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**THE FEMINIST PERSPECTIVE IN BUCHI EMECHETA'S
*SECOND CLASS CITIZEN***

Dr. Rosaline Jamir

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Buchi Emecheta is one of the prolific female writers to emerge from postcolonial Africa. In her novels, she exposes the injustice of traditional, male-oriented African social customs that relegate women to a life of child-bearing, servitude and victimization. As a feminist writer, Emecheta lays emphasis on the value of education and self-determination for aspiring young women who struggle against sexual discrimination, racism, and unhappy marital arrangements to achieve freedom and individuality. Her first novel, the semi-autobiographical *In The Ditch* appeared in 1972. Its sequel, *Second-Class Citizen* (1974), provides a fictionalized portrait of a poor Nigerian woman struggling to bring up her children in London. These two novels appeared together as *Adah's Story* in 1983.

Buchi Emecheta's novel *Second Class Citizen* is a story about a young Nigerian woman, Adah Obi, who dreams of going to the United Kingdom and become a writer. During the journey of her life, Adah faces many hardships, being a wife to a lazy husband and a mother of four, pregnant with fifth child within her six years of marriage, in a cold and unwelcome country like the United Kingdom where racial discrimination was a major issue. Women like her were treated as second-class citizens for being a black and a woman. Emecheta has given a very apt title to her novel from Simone de Beauvoir's monumental work *The Second Sex* (1949). Apart from racial issues in the novel, the predicament of womanhood and motherhood is something which Emecheta tries to portray in the midst of two different cultures of the traditional African society and the modern values of the United Kingdom.

Adah is born of a family in Lagos in which the birth of a boy is desired while the birth of a girl is despised. Born as a lesser sex, Adah is deprived of education and other facilities while everything went in favour of her younger brother, Boy. Her father dies early and so she is taken to her uncle's house where she lives with her mother. She is tutored only to be a good wife and not to be a woman of her own will. Adah has to marry out of compulsion to Francis, a student studying accounts, because she has no place to live and continue her studies. The life of an African woman is dominated by the experience of marriage and motherhood. In the case of Adah in *Second-Class Citizen*, marriage turns out to be "the greatest advantage" in two ways: first, she gets a place to live and second, continue her studies "at her own pace". The couple seems to be happy with their married

life and more with the arrival of their first baby. Adah has to look after the family financially since Francis was studying. She works as a librarian in the American Consulate Library at Campbell Street drawing a huge salary. Instead of being happy, Francis worries that Adah is working and earning a good amount of money. The African society is a patriarchal society where men cannot take women as their equals. Adah's role as a wife is different from the traditional one in the sense that traditionally in Africa a woman is economically dependent, as she only fulfils her role as a wife, a mother and a builder of home. She is involved in domestic duties and should busy herself in bearing and nourishing her children. It is well said in Africa that if a woman has any place in the society, it is inside the house.

Being a feminist writer, Emecheta has made Adah's character a strong one instead of the general representation of woman as a weaker sex. She is a wife, a daughter-in-law, a mother and a working woman or the bread winner of the whole family. One wonders how a woman can put up with so much and yet be so strong. A time comes when Francis has to relocate to London for his further studies. Francis tells Adah that she cannot accompany him instead she has to finance him and take care of his extended family because according to him "father does not approve of women going to UK". But this does not put her off, and sticks to her plan of going to the land of her dream. Adah bribes her manipulative mother-in-law with her gold jewellery and makes her agree to send her to UK. Adah complains about the bad condition of their living space in Liverpool, and for the first time when Francis had tried to keep his wife under his control. It is one way of threatening her not to repeat any kind of disrespect towards him. This makes poor Adah frightened of her husband's new image, the image of an abusive husband. When she becomes pregnant, Francis accuses her for not willing to work. To him Adah's pregnancy seems to be an excuse. He tells her that he has "married her in the first place because she could work harder than most girls of her age and because she was orphaned very early in life". Men like Francis know nothing beyond his need. Adah pregnant for the third time and makes her feel very sick but he still goes on philandering for "willing women". Adah feels at least she will be spared with "some peaceful nights" even though it is not healthy in a married life. Women were just victims in the hands of their rulers. Adah gets the job as a librarian and she feels that she has saved her marriage from being broken. It is her salary that her husband is bound to her. It never occurs to Francis that he should be working equally and support his family. It is the responsibility of every parent to raise their children. There should be equal participation of both the father and the mother in helping their children grow up. When Adah goes for her new job, Francis as an understanding husband and a responsible father is expected to look after the children, Titi and Vicky, since he stays at home studying. But Francis knows only to break away from such responsibilities. Emecheta shows that it is usual conduct in Nigeria, that men get the credit for all what's good and women shoulder the blame for all that's bad. When children are good they belong to the father and when children are bad, they belong to the mother. Here it's not about their children being good or bad but rather about the fact that Francis tries to escape from his 'fatherhood' while entrapping his wife with the duties of motherhood. Like any other woman, Adah also wants a married life full of love and care.

Adah's life goes through ups and downs. She faces problem one after another in

quick succession. Just as Vicky's health starts improving, the couple has been notified to vacate their apartment within a month. Being a black, a second-class citizen in London, apartment or rent doesn't come easily. Even if they get a room, they are rejected by the owner for being black. Somehow they hear of one Pa Noble, a Nigerian who has a vacant room for rent. Adah wants her husband to meet Pa Noble and enquire about it in the morning. She forgets that it is all her husband's responsibilities and not hers to search for a place to reside. Adah lets herself work and worry too much while Francis sits idle doing nothing useful either to his family or his studies. She does whatever her husband says; to work and earn their living even though her next delivery is due. In a sense, Adah was becoming a true woman.

Emecheta also tries to show the positive side of womanhood that happiness does exist in a woman's life though very rarely. Like the 'sleek woman' in the hospital, Adah longs for love from her husband. She wants all kinds of attention with gifts, flowers and frequent visits by her husband in the hospital just as the 'handsome' husband does for his 'sleek' wife. Since Adah has never experienced such kind of love and affection, she compares their love as a kind of 'cheap movie pictures' because she believes that such kind of love happens only in movies and not in real life. She arranges everything by herself for her fourth baby's delivery at the same hospital where she gave birth to Bubu. She buys a new pram for the baby, a new shawl and a new outfit for herself. She even tells one of her friends, Irene, to send her greeting cards and bunches of flowers with her husband's name on them. Adah wants to pamper herself on the birth of her fourth baby. Francis fails to give moral and emotional support to his pregnant wife who was expanding the fruits of his manhood giving him children one after another. The capacity of a woman to endure pain, struggle, worries, angers, fights etc is incredible. The more the burden is put on her, the stronger she becomes. The adversaries of life are too many in the case of Adah whose husband is “used to being worked for, by a woman whom he knew belonged to him by right”. Adah, more likely the voice of Emecheta, writes “everything that was lacking in her marriage” in her first book *Bride Price*. While writing it she forgets about everything except her children. Adah wants to develop her skill as a writer so that, one day she achieves her dream of becoming a writer. Francis is blind to see that a woman has many other roles besides the traditional roles of wife and mother. Francis never encourages Adah for her literary interest. He keeps reminding her of being a woman, a second-class person and someone who does not have anything on her own.

Adah searches for a house to live in with her children surrounded just like the “pied Piper”. She is not allowed to take any belongings by her monster husband. Their landlady calls the local police when they were fighting in their apartment. The novelist uses many instances to show what a brute of a husband Adah's had. From the fight Adah gets a “broken finger”, “swollen lips”, “cuts”, “bruises” and “bumps”. Francis truly belongs to his race- *Yaimirin*, a race of cannibals in Igbo. Emecheta shows how a man executes his male powers of physical abuses and harassments to suppress woman inside the marriage institution. A woman is left with no choice in an unhappy marriage like this than to take legal action for the survival of herself and her children. Adah files for divorce as she could not tolerate her brutish husband's physical harassments and his financial dependence on her, even though he is an able-bodied to work and earn. She takes the custody of her four

children since she has been the “head of the family financially”. Francis does not mind putting up his children for “adoption”.

