, and *task-based* teaching, in which tasks comprise the foundation of the whole curriculum.

From the whole article it is clear that task-based teaching and learning as a field is an exciting field that is experiencing much ferment at this time. Task-based teaching and learning potentially offer great riches if explored by teachers in their dual roles as instructor and action researcher. Professional researchers can provide additional answers to the questions raised here. The answers will enhance the teaching and learning of languages around the world.

In his foreword to the collection of articles presented in the Asian EFL Journal conference held in Korea, Roger Nunn (2006) wrote about Task Based activities. Teachers, curriculum developers and researchers working in Asian contexts, and some of the world's top specialists on Task-based Learning, have all contributed their insights based on extensive experience of task-based learning. It is important to emphasize that task-based learning is not presented in this collection as an ideology, r indeed a "method" except in the very broadest sense of the term. As a coherent contextualized curriculum framework, it enables us to have meaningful and useful discussions that combine insights from extensive practical teaching experience, learning theories and practice-based research. When these three are combined, improved learning almost inevitably follows. A task-based framework can also help situate consideration of key issues relevant to all language teaching. One such issue is the relationship between focus on meaning and focus on form, a

central concern of many of the papers in this collection. Arguably achieving the appropriate balance in this respect is the most important factor of successful implementation of task-based learning.

*David Carless (2002) has written an article entitled 'Implementing task-based learning with young learners'. This article draws on qualitative classroom observation data from case studies of three EFL classes in Hong Kong primary schools. It analyses four themes relevant to the classroom implementation of task-based learning with young learners, namely, noise/indiscipline, the use of the mother tongue, the extent of pupil involvement, and the role of drawing or colouring activities. For each of these issues, strategies for classroom practice are discussed. It is suggested that the paper carries implications for teachers carrying out activities or tasks with young EFL learners in other contexts.* This article has discussed implementation issues in task-based learning with young learners an aspect that has not been covered in detail in the existing literature on tasks. It has used classroom observation and interview data to provide an analysis of four issues facing teachers in the Hong Kong context. It is suggested that the discussion has relevance to other EFL contexts, and in particular, those which share some of the constraints referred to in the opening paragraph. To conclude, I would like to suggest that a further avenue for investigation is the young learner perspective on task-based learning. What are the pupils' interpretations of the rationale for doing tasks? What similarities and differences exist between teachers' and pupils' views of task-based learning? What are the pupils' perceptions of the implementation issues discussed in this paper?

Merrill Swain and Sharon Lapkin (2000) had written an article entitled 'Task-based second language learning: the uses of the first language'. This present article focuses on the uses of the first language (L1) made by 22 pairs of grade 8 French immersion students as they complete one of two different tasks: a dictogloss and a jigsaw. The outcome of each task is a story written by each student pair. The researchers prepared coding scheme for the uses made of the L1, exemplify them, and report on exploratory analyses intended to describe differences between and within the tasks in terms of the amount of English (L1) used. They also identified the relationship between the amount of L1 use and the quality of students' writing, and the variability in task performance across student pairs.

In the reviews cited above, one could learn how ESL Teachers adapt task based language teaching in their class rooms. Secondly the teachers can learn how to use mother tongue in task based language teaching. The basic principles of Task based language teaching have been enumerated in another article. Yet another article talks about binding task based language teaching and task based language testing. Further, a researcher has given ways and means of implementing task based learning with young learners. Thompson and Millington have described vividly how task based learning could help the students to learn communication and grammar. Nathan Ducker has given ideas to enrich the curriculum with task based instruction. Chun Lai and Guofang Li have focused on the intersection of technology and task based language teaching. Atefeh Hadi discusses the use of Task based language teaching for the Iranian learners. To sum up, this review article focuses on the various facets of the use of Task based language Teaching.

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## VIJAY TENDULKAR, A JOURNALIST TO DRAMATIST: A METAMORPHOSIS

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India a land of diverse cultures, people, beliefs and languages and this complexity is its richness that makes it unique and vibrant, also are the problems revolving around them that are much more complicated and perplexed. These problems, right from poverty to corruption and liberation leaves an impact on the very common man of the country. The bottled human emotions, seeks its silent outlet through creative thoughts of a literary artist. There, an actor, a painter or a writer is born as a representative to transcript the contemporary manners and certain mindsets of the society through his or her experience.

Vijay Tendulkar being a journalist experiences the reality more than a common man and which in turn brings out the modern individual. He is one of those sensitive artists who made the troubling deep secrets in his mind to search out the artistic equivalents suitable for the experience and also to the aptness of the nuts and bolts of the genre of drama. His rage uses his pen like sword to fight for the human rights. His words flowed without hurdles and took shape as drama because his soul could feel the social impact. His father Dhondopant Tendulkar was an enthusiastic writer, director and actor of amateur plays. Tendulkar was taken to rehearsals and was mesmerized by the magic where the living persons change into characters. Raghunath, his brother also acted and was interested in literature. Writers often visited them and he grew up in a literary atmosphere, watching Western plays and his struggle for survival, living in Mumbai 'chawls' inspired him to take up writing.

Indian Drama by its divine origin has the magical power to entertain, educate, enlighten and is also acknowledged as the most authentic expression of human sensibility. It creates a direct communion with the audience and it's been instrumental in bringing mammoth changes during all the ages, across culture and tradition. It was in the midst of this theatrical era Vijay Tendulkar came up with modern plays that has not just contributed to the modern Marathi theatre but has given new dimension to Indian drama and theatre.

“Vijay Tendulkar has been in the vanguard of not just Marathi but Indian theatre for almost forty years”. thus Arundhati Banerjee justifies.

His plays are acted country wide and this gives the audience a glimpse of its rich and varied theatrical culture.

Vijay Tendulkar abandoned formal education in 1943 to join the freedom struggle. He started working at the age of 15 as an apprentice in a bookshop. The time he spent at the city library, bunking classes and reading a lot raised him to the position of proof reader and eventually managing a printing press. He managed public relations in a business house and worked as assistant editor for three Marathi dailies Navbharat, Maratha and Loksatta. His period as an editor of literary magazines like *Deepavali* and *Vaudha* fanned his creative urge which first expressed itself in a short story Amachydavar Ken Prem Karnal (Who loves me 1948). He started his career as a creative writer writing short stories, and plays. Later, he took to screenplay writing, translation and adoption of plays from English and regional languages and TV serials in Hindi.

Tendulkar made his debut as a dramatist with *Grihastha* (House Holder 1955) a full length play, during the annual state drama competition shocking the orthodox sensibility which over the years became the hallmark of his writing. The shock became the reason of *Grihastha's* failure and he promised never to write. In 1956 breaking his promise he wrote *Shrimant* (The Rich Man) which recognized him as a good writer. Three years later, he penned the play *Manus Navache Bet* (An island called man, 1958), which was hailed as a powerful expression of the existential quest and alienation of an individual in a materialistic world. With these three plays, Tendulkar came to acquire the reputation of a man of theatre, a writer who understood both the stage and its language requirements.

The newspaper office sharpened his writing skills by providing exposure to contemporary happenings. His deep concern for modern man's anguish, his experimental techniques and the style in presenting a large variety of themes sets him on a different pedestal from that of his contemporaries. Tendulkar pictures the real rude world through his creativity without any mixture of fantasies to make it palatable. Most of his work deals with real life incidents brought through the characters of drama and his imagination use its wand to make those characters more human with flesh and blood.

Vijay Tendulkar emerged as a rebel against the established values of a fundamentally orthodox society. He was known as the angry young man of Marathi theatre at the time of the production of *Shantata! Court chalu Ahe* (Silence! The court is in session) in 1967. This play is based on a real incident from an amateur group on its way to stage a mock trial in a village near Mumbai. It exposes the hypocrisy and dual standards of the society. With this production, Tendulkar became the centre of controversy as it questions the orthodox society.

The newspaper always became the source from where his work's seeds germinated. A single sentence from a news report about a mob killing a young man sank deep and surfaced on a new wave grew into the trend-setting film *Nishant* (1975). When an incident was reported in the *Indian Express* by Ashwin Sarin the then corresponding editor, who actually bought a girl from a rural flesh market and presented her at a press conference. The writer in him provokes his anger on the unbearable fact that the press, which is considered the fourth pillar, serving and reforming the society is transforming into a medium of acquiring fame, money and power. This play also questions the cut-throat competition in the contemporary success oriented generation. This triggered the writer in him to question on the place of women in the society and sowed the seed for his play *Kamala* in 1981.

The streets of Bombay, the now Mumbai has always left Tendulkar spell bound, for he had witnessed a lot including two incidents of stabbing even when he was too young to understand death and suffering. *Ghashiram Kotwal* (1973) depicted the rise of communal organizations and its unleashing terror on the communities. For its blend of history, politics and fable, Tendulkar crafted a unique structure of folk forms and a powerful satire on politics. *Ghashiram Kotwal* with a tally of more than 6,000 performances worldwide is believed to be the longest-running play in the history of Indian theater.

The collective impressions and insecurities of childhood, faith and family traditions furnished suitable materials to his plays. It was Tendulkar's brother, Raghunath who brought the fiery spirit of nationalism and was inspired by Gandhi. This contagious spirit in Tendulkar created the play *Kanyadaan* (1983). The character of Nath Devlalikar is doubly important because he also serves as Tendulkar's mouthpiece. Tendulkar himself wrote later that,

“Nath Devlalikar, the protagonist of *Kanyadaan* is me and many other liberals of my generation whom I understand completely. The pain of these people (liberals) today, the defeat they have suffered the fundamental confusion and naivety that has led to their pain and defeat, these forms the theme of *Kanyadaan* and I wrote about it because it came so close to me.”<sup>4</sup>

Also, Vijay Tendulkar's own views on this issue were greatly shaped by his close interaction with the revolutionary Dalit Panthers movement that raged throughout Maharashtra in the 1970's. Tendulkar's *Kanyadaan* is his personal and secret comment on one of the founders of Dalit Panthers.