Adah obviously understands now that she was deceived, in looking up to Francis as a source of support. She also realizes that if she wanted to succeed, in both her creative endeavours and in the rearing of her children she had to take full control of her life. Adah's independent spirit and creativity, pride in herself as a mother and the desire to live a good life, encourage her to divorce Francis. Through her distinctive styles of writing, Emecheta presents the predicament of womanhood and motherhood in a male dominated world. The novel exposes the unpleasant dilemma of a woman who is torn between womanhood and motherhood under the traditional patriarchal society and modern values. It has a universal theme that a woman has to face many hardships such as oppressions, harassment, physical abuses and social contempt just to be a wife and a mother while happiness of womanhood and motherhood comes in small packages. Emecheta describes the plight of a woman chained by the social institution called 'marriage', tortured by a lazy, irresponsible and manipulative husband, exploited by parent-in-laws, burdened by the duties of being a mother to small four children and by the duties of a working woman. In the reading of the text, Emecheta's protagonist, Adah fulfils the role of an ideal woman as defined by the patriarchal society- to submit herself to her husband, to sacrifice her own for her husband and her husband's family, to indulge in domesticity and servitude, to procreate and further her husband's lineage and to mother her children. From all aspects, Adah is endowed with the qualities of being an ideal woman. In fact, she makes financial contributions to her husband's family. But her husband treats her like a “second-class citizen”. The joys of being a wife and a mother is marred by the pain, humiliation, suffering and agony that come one after the other in quick succession in a married life.

Emecheta has shown how certain rights and privileges have been denied to a woman just because she belongs to a lesser sex who is weak, feeble, suppressed, victimized by the patriarchal society. Adah could not even exercise her reproductive rights. Instead she was beaten brutally and accused of being unfaithful. The brutality of her husband is unimaginable. He burns her first manuscript without any remorse because he does not want her to be a writer and succeed. Emecheta has portrayed Adah's predicaments of being a wife, to a monstrous husband with great realism. Through the incidents in the life of the protagonist Emecheta has forecasted the predicaments of a mother also. As a mother, Adah gives everything to her children needs. She is caring, loving and very protective. She cannot tolerate her children's sickness or unhygienic conditions in which the daily-minder Trudy exposed her children for playing. The plight of a mother when the child becomes ill is a painful experience. Adah becomes too worried when her son Vicky contracts viral meningitis that she threatens both her husband and Trudy for being irresponsible. A mother is a selfless nurturer; she nurtures her children selflessly.

Emecheta's novel has revealed that not every marriage is a bed of roses. It is full of thorns, struggles and sufferings that squeeze a woman's life out of it. Emecheta writes in such a manner that her anguish against the male power becomes is justified. Ups and downs occur in a married life, but what Emecheta is trying to project is that there is a limit to every assault and injustice done to woman. The novelist has painted Francis with an animalistic character to show how cruel a man can be towards the weaker sex. Adah is entrapped in a

loveless marriage with the burden of her four very small children and with the pregnancy of her fifth one that too in an alien place like London with no relatives of her own. She is left with no choice but to divorce her husband as she has too many mouths to feed, besides that her husband fails his exams and lives an irresponsible life abusing her physically and mentally. Emecheta sympathises with women who face such adversaries of life being wives and mothers. The novelist reasons that it is pointless for a woman to stay in a marriage with monstrous husband in the fear of social contempt.

In conclusion, Buchi Emecheta, with her distinctive style of writing, has portrayed the feminist perspective through the fictionalized character of Adah Obi in *Second-Class Citizen*. The universality of Emecheta's novel is that any woman can relate to the protagonist's dilemma, as she goes through that phase of her life, as a wife and as a mother. Emecheta lends a voice, to the voiceless woman, who still struggle and suffer in a male dominated society classifying her, as a second-class citizen.

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**CULTURAL HYBRIDITY IN CHINUA ACHEBE'S
SHORT STORY *THE SACRIFICIAL EGG***

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Multiculturalism is a social philosophy that promotes cultural co-existence and respect to all communities, religions, castes, and tribes of their differences and distinctiveness. Though the concept of Multiculturalism was not rooted at deep level in African social thought, it is quite clear that Africans are intrinsically multiethnic and multicultural. The term 'Cultural Hybridity' is commonly used to refer any kind of mixture between East and West. It is applied to describe the societies that emerge from different cultural contacts. It is generally deployed in the context of Indian and African societies that take on influences from the West. The story 'The Sacrificial Egg' highlights the conflict between African civilization and Westernization. Julius Obi, being a product of Western education, is trapped between his own traditional culture and Western culture. Cultural dualism is raised in his mind due to the influences of colonialism. Achebe attempted to expose how the young African generation came across the foreign culture. At last, Julius had to trust his traditional beliefs.

Multiculturalism is a social philosophy that promotes cultural coexistence and respect to all communities, castes, religions, tribes, irrespective of their differences and distinctiveness. In Multiculturalism, different cultures represent and characterize different system of meaning and vision of better life. Bhikhu Parekh (2002:136) emphatically states that,

Multiculturalism makes culture the central fact of moral and political life and is committed to some form of moral relativism. It holds that individuals are culturally embedded and shaped, that their culture is the most important fact of their life, that cultures are self-contained wholes and neither permit nor can be evaluated by transcultural and universal standards, that they are or should be presumed to be of equal value, and that cultural practices need no further authority than the fact that they are of a group's culture.

Though the concept of Multiculturalism was not rooted at deep level in African social thought, it is quite clear that Africans are intrinsically multiethnic and multicultural. African States were shaped by colonialism and established cultural diversity. West Africa is one of the most ethnically diverse zones in the world. Pradnya Ghorpade (2012:16) remarks:

Cultural complexity is an obvious theme of the new literatures. In part this reflects the way

colonialism established arbitrary boundaries so that future nationhood had to be created rather than built upon an innate homogeneity.

The term 'Cultural Hybridity' is extremely widespread today. The term is commonly used to refer any kind of mixture between East and West. It is applied to describe the societies that emerge from different cultural contacts. It has acquired importance in the discussion of mixed identities in the field of cultural studies. The principal theorists of Hybridity are Homi Bhabha, Nestor Garcia, Calclini Stuart Hall, Gayatri Spivak and Paul Gilroy. Their contribution helped to create multicultural awareness in the 1990s.

Cultural Hybridity is generally deployed in the context of Indian and African societies that take on influences from the West. In Cultural Hybridity, it is very difficult for Africans subjugated to the European rule to adopt manners and cultural values from the European rule without in some sense suppressing his or her own traditional cultural setup. Christianity and Western education have major bearing on the Africans.

Legal systems in West Africa are greatly affected by customary laws. The various facets of Multiculturalism can be found in the writings of the novelists and short story writers such as Chinua Achebe, Ben Okri, Adewale Maja Pearce, Zaynab Alkali, etc. West African writers have drawn the attention of the world on the predicament faced by their natives and they have portrayed the different traits of African heritage through their writings.

Chinua Achebe is the major exponent of the modern African novels and short stories. His short story collections are *The Sacrificial Egg and Other Stories (1962)*, *Civil Peace (1971)*, *Girls at War and Other Stories (1972)*. The tragic consequences of the African encounter with Europe, the conflict between traditional and religious and modern secular mores. The attack of Whiteman and his culture resulted in many social and psychological problems in the African society. In Achebe's short stories, various traits of Multiculturalism have been reflected. Cultural Hybridity, one of the facets of Multiculturalism, has been brought into light by Achebe.