Tendulkar has enriched Marathi literature by translating several plays from other Indian languages like Mohan Rajesh's *Adhure* and Girish Karnad's *Tughlaq* and plays from American theatre also. His collection of one-act plays 'Ajagar Ani Gandharva' won the Maharashtra State Government Award in 1966. Some of these plays were aired on radio. Tendulkar's play '*Silence! The Court is in Session*' bagged the Kamaladevi Chattopadhyaya Award in 1970. This play brought him recognition on the national scale. In 1977, Tendulkar won the National Film Award for Best Screenplay for his screenplay of Shyam Benegal's movie, *Manthan* (1976). He has written screenplays for many significant art movies, such as *Nishant*, *Akrosh*, and *Ardha- Satya*. In 1991, he received the Kalidas Award. He won the Janasthan Award in 1999 which was followed by the Katha Chudamani Award in 2001.

Tendulkar won the Maharashtra State government awards in 1956, 1969 and 1972; and 'Maharashtra Gaurav puraskar' in 1999. He was honored with the Sangeet Natak Akademi Award in 1970, and again in 1998 with the Academy's highest award for 'lifetime contribution', the Sangeet Natak Akademi Fellowship ('*Ratna Sadasya*'). In 1984, he received the Padma Bhushan award from the Government of India for his literary accomplishments. The world at large, particularly Western Europe had saluted Tendulkar way back in the early 1970s after his most controversial political play Ghashiram Kotwal did the international rounds. Festivals are held of Tendulkar's plays internationally, and renowned actors feel blessed to act in these plays.

Writing every day was as natural as breathing to him. He was writing an autobiographical account of his times when he died. The curtain falls on his thoughts and themes, but his works will always throw light on the dark social attitudes. Such a courageous, visionary, rebellious and talented playwright is born, one in a century. Thus the metamorphosis.

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## MYTH IN TED HUGHES'S *GOG*

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The present research paper is an attempt to explore and study Ted Hughes's exploration of myth in his poem *Gog*. Myths are an integral part of his writing. The myth is defined as a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation, especially one that is concerned with deities or demigods and explains some practice, rite, or phenomenon of nature. His poems use myth to deal with the criticism of human behaviour, state and conditions. Regarding his use of myth, P. R. King in *Nine Contemporary Poets* comments: "Hughes works within the tradition of the poet as inspired visionary or shaman (a poet whose function is to employ language to conjure up the gods that control our being). His imagination reaches out and into his subjects to recreate their presence from within and his rational intellect is kept subservient to the supra-rational powers of image, symbol and myth." (p. 108)

Edward James (Ted) Hughes was an English poet. He has written number of poems, those specifically criticize the present state of the human conditions. His major collections are *The Hawk in the Rain*, (1957), *Lupercal* (1960), *Crow* (1971), *Gaudete* (1977), *Cave Bird* (1979), *Moortown* (1980), and *River* (1983). The most prominent themes in Ted Hughes's poetry are the question of human existence, man's relation with universe, nature and his own inner self. Hughes has written number of poems, which depicts myths. He depicts not only myths but human nature and its existence.

Hughes choice of animal images to portray qualities in man such as heroism, or the capacity for survival, are, as has been seen, interestingly personal and original. Hughes bestiary of mythological animals, although his animal myth are very often allusive and evocative reworking of familiar mythic forms; biblical, Greco-Roman, Eastern, among others. Mythological animal images traditionally mirror specific qualities in man. It demonstrates symbolically the shared relationship of man and animal to the dynamic force of nature. Calvin Bedient writes about Hughes "Our first poet of the will to live." (Calvin Bedient P.102). Myth is the poetic code for the human spirit. Myth means indirectly imaginative work that consciously and unconsciously takes on an identifiably mythic shape. He is totally focused on ancient Greek mythology. He used myth to portray animal, nature, culture and religious aspects.

Myths are an important part of Ted Hughes's poems. He uses a number of myths and legends both pagan and Christian, of an ancient Greece and Rome. Myths provide a perspective for proper understanding and appreciation of piece of poetry. Myths are traditional stories about gods, kings and heroes. It is related to the creation of world. They tell us how god created men, animal and nature. Myth is used as one kind of symbolic communication. It indicates one basic form of religious symbolism as distinguished from symbolic behavior and symbolic places of objects such as temples and icons. Myths have their source in imagination.

An animal image pervades man's religious and mythological expression throughout the world. Such emblematic animal, like Hughes's are by no means universal is meaning "Zoological Geography" (Eckbert Fass 1958). "...the mythological motive upon which they are based is always and everywhere. Thus the different character, the different necessities of the people....requiring them to adopt different homes and climates, let to this result....that what was loved and desired in one place should be feared and dreaded in another and vice versa; that an object should assume a divine aspect in one place....in another be considered demoniacal."(K. Sagar. P. 172)

Hughes portrays both the power of creation and destruction with the help of mythology; he sees them in a kind contrapuntal balance of forces. He describes the myth of the void which is generated internally in man when he has nothing to believe in. *Gog* is an example of Hughes's mythopoeic imagination. Hughes was a builder of myths. He believed in literally but because he could make use of them to express his own modern

beliefs. He used old myth and creates new modern ideas. Gog is mythical being who represents the primeval man; this poem which is a soliloquy or a monologue by Gog, describes the primeval man's reaction. The poet used the concept of Alpha and Omega.

The void is explored in "Gog, I." The title appears to be a parodic parallel to "the name of old or the dragon in revelation." (Sylvia Plath 1965, P.82) The poet in this poem perceives himself as Gog, a gross animal who tries to run away from his unbelief.

I woke to a shout: I am Alpha and Omega.  
Rocks and a few tresses trembled  
Deep in their own country.  
I ran and an absence bounded beside me.

Paradoxically the poet personifies god as an animal absence. This pursues him like an unseen dog. He tries to argue with himself rationally that the concept of god means merely having a basic need supplied. The poet describes the primeval man's reaction to the things around him, and to the voice of the supreme power announcing itself Alpha and Omega. Alpha and Omega means the beginning and the end of the particular things. The primeval man was not able to comprehend the world in which he found himself. He felt bewildered by the mystery of his existence.

The dog's god is a scrap dropped from the table  
The mouse is savior is a ripe wheat grain-  
Hearing the messiah cry  
My mouth widens in adoration.

Gog points out that, in the eyes of a dog, a morsel of food from a dinner-table is a god or a deity. The same way a mouse treats a grain of wheat as its savior. Gog feels inclined to offer worship to the Messiah if he comes to know that the Messiah is speaking at any place. Gog says everything is around with me and seems to be complete and perfect, except him. Yet he still feels incomplete, everything even the symbolic harmony of the lichen's existence;

How fat are the lichens!  
They cushion themselves on the silence  
The air wants for nothing.  
The dust, too, is replete.

The primeval man was found himself. He is directly found by the mystery of his own existence. Here, God said I am "Alpha and Omega." He is focused himself to be a kind of darkness or an embodiment of ignorance. Hughes must be identified with horror suffering and death. Hughes view, this is an absurd idea. Hughes turns classical theology upside down. Hughes narrates his experiences: "I wrote another jaguarish poem called Gog. That actually started as a description of German assault through the Ardennes and it turned into the dragon in Revelations. Alarmed me so much I wrote a poem against it with the idea of keeping it under control." (Ekbert Fass 1973, P.200)

In contrast, Gog hears, and suffers the pain of isolation and separation;

I listen to the song jarring my moth  
Where the skull-rooted teeth are in possession.  
I am massive on earth. My feed bones beat on the earth  
over the sounds of motherly weeping.....

Thus, motherly weeping represents the war coherent in life from the moment of birth, and the sorrow of Mother Nature who simultaneously gives both the gift of life and death to all creatures. A blow from one of the thongs was reputed to have the power to cure sterility, a fact referred to in the poem's last lines:

Fresh thongs of goatskin  
 In their hands they go bounding past  
 And deliberate wells have snatched her in  
 Hurrying the lit ghost of man  
 Age to age while the body holds,  
 Touch this frozen one.

Gog is based on the concept of the world power of impelled by the will. That's why religious and cultural power is disturbing to the morals and ethics ideas. Because of this, world is disturbed and unstructured from bad culture and the modern cultural ideas. Suchismita Hazra writes regarding Ted Hughes's use of myth: Ted Hughes's recourse to myth and symbolism had helped him to go beyond the external features of animals and natural objects and to reveal their deeper symbolic connotations. He had internalized the primitivist worldview and his spontaneity in creating and appropriating myths, deserves praise. By using myths in his poetry, Hughes had often mocked Western culture and helped the incompetent, indecisive readers to confront the vitality of the animal world.

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21  
**ORDEAL INSIDE  
TRAUMA OUTSIDE**

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My heart **thumps** up  
When a **lump** chokes my heart...

Thinking of my mother 's **surgery**  
Who went inside for **emergency**  
Really sapped up my **energy**.

Nauseating odour of the **ward**  
Pushes out my umbilical **chord**

**Severed** the Uterus, the surgeon so **dare** (of my)  
**Revered** mother under his **care**.

Latch releasing the **bolt**  
Makes me stand up with a **jolt**.