The Sacrificial Egg by Chinua Achebe is a story that highlights the conflict between African Civilization and Westernization. This short story takes place in a small African village located on the bank of the river Niger called Umuru. Nkwu was a quiet, clean, and small market, before the arrival of the Westerns. Now this small village has turned into a big port for palm kernels. The Westerns control the business and dirt the market. Umuru people think that the god of smallpox – Kitikpa is staying at the market place.

The market is significant as it allows people from different ethnic groups to mix. People from different tribes used to visit this market to purchase and to sell different products. Umuru was a meeting place for the forest people who were called Igbo and beyond whom the world stretched in indefiniteness (44). This shows the ethnic diversity existed in West Africa.

The Nwko marketplace has become too commercial, too much crowded and surrounded by dirt. As a consequence, Kitikpa, the God of Smallpox, visits the village to punish the people for their neglect of traditional responsibilities. Westernization has turned Umuru into a busy port. The impact of colonization perverted the face of the village. The

culture and traditions of the village are uprooted. Even, “The young sons and daughters of Umuru soil, encouraged by schools and churches, were behaving no better than strangers.”(46) Christianity and Western education during the colonial period did not allow the natives like, Julius Obi to accept the traditional beliefs.

Julius Obi, who works as a clerk in the European trading company, falls in love with Janet. Janet's mother “Ma”, although a westernized, doesn't put aside her traditional beliefs and tells Julius not to see Janet until the smallpox epidemic is over. On his way back to home, Julius accidentally steps on his way back to home, Julius accidentally step on an egg on the riverbank as sacrificial offering, “Someone oppressed by misfortune had brought the offering to the crossroads in the dusk.” (47) As Julius takes this incident lightly, he forgets it quickly. Shortly after this incident, Janet and her mother are carried away by the smallpox. Eventually both, Janet and Ma, became the prey of smallpox. Julius is utterly shaken by this mishap. Though he had never thought about the traditional beliefs, he had to rethink about the co-incident of his stepping on 'the sacrificial egg' and sudden infection of the smallpox to Janet and Ma.

Being a product of Western education, he is trapped between his own traditional culture and the western culture. He starts to question his education. Cultural dualism is created in his mind due to the influence of colonialism. No doubt, being educated he gets job as a clerk in the European trading company. But he forgets his own culture and traditional ways. He is careless of the warning sign that traditional native people tell him. Julius, who comes from a bush village and gets Western education, neglects the traditional beliefs and culture. Yet, he doesn't find himself attached to Western ways. He feels estranged from both cultures and experiences the crisis of identity. His identity has no center around. He becomes double, yet hollow hybrid colonial subject.

He fails to understand that the outbreak of smallpox in Umuru is a revenge of the God, Kitikpa. After having Missionary educations, he looks at all these traditional beliefs as outdated and superstitions. He wanted to adopt the modern customs and values of west in reality. But, his wish was shattered as he experienced the mishap. He had to question the values of the West. He had to trust the customs and beliefs of his traditional religion. Like Julius Obi, the sons and daughters of Umuru village neglected the old beliefs and customs. This shows how Westernization polluted and the culture of villages. Consequently, the African natives like Obi are trapped between African Igbo culture and Westernization. But after this incident, Julius, although westernized, had to return his own culture he had decided to put aside. This story is an example of cultural hybridity.

Throughout the story, Chinua Achebe has disclosed the integrity of tradition. Though he has modern approach to change the scenario of the traditional African society, he doesn't discredit the tradition itself but to those who misadminister it. He has exposed how young Africans generation came across the foreign culture. Africans were highly influenced by Western culture and neglected their original one. This dualism in Julius` s mind has been uncovered by Achebe.

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**MAHASWETA DEVI: WRITER – ACTIVIST:
A VOICE FOR THE VOICELESS TRIBALS**

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Mahasweta Devi is a phenomenal literary artist as well as a tribal activist. In New Literatures in English the literature of the Oppressed has evoked a keen global interest. Mahasweta's literary corpus encompasses novels, short fiction children's stories, activist prose and plays. In her prose she exposes the bitter underside of progress and development away from the metropolis. She is a severe critic of huge governmental projects on which crores of rupees are spent because nothing percolates or trickles down to the tribal's welfare. The abject poverty they live in projects an unhappy picture of India.

She depicts social realities and peoples' struggle for benefit from welfare programs. With her lucidly simple language in English and Bengali she has created a niche for her creativity to deserve the Dnyanpith award. The preamble to the constitution of this country reads "We, the people of India". In pensive reflection women in tribal communities, women of the rural marginalized poor communities find themselves on the margin of progress and are excluded from the mainstream. Rural India is Bharat so the rural scenario is a sad commentary on the first statement of the constitution because the rural tribal communities find themselves dispossessed at every level. Mahasweta is active in her critique at what happens to the tribal at the grassroots level: "She depicts their life with brutal accuracy savagely exposing the mechanics of exploitation and oppression by dominant section of society who have direct support of the state system"

Mahasweta's creative corpus is penned in blood because her eyes have seen, her ears have heard the gory stories of women's existence on the margins of civilization. Her women are representations of untold suffering, discrimination, pain, torture and misery. Victims of patriarchal societal structures, untouchables still live in bondage of feudal power, women who are treated as sub-culture, prostitutes (sex workers), activist women (gang raped by authorities) and do we still say that the hand that rocks the cradle rules the world? Do the women dare to include themselves in the 'we' of the constitution? The women in Mahasweta's fictional world find themselves in a living hell with no escape and no respite. A cursory look at her women protagonists reveals a dark existence. Her book *Breast Stories* is a collection of short fiction exposing the physiological condition of malnutrition in women which results in a sterile physique. *Old Women* is another collection of short stories that depicts the utter suffering and neglect of old women.

Bitter Soil exposes the horrendous practice of witch hunting that is rampant in tribal

communities *Bedanabala* is a work of fiction set during the independence struggle with the protagonist as a prostitute (sex worker) *Shishu* tells of the starvation of tribal men and women in a remote hamlet who steal relief grain mainly to stay alive. *Rudali* is – the woman hired by the rich to weep and wail at the funeral of the wealthy dead. The women Mahasweta represents through her creative work live like sub-humans whose dignity and respectability are shorn to shreds and that too in a modern, civilized, cultured, computerized, technologically globalized free India. (The sarcasm is intended). In *Dust on the Road* Maitreya Ghatak has edited, translated and introduced the activist and political writings of Mahasweta. It is an eye-opener that draws attention to the marginalized tribal and untouchable poor of eastern India particularly Bihar and West Bengal. Through her novels short stories and prose, Mahasweta has earnestly endeavored to lend a voice to these voiceless women and to bring into national and international focus the terrible existence of the rural and tribal women. Mahasweta points to the consequences of this governmental neglect which has led to political separation and revolutionary activities. In her critique of power and wealth the activist exposes how bounded labor is rampant in rural India. In the interior landscape of geographical territory the rural poor are a forgotten story. Government welfare schemes poverty alleviation programs get hijacked at all levels and almost nothing trickles down to the poor farmer and tribal whose existence in a natural environment is more of a curse than a blessing. The economic condition of most of the rural scheduled and unscheduled tribes is so deplorable in West Bengal that rice a staple diet is a luxury for them. So they resort to millet the same is for Maharashtra where the staple diet of rural people is jawar which has been snatched from their mouths by big distilleries to manufacture alcohol resulting in a high rate of malnutrition. Mahasweta shows the health hazards of the tribal who suffer from malnutrition, respiratory disorders, infectious diseases, leprosy, tuberculosis and sexually transmitted diseases. Mahasweta Devi sketches the life and woes of the tribals for the world to empathize with their plight.