Shutters, the nurse opened **vehemently**  
Fluttered the fears inside my **belly**,

The cling clang of the **stretcher**,  
Startles me up like a **butcher...**

Ever heard of the voice of Silence ???  
Is it the **tick-tock**  
of the **clock?**  
Ney, it is the lup-dup of my **heart...**

Mother under deep **sedation...**  
Others in deep **anticipation...**

Only her breath **speaks...**  
Our BP in high **peaks...**

**Assured** us, the Surgeon in **tip-toes**,  
**Ensured** us, the recovery after he **goes**.

**URBAN LIFE AS REFLECTED IN GIEVE PATEL'S  
HOW DO YOU WITHSTAND, BODY**

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Gieve Patel is a leading poet of the modern Indian English Poetry. Although not prolific in literary oeuvre, as many critics would agree, he continued to write poetry in the realistic vein of Ezekiel like Jussawalla and Daruwalla. So far Patel has published three slender volumes of poetry: *Poems* (1966), *How Do you withstand, Body* (1976), and *Mirror Mirroring* (1991) and plays performed but remained unpublished: *Princes*, *Savaksa*, and *Mister Behram*. His plays are centered on Parsi life and themes (Patke 262). Besides a painter and poet, he is a physician by profession. Being a general practitioner in a metropolis is something that has differentiated his poetry from others. It has direct effect on his perception of realities in urban life and also on the mode of presentation of his experiences. While pointing the uncommon qualities of Patel's poetry 'gravity, deliberation, caution', Walsh remarks, "Patel shows a professionally clinical care in examining the experience in his poems" (152) and to support his argument quotes Daruwalla. Daruwalla writes:

An event, an outer focus triggers off an exploration in an area of the mind. One is left with a feeling that he is conducting an autopsy over every moral problem that confronts him." (118)

Patel lived and did his medical practice in Bombay throughout his life. His profession bestowed him with qualities of the precise and balanced style and a clinical look into human suffering. Patel exhibits a high urban sensibility by focusing on human body in his poetry as his first stage to understand the predicament of the people in the city. After centering on human body, his poetry passes onto the wider canvass of humanity. Daruwalla observes that Patel has a predilection of poetic autopsies and Patel confesses that his poetry reveals "a slightly sick concern with the body" (Sinha 189). His fixation with the human body has got manifestation in the poems 'Cord cutting', 'Post Mortem Report', 'Post Mortem', 'The Difference in the Morgue', 'For Kennedy' etc. in his first volume. Sarang observes, "Patel's first volume, *Poems*, shows a bruised sensibility. The poet is alive to the suffering around him, and to his own situation" (22).

Even, in his second volume *How Do You Withstand, Body*, Patel concentrates on human body, its needs, self-inflicted injuries and physical afflictions made by violence in the city. Certain poems like 'How Do You Withstand, Body', 'What's In and Out', 'O My Very Own Cadaver', 'Bodyfears, Here I Stand' characteristically underline the corporal preoccupation of his poetry. They are full of recurrent images of violence committed through guns, tattoos, blows, fists, ropes, knives and hatches. It can be observed that the human body is stepping stone to self-analysis. He makes dialogue to self also through the body. In 'O My Very...' (19) the poet says, "I see my body float on waters/That rush down the street" (1-2) and accounts things the body would do "when cut off at last from breathing!" (14) The dead body would enjoy its 'cuticular ecstasies' beyond the doubt of anybody. Human body dead or alive has to meet the destructive instruments. In the title poem 'How Do You Withstand, Body'(12), Patel probes the cruelties done to the body, "How do you withstand, Body,/ Destruction repeatedly/Aimed at you?" (1-3) and shows piteous vulnerability of the body, "Your area of five/By one is not/Room enough for/The fists, the blows" (6-9). Later, ironically underlines the inevitability of the pains of the body:

It's your fate, Poor slut: To walk compliantly Before heroes! Offering In your demolition A besotted kind of love: (12-16)

The body has innate quality to bring destruction to itself. The fists and the blows inflicting the violence are of several types. The city is a horrible place where all torturing forces find congeniality. As he declares in 'Audience'(35), "Each moment, and moment after moment, /Somewhere, a private act of menace/ Is performed" (1-3). The world of Patel's poetry is full of all sorts of violence committed on the body and

torturing instruments. Pitiful vulnerability links human body to woman as Patel in many poems shows woman's body offers as the easiest target for cruelties. While doing his medical practice in the restless city like Bombay, Patel has witnessed physical violence done to woman by in-laws, by husbands and lovers, and by public in general. The poem 'What is it between'(37) presents this inhuman aspect of the city life. The poet ironically asks, "What is it between/ A woman's legs draws destruction/ To itself?" The fragile woman's body draws destruction to itself done by the agents of hate and also of love.