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**RECREATING THE AFRICAN PAST: A CRITICAL REVIEW OF
CHINUA ACHEBE'S *THE NOVELIST AS TEACHER***

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Chinua Achebe is a well-known writer in English from Nigeria. He views himself as a cultural nationalist, presenting the traditions of his people to the world. His purpose is to instil dignity in his own people by telling them about their own past and recreating the past of Africa in terms of its myths, rituals, customs and traditions. In his essay, 'The Novelist as Teacher', Achebe assumes for himself the role of a teacher. Achebe takes on himself the responsibility of erasing the savage image of the Africans as represented in European writings. In accordance with the idea of decolonisation of mind propounded by Ngugi Wa Thiong'o, Achebe engages in an attempt at helping his fellow Africans regain their self-confidence. Achebe's nationalist intentions of leading his society to a path of unity by drawing on the African past can be appreciated from a critical review of his essay 'The Novelist as Teacher'.

Ngugi Wa Thiong'o writes: "Culture carries the values, ethical, moral and aesthetic by which people conceptualise or see themselves and their place in history and the universe" (*Moving the Centre* 95). The importance of culture in the formation of a nation, as Ngugi suggests, is quite immense. Culture is an aspect of one's identity. Without a strong cultural sense, people remain in doubt about their true identity, especially when such an identity is already undergoing a threat of misrepresentation in the hands of outsiders. Realising this fact, certain writers from Africa have made it their literary craving to recreate the African past with all its cultural and aesthetic values. One such writer is Chinua Achebe, a leading Nigerian writer of the twentieth century. Achebe's acute understanding of the African myth and folklore strongly influences his artistic sensibility and helps him in creating a fascinating world of a culturally strong Africa. As a novelist, he assumes the role of a teacher to his society. Being an African, the sense of duty and service that Achebe feels towards his society is powerfully expressed in his essay 'The Novelist as Teacher'. The essay clarifies his main purpose as a writer, which is to make his readers aware of the rich African tradition and thereby to erase the savage image imputed to Africa by the racist writers. The purpose of this paper is to sketch a brief review of Achebe's essay 'The Novelist as Teacher' to show how he lays emphasis on recreating the African past through his works.

Chinua Achebe begins his essay 'The Novelist as Teacher' by maintaining that writing novels is a new kind of exercise in Africa in general and in Nigeria in particular.

Hence, he considers that most of the African writers, who have received European education, apply the European point of view in judging their relationship with their audience in Africa. He maintains:

Because of our largely European education our writers...begin by thinking that the relationship between European writers and their audience will automatically reproduce itself in Africa (TNAT 181)

They think that an African writer will receive a similar kind of feedback from his or her audience as a European writer from the European audience. In this connection, Achebe talks on the notion of the writer's or artist's role in the European society. He says: We have learnt from Europe that a writer or an artist lives on the fringes of society – wearing a beard and a peculiar dress (TNAT 181). According to Achebe, several African writers and artists, following the European example, suppose their society to develop an unfriendly attitude towards them: some of our own writers and artists seem to expect our society to treat them with...hostility (TNAT 181). But Achebe is not interested in what the writer expects of the society; he is rather interested in what the society expects of the writers. His view is that in contrast to Europe, writers in Africa find themselves to be intrinsically linked with the audience; they cannot live outside of their society. There is always a sense of responsibility towards society which, according to Achebe, every African writer should feel and recognise.

According to Achebe, most of his readers are young and consider him to be their teacher. His novels are seen as giving advice to them. He includes a short letter from a young reader in Northern Nigeria who wrote to him: Your novels serve as advice to us young. I trust that you will continue to produce as many of this types of books (TNAT 182). He also mentions about a young woman teacher whom he met in Ghana. The woman criticised Achebe for not making the hero in *No Longer at Ease* marry the girl he loved. She regretted that being a novelist, Achebe had missed the opportunity of teaching his readers how a man can go against the customs for the sake of his love for a girl. Here, Achebe maintains that for any writer of self-respect, it is unnecessary to take dictation from his or her audience. He thinks that a writer must remain free to disagree with his society and go into rebellion against it if need be (TNAT 182). For Achebe, serving the needs of society does not merely mean blindly following the dictates of people. What is more important in Achebe's view is to guide the people to follow what is good and just. If the people of society stray in the wrong path, the writer's role should be to teach them the right path.

For Achebe, the task of a writer is to re-educate and regenerate. Achebe's main goal is to tell his readers that the past of Africa is not a long night of savagery as many think and that the Africans also had a strong religion and a rich culture, much before the introduction of Christianity by the so-called civilized Europeans. He says:

I would be quite satisfied if my novels (especially the ones I set in the past) do no more than teach my readers that their past –I with all its imperfections – was not one long night of savagery from which the first Europeans acting on God's behalf delivered them (TNAT 185).

Here, Achebe echoes Ngugi Wa Thiong'o's idea of 'the decolonisation of the mind'. In *Decolonising the Mind*, Ngugi tells that the decolonisation of the African mind can take place only when they will be able to know about themselves better and realise how the

colonisers have always presented them in a degraded light. Like Ngugi, Achebe also believes that resistance to colonialism has to be in the cultural and psychological domains. As a novelist Achebe seems to achieve this purpose in *Things Fall Apart*, as Ayesha Irfan maintains: “*Things Fall Apart* is one of the novels that show how psychological domination of Europeans could be resisted, or what Ngugi would call “the decolonizing of mind” (152).

However, despite praising his own culture, Achebe is not blind to its deficiencies and demerits: “Needless to say, we do have our own sins and blasphemies recorded against our name” (TNAT 183). He points out certain flaws which account for the weaknesses of his culture. One among such weaknesses, in his view, is the African peoples' acceptability of their racial inferiority. He holds that their main duty at present is to look back to the past and point out their mistakes: “What we need to do is to look back and try and find out where we went wrong, where the rain began to beat us” (TNAT 183). Perhaps, his novel *Things Fall Apart* is an accurate account of how the weaknesses inherent in the native culture can bring about its downfall. Towards the end of the novel, he makes Obierika say: “...the white man came quietly and peaceably with his religion...Now he has won our brothers, and our clan can no longer act like one” (*Things Fall Apart* 57). Such lines in the novel justify Achebe's role as a teacher by suggesting how the superstitions and evil customs of the Igbo society make it vulnerable to the Western influences brought about by the colonial settlers.

Achebe is of the opinion that colonisation of Africa was as much psychological as it was geographical. In this connection, Achebe in another of his essays, 'An Image of Africa: Racism in *Heart of Darkness*', maintains: “white racism against Africa is such a normal way of thinking, that its manifestations go completely unmarked” (41). He reminds how an inadequate account of African people and their culture has been popularised by novels like *Heart of Darkness* in the beginning of the twentieth century. Consequently, many Africans started to forget their own culture under the shadow of the new customs imported by the European settlers. After the introduction of Christianity everything related to the traditional African customs started to be looked down upon. The local handicraft was replaced with the metal-wares as the respect for native products started to decline. Achebe recalls his past experience thus:

In those days – when I was growing up – I also remember that it was only the poor benighted heathen who had any use for our local handicraft, e.g. our beautiful potter. Christians and the well-to-do (and they were usually the same people) displayed their tins and other metal-ware (TNAT 183).

It became a matter of pride among the well-to-do African Christians to copy the European lifestyle. In this way, a fear of the loss of African identity was looming large during the period of colonisation. Achebe's stance shows that he is well aware of this situation and he wants to start a revolution by restoring the self-confidence of the African society. Thus, he asserts:

Here, then, is an adequate revolution for me to espouse – to help my society regain its belief in itself and put away the complexes of the years of denigration and self-denigration (TNAT 184).