The vicious in-law Places spice or glowing cinder On that spot. Little bird-mouth,  
Woman's second, Secret lip, in-drawn Before danger, opened At night to her lover;  
(6-12)

The poem has terse sexual imagery. The woman's sexual organ has cause of their destruction: "target spot/ Showered/ With kisses, knives" (17-19). As the city is a place for unending physical violence, it is also a place for communal riot and Bombay is often prone to the disturbance at larger scale. The poet brings out this grim aspect of the city in the poem 'What's In and Out' part I (17):

Though at times of riot I watch intently the man who comes to hospital with a slit  
belly, Bewildered, but firmly holding A loop of his own gut In his hands. (12-17)

The lines obliquely refer to the communal violence that takes place often in Bombay. The man is physically assaulted in the communal riot but shows great courage by bearing the pains to the body. The ultimate victim of all violence is human body and being a healer, Patel knows this fact. Being a doctor and a Parsi, Patel is made to look personal disturbances or social upheaval with cold detachment. However, sometimes this objectivity also brings a tinge of grief to his vision. To be Hindu or to be Muslim makes a great difference while living in the cosmopolitan city. To be a member of a minority sect like Parsi is a living on the periphery. Patel notes this bitter experience in the poem 'The Ambiguous Fate of Gieve Patel, He Being neither Muslim Nor Hindu in India' (26). The fate of being marginal or "To be no part of this hate is deprivation" (1). The feelings of hate and love are essential to life and are welcome, because they are core to be human. Patel shows the irony of his life: "Bodies/ Turn ashen and shrivel. I/ Only burn my tail" (9-11). The poem brings out his predicament as a Parsi, as he did it in the poem 'Naryal Purnima' in *Poems*. Bombay is a cosmopolitan city where your identity is as imperative as your universality. The different sects harbor the relation of hate and love at a time. This is a typical feature of Bombay as a locality. Violence becomes integral part of the city. M. N. Sarma has analyzed the nature of violence in Patel's poetry in detail. He says:

Patel's use of violence seems to have three facets the earliest one, a social concern, where the world itself becomes the torture-chamber of the body; the second one, where the visions of death-in-life prompt a chaotic dispensation of human life; and a third one which sees the city and urban culture as a possible 'victimiser'. (150)

The poems referred above are snapshots of the urban life. The general theme of the poems in both volumes is violence committed on human body specifically in the city from where Patel draws the variety of his experiences. Sarang comments:

The poems in *How do You Withstand, Body* recommend themselves at once by virtue of their unflinching attention to unpleasant realities and to the specificities of location and history. The city of Bombay, with its "muck, rags, dogs" is a strong presence in the volume. (23)

Patel's clinical look begins to find out the most susceptible in the city like human body. The sea and its shore are always the inseparable to the cityscape. As in Ezekiel's or Chitre's or any other urban poet's poetry, the sea appears as recurring image. The sea tolerantly accommodates the filth of the city. To Patel, the sea holds the unknowingness, his knowledge of the sea is of surface level like that of inner most organs of human body and he expresses his limited learning of anatomy in 'Whats In and Out' (17):

I may have known the shore:  
[.....].  
But when I think

Of deep sea it is as though  
 I were now talking of  
 Untouched organs my awareness  
 Of liver or spleen mute, blanketed. (1-7)

The sea is mysterious and like land vulnerable also. The poet visualizes that the aggression on human body is similar to the encroachment on the land and the sea. The sea forms a link to his some poems wherein he projects the city under construction. In these poems, Patel graphically presents the painful sites of the urban life. The immediate example is his poem 'Public Works' (13):

The city gives you the sea through  
 Slats of buildings, dykes  
 To curb Water's power, a massive chain  
 Forged by builders slicing the ocean  
 Down to blue ribbons. (1-5)

The ruined and segmented landscape of the city is direct result of the constructions and industrialization emerging all over the city. The encroachment of the construction over the sea line is dangerous phenomenon taking place due to the scarcity of land. The lobby of the builders is so strong that even 'all walls/ Against Water, element made diminutive' (5-6). The skyscrapers, industrial towers and building are dangerously chopping the city. The 'humid fume' is filling the air and "All fireplaces all over the city/ choking in wetness".

Water  
 Virginal from what  
 Conduits not one knew, as a crowd  
 Gathered, wading through slush  
 Around the wrecked, mangled monster. (26-30)

It is a tussle of the elements water and land against the human archetypes. Water is 'virginal' whereas land is 'mangled monsters'; in fact, all landscapes are turned 'the wrecked, mangled monsters' dangerous to live. The latent violence is prevailing across the city. The poem 'City Landscape'(27) is written in similar vein. In it the poet draws pen picture of the infected city. Here also the city is under construction and the sea is metaphor for the change:

Day after day the sea enchained  
 Behind granite buildings,  
 And workers' shanty towns roll  
 Like shed leaves at their feet. (1-4)

The inevitable change is unbearable especially to one whose has seen the pristine cityscape. Air, water and land pollution is at full speed. The persona accounts the degraded general state while walking through 'muck, rags, dogs' seeing 'women bathing squealing/children in sewer water' (8-9). He painfully notes the endangered sea:

The sea daily changes  
 From blue to green, to gray,  
 And breezes vaguely  
 Pull at the season. (17-20)

The change in colour of the sea-water suggests the amassing pollutants. What is true of the sea is also true of land. Like sea it also holds certain possible moments of happiness the persona is looking for against the drab of the city although he is ambivalent about their actualization. The poem ends with this ironic note.