He knows that all the Africans have suffered the experiences of colonialism and it is the

proper time to get on their feet by reasserting their identity. Once they regain their self-confidence nobody can destroy it at any cost. In order to counter racism, he believes that the Africans need to adopt what Jean-Paul Sartre calls the anti-racist racism. By doing so, he thinks, the Africans will be able “to announce not just that we are as good as the next man but that we are better” (TNAT 184). Here, Achebe shares views with the negritude writers of the twentieth century who are “committed to countering the racist dogma of colonialism by promoting the cultural identity and value of Black arts and cultures” (Richards14).

Achebe's 'The Novelist as Teacher', thus, is concerned with the formation of the African identity. He endeavours to foreground those aspects of African life which can bring the diverse communities of the country together. In a lecture entitled 'The Role of the writer in a New Nation', Achebe maintains a similar idea that the duty of a writer in Africa is to teach his people “that their societies were not mindless, but frequently had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity” (157). Achebe suggests that the African writers should lay stress on the use of proverbs and myths and the depiction of community festivals, traditional ceremonies, music and dancing etc. For him, these elements can be effectively presented in literature to generate a powerful feeling of oneness among the Africans. In doing so, Achebe makes sure that the European norms of literature are completely rejected to form an African national literature that will essentially reflect the life and context of Africa instead of Europe. Quite similarly, Ngugi Wa Thiong'o maintains that the literature of the great European humanists like Aeschylus, Sophocles, Shakespeare, Dickens, Dostoevsky, Tolstoy, Brecht etc., “even at its most humane and universal, reflected the European experience of history” (*Decolonising the Mind* 91), and therefore, should not be included in the syllabi of the African students. This idea of emphasis on Africanness can be related to Mahatma Gandhi's concept of 'Swadeshi', i.e., rejecting each and everything foreign, to become self-sufficient. Both Ngugi and Gandhi favour the promotion of the native, be it in the case of literature, commodity or culture, and herein lies a close connection between their views and those of Achebe.

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ROHINTON MISTRY'S *A FINE BALANCE*

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Rohinton Mistry was born in a Parsi community, Bombay in 1952, and had his education there. He migrated to Canada in 1975. He is a short story writer and novelist. His first short story collection *Tales from Firozsha Baag* (1987) is about the Parsi community of Bombay.

Mistry's first novel *Such A Long Journey* (1991) won him the Commonwealth Writers Prize. Both works depict the Parsi community as if a minority and marginalized. His masterpiece *A Fine Balance* is set in 1975's India's Emergency and it speaks of a negative view of Indian government and society. It demonstrates Mistry's characteristic capacity to invest individual's stories with larger socio-political implications.

Mistry's next novel *Family Matters* (2002) focuses on a single Parsi family. He uses a microcosm to comment on a broad spectrum of social issues, especially Indian communalism.

The art of literature requires the writer a few specifics such as mastery of language, a general acquaintance with literature or his area of writing, and the third, a set of ideology. As the formalist critic Mark Schorer tells writing also requires an employment of certain narrative techniques. Schorer tells for sure that "Technique alone objectifies the materials of art." (Schorer 464) If a work of literature fails to aim at these basics the novel or whatever it is, it results into an anachronism or failure.

Rohinton Mistry's second and better novel *A Fine Balance* is a saga that spans the momentous events of India's history from 1947 to Indira's Emergency in 1975. The story of *A Fine Balance* is built upon four characters. Two tailors, Ishwar and Omprakash Darji, along with a student Maneck Kohlah. They come in contact with a destitute Parsi widow Dina Dalal. Mistry depicts an intricate web of relationships amongst them. The backgrounds of these two tailors, say their forefathers, reflect the rigid and often brutal caste system of India. Maneck Kohlah's life is a witness to India's Partition of 1947, solely based upon religion, but not upon geo-politics. Dina's case speaks of how the lower class people suffer. The novel, as if a political one, is set in the 1977's Emergency times, and its four characters are unobviously interconnected as if in tenterhook.

The novel looks like an immigrant fiction because Mistry as a Parsi man is an outsider traditionally. Further, he has written it after one more dislocation, that after he stayed in Canada. N. E. Bharucha observes, "The elements of the humane runs through the

novel which is “informed by the experience of double displacement” and is imbued with the authors sense of “identification with and alienation from their new and old homelands” (Bharucha 57) Mistry himself tells he is doubly displaced. So are his characters. Ishwar and Omprakash, traditionally cobblers turned into tailors for a better life. Still the characters remember their roots, and feel guilty for the bad lots of the lower class folks. These people feel that they have lost the simple joys of life in the city. Later, added troubles reduce them to beggary and sorrow.

Maneck Kohlah, a young man from the foothills of the Himalayas is another victim of the double displacement. He faces traffic noise in the city. Mistry creates the character of Avinash, a fiery student activist, as a foil to Maneck and in the brutal political murder of Avinash Maneck understands his own limitations and escapist tendencies. Unable to confront these realities, Maneck seeks a way out in suicide. This is a clear side effect of displacement in people's lives.

Dina Dalal has, similarly, a bad life to lead. Rajul Bhargava describes this succinctly: “This may be marked in the dichotomy between her brief marriage to Rusted Dalal, her fleeting affair with Fredoon, her successful but shortlived tailoring enterprise and the abuse at the hands of her brother, physical intimidation by her landlord, the collapse of her tailoring venture with Ishwar and Omprakash, and her final humiliating return to her brother's house as an unpaid domestic. Dina's transition through life is cyclic in a sense. She begins life in her brother's house and after experiencing the vagaries of life, returns to it in a pathetic state of self-defeat.” (Bhargava 182)

Like Salman Rushdie Mistry writes of the minority, and the marginal. He writes of the inner life as well as the external. The protagonists are the perpetual victims. Moreover, these persons are from different regions, religions, and social strata. It is Mistry's plurality. Their language too is a mixed one. It becomes a neutral vehicle for communication between contesting language groups. The people like the Thakur and Bal Babu represent the feudal mindsets. In a way, history asserts itself in the narrative. The book is a critique of the old and degenerated world.

The novel has the image of a quilt made up of several pieces of cloth, symbolizing the plural and hybrid – the most common thing in postcolonial life. Ishwar and Omprakash sum it up with the sensitivity of an artist surveying his world:

Calling one piece sad is meaningless...it is connected to a happy piece-sleeping on the verandah. And the next square chapatis, then that violet tussar, when we made masala vada and started cooking together. And don't forget this georgette patch, where Beggarmaster saved us from the landlord's goondas...Before you can name that corner, our future must become past. Time is without length or breadth. The question is, what happened during its passing and what happened is, our lives have been joined together...Like these patches. (Mistry 599)

The quilt highlights Dina's despair. It speaks of the succession of images associated with her life. It is also a symbol of time in the characters' lives. Omprakash sees time as a 'bolt of cloth' from which he wanted to cut out all the bad past, snip out the scary nights stitch together the good parts and wear it like a coat, always live happily (Mistry 383).

In his *A Fine Balance* Mistry's main focus is on the Emergency declared by Mrs.

Indira Gandhi which he thinks has adversely affected not only the Parsis but all Indians. The epic-like novel spans over nearly four decades, from the turbulent times of the Partition to the horrifying violence that followed the assassination of Mrs. Indira Gandhi in 1984. The novel gives several accounts of atrocities let loose on political leaders and ordinary people in the wake of Emergency. Mistry fathoms out a court verdict which pronounced the Prime Minister "is guilty of cheating in the last elections" (245) and he comments that this has made her declare the Emergency. In the novel also, once again, Mistry traces the causes for the speedy growth of fascist groups all over the country and the threats they pose to the much acclaimed secularism and people's unity in India. Mistry's accusation of Mrs. Indira Gandhi reaches its highest pitch when a Sikh driver tells Maneck, a Parsi boy:

Sameway all her problems started. With her own mischief-making. Just like in Sri Lanka, Kashmir, Assam and Tamil Nadu. In Punjab, she was helping one group to make trouble for state government. Afterwards the group became so powerful, fighting for separation and Khalistan; they made trouble for her only. She gave her blessing to the guns and bombs, and then these wicked, violent instruments began hitting her own government (Mistry 581-82)

Homi Bhabha observes: "Ironic in vision, brooding in tone, amorphous in realities, *A Fine Balance* need to be read as an expression of the predicament of self in the Indian urban / rural context. In spite of the stark life that it represents, the novel reveals an underlying moral purpose and a positive commitment to justice and humanitarian concerns. Mistry, as a diasporic writer, holds literary thought and literary language in a fine balance that is as much an act of "affiliation and establishment" as an act of "disavowal, displacement, exclusion and cultural contestation" (Bhabha 5).