My sight,  
 Like an angler's rod,  
 Springs across dust and buildings  
 To chain a few fish. (24-28)

The fish silver, "under a thin skin of water" are symbols for certainty and happiness. However the common city dweller is deprived of these moments by the devastating forces perpetrated by human beings themselves. In his urban poems, Patel refers to the ongoing government projects and schemes that act as devastating forces in the life

of the masses. His poem 'Dilwadi' (28) narrates the incident of dislocation and settlement under a large project. Initially, it was not simple to dislocate the people as there was 'Complete resistance for four months' and "The people seem not to approve".

Yet they will accommodate change,  
The sheds stand complacent.  
The spreading Project engulfing  
Seven villages; and evacuation  
Will start. (11-15)

The use of 'will' show certainty of the execution of the project. The change is unavoidable and those who know this will soon begin to evacuate. This is an agonizing picture of the people who are dislocated abruptly under the government project which has no benefit to them. Uprooted and leaving behind "Their settled trees", they bring "Cattles, bedspread, bundles of straw, Goats, vessels, dung, drums, bicycles" along with them to an unknown place where they build 'cubicle' rather than homes. The poet describes the scene graphically:

Sticks and bamboos  
On one tin side make an extra room. A  
Heap of straw dumped on the roof to keep  
The house cool, a partition rises,  
Layers of dung appear fanwise on each floor. (20-24)

It also shows the solidity of the people and despite all difficulties "Twenty architecture appear" soon at Dilwadi where they are compelled to settle. Their cubicle vainly attempt to find roots. The feeling of homelessness fill their hearts. However, the cruel government or its sham agents and contractor have nothing to do with the rehabilitation of the people. The poem ends ironically:

The contractors sigh.  
From unpromising seed  
Dilwadi blooms into a makeshift town. (30-32)

Patel shows great concerns over the urban problems. The city is savage in its appetite as it voraciously swallows the towns and villages around it. The question of the rehabilitation is at stake in modern life. The bleak face of the development is ignored by the government while the dislocated people storm to the cities where they scar their killer-city. The city hides the wounds of different kinds and Patel, as a doctor, cannot neglect these injuries flatly. It means the city victimizes and consequently gets victimized by its own forces. The presence of violence in the city can also be felt in the poem 'University'. In the poem, Patel draws the attention at the incident of mass killing at Decca University wherein the students and professors were ruthless massacred. The public institutions like the university should be symbol of the peace and non violence. However, this is impracticable as modern man is susceptible of violence. Patel refuses to mourn, because the victims were without quality. The poem is a satire on the corrupt modern education system.

Crowd is city or city lives in crowd. In Bombay, every inch of land is under the feet of all sorts. The crowd performs different roles in different places. It is 'audience' or just ordinary 'public' or 'multitude who seek healer'. Healers are always in great demand in sick city. The vulnerable throng of city dwellers comes to the physician with begging hands. Patel gives the snap of this aspect of the city life in his poem 'The Multitude Comes to a Man'(29). It reminds of Ezekiel's poem 'Healers'. Ezekiel's poem presents the spiritual barrenness in the city. However, in Patel's poem, the multitude is under the weather not devoid of spiritual power as the poet says:

The multitude sees its own power  
Accumulate before  
The healing man, and exchanges  
Willingly power  
For power. (9-13)

Probably by his own experience the poet has come to learn that the most of the people in city are under delirium rather than any actual physical illness. The mere presence to the healer side to them is enough to recover

them. Most of the people are sick due to the want of personal and family warmth. The poem obliquely refers the other side glimpse of the city life.

After projecting the maladies of the city, there are certain introspective moments for Patel in which he projects his self and uselessness of his profession. In 'I Am No Good'(38), this becomes more noticeable:

If each of my functions could  
With ease be performed by  
An infinity of men, why preserve  
A mock-up of feature and  
Frame? Collapse! (8-12)

The city is crowded with healers of all sorts. For an honest and sensitive physician, this is a bizarre situation when he finds his service is neglected by the multitude. He exposes his professional snobbery and moves to deep self-analysis. In few of his poems, Patel delineates certain urban characters. They are urban in a sense they show traits of urban temperaments. The poet-persona in 'Public Hospital'(15) is a doctor whose perception forms the life within the poem. He is truly professional and practical minded urbanite. Public hospital is a necessary institute as it indicates progressive mark in the city life. It is recuperation for the multitude. People come to meet the gods of the earth with their thousands of complaints. However, doctors have to be pragmatic:

My fingers deft to manoeuvre bodies,  
Pull down clothing, strip the soul.  
Give sorrow ear upto a point,  
Then snub it shut.  
Separate essential from suspect tales. (8-12)

This is matter of fact ministration of the doctor at work. Patients are only 'bodies'. Yet, under the feigned callousness, the stream of humanism is alive. The poem draws a busy doctor's profile with sharp irony which cuts at many directions at himself, the people and his profession. Actions of the doctors are full of violence done 'with needle, knife, and tongue'.

At end of day,  
From under the flagpole,  
Watch the city streaming  
By the side of my hands.(27-30)

This is a fitting end to the dry discourse on the doctor's function and his actions are sublime when the multitude is recovered by his hand. The imagery is surrealistic in nature. Hallucination is recurrent theme in Patel's urban poems. In 'Urban' (31) he portrays an ugly old woman under a hallucination:

the old crone  
slurring up  
essence of chicken  
Soup  
Though  
it were chicken soup  
itself(1-7)

He hot chicken soup is essential to the body - in/jured fing/er, frost/ bitten - especially in the cold weather but the truth is "it to /be no more /than hot/ water's mo/ mentary warming". The doctor knows the fact and feels sympathy towards her. The woman represents the destitute that live in streets, on pathways and in alleys facing the tortures of the climatic conditions. They are broken by life in the city itself as suggested by the broken words and short pieces of lines. 'just Strain Your Neck' is another poem that brings forth the case of a deserted woman who drops in the doctor's clinic asking for "A simple, eternal whisk to safety" (40). The city is replete with the rejected women. She tells her grief:

"A large city", she says, "but to me  
It offers no place to sleep."

Woman so impossible that one by one  
 Father, friend, brother, and husband  
 Have let her adrift. (5-9)

The disparity of life in the city is evident. The city cannot accommodate its peripheral citizens. She is mercilessly isolated by the society. The doctor's dilemma is he has no pills for the social grievances. On the contrary, his grotesque thoughts take him to bizarre plane as "The sexual odour of rejected women overpowers me [him]". However soon he returns to his blessed state.

In poem 'Growing'(46) the poet ironically comments on the detrimental syndrome of growing in the city. He portrays his neighbour's son whose "small dangerous frame" he finds "trailing alleyway odours". This is true general picture in the cities that lust charges the young minds fading the line of morality. Sex is as fascinating as cinema for the young and adults and the city has several niches for fulfillment of these nasty desires:

It's girls  
 He's coming from,  
 Their fragile virtues taunting his manliness  
 To destructive acts, while I  
 Lock myself in cold storage. (3-7)

The neighbour's son represents the rotten young generation. The gratification of fuming sexual drive is sole desire of the overwhelmed adolescent that the poet is unable to comprehend. The poet expresses his agony:

Panties and petticoats  
 Bandage terrible things from my eyes.  
 The bleeding half of humanity recuperates  
 Under a package of fills. (8-11)

The poet empathetically stresses that the promiscuous acts invite the injuries to the human body, which are mistakenly believed to be cured by the medicines. There is no cure to maladies of metropolitan life until the multitude gets charged with its own power as indicated in Patel earlier poems.

In his poems, Patel has attempted to project the city life through a physician's eyes. His focal point of interest is vulnerable human body tortured by the violence rampant in the day to day life causing physical injuries and mental disorders. The deplorable situations and miserable characters under the exploration are outcome of this violence. Yet, there is a thin humanistic edge to his pictures of the sordid realities of modern life. M. N. Sarma comments, "His poetry is of a distinctive and individual character, which strives to focus on the tortures involved in the being and becoming of man" (143). His poetry however does not speak of the family ties under the menace. The poetic vision is limited to a physician's world. His method of beginning the poem with general statement following the meticulous illustration is parallel to the diagnosis of the physical illness e. g. the poem 'Public Hospital' begins with "How soon I've acquired it all!" and then explanation follows how he got acquired his professionalism working in a public hospital or 'The ambiguous fate...' begins with "To be part of this hate is deprivation" and then follows the revelation of what he means by deprivation.

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**Form IV (Rule 8)**  
**STATEMENT ABOUT OWNERSHIP AND OTHER PARTICULARS ABOUT**  
**LITERARY ENDEAVOUR**

**Place of Publication** : **LITERARY ENDEAVOUR,**  
**At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Periodicity of Publication** : **Quarterly**

**Language of Publication** : **English**

**Printer's Name** : **Sou. Bagyashri Ramesh Chougule**

**Nationality** : **Indian**

**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Name of Printing Press** : **Shri Laxmi Offset and Printers,**

**Address** : **Bhanunagar, Osmanabad,**  
**Tal & Dist. Osmanabad 413501 (MS)**

**Publisher's Name** : **Sou. Bagyashri Ramesh Chougule**

**Nationality** : **Indian**

**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Editor's Name** : **Dr. Ramesh Chougule**

**Nationality** : **Indian**

**Address** : **At Laxmi Niwas, House No. 26/1388,**  
**Behind N. P. School No. 18, Bhanunagar,**  
**Osmanabad 413501, (MS)**

**Owner's Name** : **Sou. Bagyashri Ramesh Chougule**

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I Sou. Bagyashri Ramesh Chougule, hereby declare that the particulars given above are true to the best of my knowledge and belief.

1/1/2015

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ISSN 0976-299X

## **LITERARY ENDEAVOUR**

An International Journal of English Language,  
Literature & Criticism

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