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**ANITA DESAI'S *CRY, THE PEACOCK*: A STUDY
IN PATRIARCHAL SURVEILLANCE**

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Anita Desai, a legendary novelist emerged on the scene of Indian English literary scenario when realism, political and social consciousness pervaded. She poured out spirit to the Indian English literature by introducing psychological novels. The place of her fictions in Indian English literature is decisive due to its psychological interest irrespective of masculine or feminine interests. She is successful in revealing male as well as female psychological problematics.

As a writer she is interested in the inner truths of the things; spiritual matters come first and social revolves to the periphery. Shubha Tiwari rightly points out that "Desai lives in her mind and not body".¹ According to her, writing is an effort in which discovery of truth or the "true significance of things"² is meant to be explored rather than social realities.

Though Desai forcefully portrays the psychological bearings of male and female characters equally, her experience and consciousness as a woman weighs down while portraying the female characters. The portraits of Deven, Baumgartner and Mattoe are satisfactorily revealed but the portraits of Maya, Sita and Nanda are more enlightening. Anita Desai projects the contemporary woman with crises and conflicts who silently suffer at the hands of patriarchy. In the true sense of the word she is a feminist writer. Bidulata Chaudhari has cited her opinion about her being a feminist writer; she opines "any statement" she wishes to make on women's emancipation has been made in her novels in "one form or another".³ Her novels exhibit women's struggle for survival in a male dominated world.

Through her women characters, she challenges the Indian notion of 'ideal womanhood'. Selfless love, sacrifice, and negation of sex are the attributes of women in Indian society. These notions have been challenged with its authenticity. Shubha Tiwari states: "With this burdening of sickening ideals, the innate self as pleasure seeking, as wanton, as selfish, as loving and caring as men, has been over ruled."⁴ Indian society has trapped this 'true self' of woman by imposing feminine ideals. Anita Desai has portrayed the true self of Indian women.

The study of self leads to the significant rediscovery of its 'constructedness'. The social discourses largely contribute to decide the psychic make up of people of which they belong to. So the study of psychic life of the characters in literature is complimentary to the

study of social life. The modern psychological theories do not support the ideology of 'natural self'; instead they demonstrate the truth that the social ethos largely determines the personality traits of characters.

Desai, though, from bicultural heritage, has intimate associations with Indian culture and due to her bi-cultural heritage she has cultivated the objective attitude to look at Indian culture. The force of her writing lies in her portrayal of Indian feminine sensibility which is fighting against the patriarchal hegemony. The characters she is interested in are peculiarly disintegrated personalities and particularly women. She believes that "as a writer one is interested in peculiar and eccentric characters rather than everybody average ones."⁵ These eccentric women demand psychological explanations to conceive their course of action which paradoxically brings to the front the unjust social norms that are responsible for their destruction of 'self'.

The women characters portrayed by Desai with their peculiar personality traits are tried to be located into the conventional patriarchal milieu which creates problems of maladjustments in the social contexts. The maladjustments drive them;

... into extremity of despair and so turned against, or made a stand against, the general current. It is easy to flow with the current, it makes no demands, it costs no effort. But those who cannot follow it, whose heart cries out "the great No" who fight the current and struggle against it, they know what the demands are and what it costs to meet them.⁶

The value of the assertion of "great no", "demands" and the "costs" these women pay cites the objective of the study. The need of objective assessment of the subjective consciousness, its "demands" and paradoxical "great no" of the society, and the "costs" the struggle pays highlights the significance of social responsibility shouldering in the construction of personality. Hence the source of the destruction of the personality lies with the same source. If the social norms are responsible for the construction of the "self" then it's certain that the reasons for its destructions should be searched into the same source.

Since the publication of *Cry, the Peacock* in 1963, the book has been in dialogue due to its psychological interest. Maya, the protagonist of the novel highly unsettles the panorama of women's stereotyping in Indian English literature. She projects herself as an inner force that stands against the social repression and conditioning. She transpires the threat to the institutions like patriarchy, marriage and ideal womanhood. The first social discourse in which she is conditioned is patriarchal surveillance; the ideology that confines and limits her 'self' for self realization and independency. So the first discourse is under scrutiny is patriarchy.

Family is the prime institution where the rule of a patriarch is strictly observed. Patriarchy operates through this social system where the relationships between a man and a woman are hierarchal organized. The word patriarch denotes the rule of a male who is particularly the head of the family; ruling over the institution, he creates power politics which aims at the subservience of women. The role a patriarch plays in a family regulates the women's course of life.

Focusing attention to the Indian social structure, the rule of a male is maintained primarily through the force and patriarchal hegemonies. In *Cry, the Peacock* the self of the protagonist, Maya, is largely affected by her childhood upbringing in her father's home.

Indian culture adopts different attitudes for regulating the behaviour of male and female child. In rigidly Indian patriarchal social structure the life course of women is strictly under observance of patriarchy. It is observed that the feminine attributes should be cultivated in a girl child and masculine in a male child respectively. The parental surveillance contributes in ascribing power to the patriarchy. Therefore the role of Maya's father in upbringing her, should be assessed.

It should be noted that the father figure who plays an important role in shaping the mindset and personality traits of his daughter is remained untitled. Hence he represents the omnipresent characteristic of patriarchy and the rule of the patriarch who need not title. Maya as a girl child is brought up in a peculiar Indian family, under particular Indian father patriarch, enhances the significance of a role of culture in conditioning the subjectivity of a woman. The cultural determinants affect the roles a woman and a man play in society.

The difference of attitude of Maya's father towards Arjuna and herself clearly states the vision of Indian culture which rears up the materialistic view, aiming at keeping daughters in confines. The opinion of her father is evident of the view when he cites that "in a daughter he had a treasure".⁷ Maya is kept under confines while Arjuna is left for the persuasion of meaningful things in the world. It is strictly observed that she should be kept to the domestic sphere which ascribes her the lower status into the society due to the inconsequential status of her duties and social status. Maya becomes the "toy princes in a toy world"⁸ while Arjuna is a "wild bird, a young hawk that could not be tamed, that fought for its liberty"⁹

The triviality of the world of Maya is symbolically presented through the imagery of "toy princes"; the feminine world from where a woman belongs to. The world of Maya, everlasting, evergreen, converted into paradise where time is still is far away from the harsher realities of life. Under the guise of an elusive patriarchal care and protection of her over indulgent father, the progressive self of Maya is crushed down. T. Muralidharan rightly points out the benevolent nature of the patriarchy by opining that the father figure in *Cry, the Peacock* is "an archetype of the indulgent yet benevolent patriarchal figure that most urban, upper middle class Indian girls find in their fathers".¹⁰ The patriarchal care which boasts of its patron responsibilities actually paralyses the self confidence in women.

The imagery of "wild hawk", "fighting for its liberty" indicates the nature imagery which demonstrates the advantage of higher status, opportunities, and challenges a male child enjoys. Arjuna's life is vital and adventurous which leaves behind the life of patriarchal enslavement. The life devoted to the cause of Negroes is certainly considered to be more fruitful than the world of "toy princes". The masculine view of the feminine world has been pointed out through the pronouncement of Arjuna who denounces the life of pleasure without significant vocation; "...life, no matter how elegantly lived, is meaningless when it is lived for nothing but one's pleasure."¹¹ Hence the life totally confined to the domesticity is aloof from the masculine stream where domesticity is on the periphery, so the women are.

The material environ not only contributes to define the social status of human being but also to the construction of temperament. The feminine attributes like emotionalism, hyper-sensitiveness, over indulgence, dependency these personality traits are developed in Maya due to her father's over protective nature. He never exposed to her

the bare truths of life which should be meted out while living it. Contrasting her, all her male counter parts show the masculine traits which stand exactly opposite to her psychological developments.

The surveillance of the great Other i.e. the patriarch restricts the intellectual growth of women; moulds and conditions the psychological development. The patriarchal enslavement has been disguised into the caring patronage. Hence the thought of freedom is discarded at the advantage of protection. The over-pampering nature of patriarchy restricts the 'self' from actualizing patriarchal strategies which converts into hegemonies where the subordination and enslavement poses the natural state of things. Thus the notion of revolt against the order of things seems out of question.

The novel is an ironical dramatisation of Maya's consciousness of her inner self against the backdrop of the domineering patriarchy. She is emotionally handicapped to adjust with the social expectations due her more restricted, unnatural childhood upbringings. Her father has been taken responsible for her 'unnatural' development as a human being who is incapable to meet out the social demands. Maya develops the sense of grudge against her father which later on develops into hatred. She revolts against the authority of her father by taking vengeance on him by killing Gautama, her husband who represents and stands for patriarchal authority.

Hence the subjection of the self commences with the parental/patriarchal/fatherly care and confirms in the hands of a husband. The realization of the subjection initiates from the father figure while the sight of confirmation and resistance becomes the husband.

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**SANTIAGO AS A REAL HERO IN HEMINGWAY'S
*THE OLD MAN AND THE SEA***

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Ernest Hemingway was born in Oak Park, Illinois, on July 21, 1899. He spent much of his time in his early days roaming about in the woods, rifle on his shoulder, or rowing out across the water of a large lake in quest of big fish. In June 1917, Hemingway graduated from Oak Park High School towards the bottom of his class. Meanwhile war had broken out in Europe & preferring fighting to college, he tried to enlist in the army but was rejected because of poor eye-sight. Frustrated, he went away to live with an uncle in Kansas City where he found work as a reporter in a newspaper. He liked his writing job, but he still had a compelling urge to get into the war, & the opportunity came soon onwards.

Hemingway handled almost every literary form & got the world fame for his famous novel *The Old Man & the Sea* (1952). The present novel is a struggle of a single, old fisherman against the powers of fate & the ocean. It was a story he had been trying to write all his life, & it brought him the Pulitzer Prize in 1953. In the following year he was awarded the Nobel Prize for literature. Suffering from injuries in plane crashes while hunting wild game in Africa, Hemingway could not go to Sweden to receive the Nobel award, but in a letter to the Academy he declared that the writer's life was a lonely one.

As we think about the novel, *The Old Man & the Sea*, it is a parable of man's struggle with the natural world, of his noble courage & endurance, tells of a Cuban fisherman who, for eighty-four luckless days, has rowed his skiff into the Gulf Stream in quest of marlin. At first accompanied by the boy Manolin with whom he talked of better days & about the great sport of baseball, he is now alone. Aged & solitary, he goes far out & hooks a great fish that tows his boat all afternoon & night into the next day as he puts his skill & weighing strength against it the way he once did against a wrestler called El Campeon. As the second night turns to dawn he finally harpoons his catch, lashes it into his small boat, & makes his weary way home. As he sails slowly to port, sharks attack his catch & he fights them as best as he can with a knife lashed to the tiller gripped in raw hands. When he makes land, his marlin is but a skeleton. Proud & defeat, Santiago staggers to his hut, to be found by the boy & other fishermen who marvel his catch, while he exhausted man sleeps & dreams of past experiences.

The old man of the title is a fisherman by trade. He bears the fitting name of Santiago, which literally means Saint James who originally was a fisherman living close to

the Sea of Galilee & subsequently became an apostle. Eventually he suffered martyrdom. Early one morning after months of bad fishing luck, he rows out alone into the Gulf Stream near the island of Cuba. Towards noon of the first day, he hooks a gigantic marlin. For two days & two nights it pulls him in his boat for northward & eastward while he hangs for dear life on to the heavy line, a human towing bit, fighting a battle of endurance against the power of the fish. On the third day, again nearly at noon he succeeds in bringing the marlin to the surface & killing it with his harpoon. Since it is too large to be put aboard, he lashes it alongside his skiff & sets his small patched sail for the long voyage home. Then, one by one, two by two, & later in large numbers, the sharks attack the dead marlin except the skeleton, the bony head & the sail like tail.

The Old Man loses the battle he has won. The winner takes nothing but the sense of having fought the fight to the limits of his strength, of having shown what a man can do when it is necessary. He is undefeated only because he has gone on trying. Enemies break through Santiago's lines of defence & take away his possession. As for Santiago himself, he has reached a condition of absolute physical exhaustion as well as an absolute but not abject humility. Both have cost him almost everything, which of course is the price one must always finally pay. Santiago's victory is the moral victory of having persisted in purpose without permanent damage to his belief in the worth of what he has been doing.

Hemingway's novel is based on an anecdote which he had recorded in an article during the spring of 1936, published in a periodical. The story as finally told in this novel evolved slowly in Hemingway's mind. The difference between that anecdote & the finished work of art is an immense. What makes the difference is the manner of narration. Concentrating on the shape of the anecdote alone, a reader might argue that the incident is nearly incredible. Or the reader might find out to neat a balance in the narrative of a determined old man doing battle, first against an almost equally determined marlin, & then against a band of sharks determined to eat up the catch. Such a reader might ask what the whole thing comes to. After the sharks' attack, the Old Man's loss precisely conceals out his profit, leaving the reader neither plus nor minus but exactly at zero.

But it doesn't mean that the novel leaves us cold. The warmth of our sympathy can be traced in part to the way in which the portrait of Santiago himself has been drawn.

He was an old man", the story begins, "who fished alone in a skiff in the Gulf Stream & he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was definitely & finally Salao, which is the worst form of unlucky, & the boy had gone at their orders in another boat which caught three good fish the first week...The old man was thin & gaunt with deep wrinkles in the back of his neck. The blotches ran well down the sides of his face & his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes & they were the same colour as the sea & were cheerful & undefeated.'

Strictly speaking, the man Santiago is only a simple fisherman, like his name shake. But like Wordsworth's leech-gatherer, another old man going about his lonely professional work, Santiago acquires a high dignity. In both cases an individual is signaled out & presented in terms of a contest of endurance that seems to be symbolic of human life. Both Wordsworth's leech-gatherer & Hemingway's fisherman belong to the gallery of literary immortals.

Santiago bears a significant relationship to other characters in the Hemingway canon. Hemingway had felt interested in the proposition that there must be a resemblance between Jesus Christ in the human aspect Son of God & those countless thousands of men in the history of Christianity who belong to the category of "good men", & may therefore be seen as disciplines of our Lord, whatever the professed degree of their Christian commitment. The young priest in *A farewell to Arms* is a nearly example. The old Spaniard Anselmo in *For Whom the Bell Tolls* is a later example. Santiago shows certain qualities of mind & heart which are clearly associated with the character & personality of Jesus Christ. There is the essential gallantry, a kind of militant spirit. There is the stamina which helps in his determination to endure whatever is to come. There is the ability to ignore physical pain while concentrating on the larger object which is to be achieved. A critic says:

Etched on the reader's mind is the mood of Old Man as he settled
Against the wood of the bow, & took his suffering as it came,
Telling himself, rest gently now against the wood & think of nothing.²
The suffering, the gentleness & the wood "blend magically into an image
Of Christ on the cross."³

As the Old Man moves into & through the next phase of his operation, the force of the idea of the crucifixion is gradually strengthened.

Three other qualities of Santiago deserve attention in this connection, they are:

(1) Santiago's Humility, (2) His Natural Piety & (3) His Compassion. His humility is of that well-tested kind which can co-exist with pride.

He was too simple to wonder when he had attained humility.

But he knew he had attained it & he knew it was not disgraceful
& it carried no loss of true pride.

When his own disciple, Manolin, calls him the best fisherman, Santiago replies,

No. I know others better.

The boy then says: There are many good fishermen & some great ones. But there is only you. To this the Old Man replies:

Thank you. You make me happy. I hope no fish will come along
So great that he will prove us wrong.

The great fish that Santiago is soon going to fight against will not, of course, prove Manolin to be wrong. When the Old Man finally defeats the marlin, we are told that his pride has been gone for a long time, forced out by his suffering. The humility remains as the natural companion of his immense fatigue.

Although Santiago is often jocular about his religion, he is yet pious old man. The piety appears in his constant unquestioning awareness of a supernatural power, at once outside & inside his personal struggle. His allusions Christ to God & to the Virgin are never oaths; they are simple petitions to a supposedly available source of strength of which he

feels the need. Christ knows he can't have gone.

He exclaims in the uncertain interval before the fish is actually hooked. *God let him jump*, he prays soon after dawn on the second day. *God help me to have the cramp go*, he says, when his left hand has become temporarily useless. But he doesn't depend solely on God's intervention; he massages the hand, he exposes it to the Sun, he eats a raw tuna in the expectation benefit. But like Sun, diet, & massage, prayer may help. There are also the more formal prayers. For instance, the Old Man says (untrue):

I am not religious. But I will say ten our Fathers & the
Hell Mary's that I should catch this fish & I promise to
make a pilgrimage to the Virgin de Cober if I catch him.

That is a promise.

Along with humility, pride & piety, Santiago is richly endowed with the quality of compassion. Coleridge's *Ancient Mariner* had said:

He prayeth best who loveth best all things
both great & small.

Santiago, however, does not love all creatures equally. He dislikes, for example, Portuguese man-of-war, 'Agua Mala', says he to one of them, "*You Whore.*" Outwardly handsome, inwardly lethal, these beings strike him as the falsest things in the sea. He also hates genuinely, & destroys gladly, the greedy sharks which attack & disfigure the marlin he had fought so long to win. The sharks too he looks upon as his enemies. But his hatred is more than over balanced by his simple love compassion for other creatures. His principal friends on the ocean are the flying fish. He loves the green turtles & hawksbills *with their elegance speed.*

Hemingway's heroes sometimes lose touch with Nature & may, as a result, come to grief. But Santiago is never out of touch. The line which ties him to the fish guarantees that the alliance will remain unbroken. Santiago is even more closely allied with birds & fish than St. Francis was with the animals & birds. They are Santiago's brothers, in all the sizes. *I am with a friend.* He cheerfully tells the warbler. When the bird has flown away he is momentarily struck by a sense of his aloneness on the vast waters. But he presently realizes that no man is ever alone on the sea. This filling of solidarity with the visible universe & the natural creation is one more factor helping to sustain him through his long ordeal.

Santiago's experience is a form of martyrdom. The Old Man's only fault, if it is a fault, consists in doing to the best of his ability what he was born to do. He does nothing wrong from the moral point of view, but this does not prevent his martyrdom. His ordeal by endurance is comparable to a crucifixion, & he attains by virtue of his courage & persistence, a kind of deification or apotheosis. His humility & simplicity don't allow him to mar his achievement by any 'conscious' martyrdom.

"Man is not made for defeat," he says at one point.

"A man can be destroyed but not defeated."

The arrival of the sharks on the scene does not surprise him. He does not expect for a moment that they will let him escape uninjured. He is a moral realist.

Santiago is not entirely new character in Hemingway's fiction. He is a development of the Code Hero as depicted by Hemingway in some of the previous novels.

In fact, Santiago is the Code Hero grown old & wiser. He distinctly reminds us of Manuel Garcia, a bull-fighter in the short story *The Undefeated* who lost in one way to win in another. Like Manuel Garcia, Santiago is a fighter whose best days are behind him, who is too old for what his profession demands of him, & who is wholly down on his luck. But he still dares; he sticks to the rules; & he will not quit when he is beaten. He remains undefeated, & his loss itself is a victory.

“A man can be destroyed but not defeated.” This is how Hemingway states his theme in the novel. And the theme is familiar to Hemingway readers. Familiar too is the remark: What a man can do & what a man endures. This is the first time, in all Hemingway's works, that the Code Hero & the Hemingway Hero become almost one. Santiago represents the Hemingway Hero having developed into the Code Hero.

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**VOICE OF THE SILENCED: A STUDY OF THE SELECT
NOVELS OF J. M. COETZEE**

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J. M. Coetzee, Nobel Laureate and twice Booker Prize winning white South African novelist, is called a post-colonial and a post-modernist. His intentions are not to entertain his readers, but give them a new perspective on life. Various traits of postmodernism and post-colonial theory are very dominant in his novels. The use of 'silence' seems dominant in his oeuvre. His perception of silence is totally different to the perception which emerges from the work of most post-colonial writers. Silence has been read as a many accented signifier of disempowerment and resistance of the denial a subject position in the discussion of colonial and post-colonial discourse. It has been interpreted differently as 'an emblem of oppression', 'a cry for freedom', 'a form of self-protection', 'a gesture of resistance', 'a way of survival', 'a voice of protest', 'a result of colonization' etc. Silence can support both, oppressed and oppressor. It also signifies for weakness, defeat, peace and resignation. In the issue of Silence, a character is usually seen as an observer, a thinker, and someone who would like to voice his or her thought, but does not. Another way of looking at silence is by observing personified object that may have a looming and muted effect. These silent characters or objects are usually the ones who have the most to say. They have the resounding voices in their own ways in the novel.

Silence plays very dominant role in Coetzee's novels like *Life and Times of Michael K*, *Foe* and *Disgrace*, *Life and Times of Michael K* is a story of survival, isolation and silence, the individual struggling against a society to survive in nature. Michael K, the protagonist of the novel, is passive rebellion and war victim who has been marginalized due to his hare-lip and deformed nostril. He has been considered mentally weak and slow since his childhood. Although Michael has much to say in many different situations, often has repressed thoughts and actions. Michael K desperately tries to get away from the other beings, in order to live his simple, farmer, rustic life in complete loneliness and silence. Besides, his old mother's illness puts him in silence. Michael also does not want to have human contact. He is sorry about the contemporary states of affair. He states 'What a pity that to live in times like these a man must be ready to live like beast....He must live so that he leaves not trace of his living' (Coetzee 2004:99). He is rendered homeless due to war. He is often taken to the camps. Finding community life unbearable, he leaves the camp, and remains silent. As victim of war, Michael thinks that war is the king, father, oppressor and colonizer. But he faces repression silently. His act of being silent and remaining isolated

indicates his 'voice of protest'. But sometimes reason for Michael's remaining silent is intentional; sometimes it is merely because he feels that he cannot express the words. Michael is not only vocally silent but he is also in a state of physical and emotional. His body is weak, so he can barely function. He has no desire to conform to the authority's desire, and instead chooses silence. This silence is somewhat extended from his physical state, which is defined by exhaustion and weakness.

For Michael Marais:

Silence is neither a sign of submission nor merely a strategy of passive resistance, but a counter –strategy through which the other preserves, even asserts, its alterior status and in so doing interrogates the fixity of dominant power structures and positions (Huggan & Watson, 1996:74-75).

This citation hints at the political nature of silence in Coetzee's work. Michael K is the best example of the operation of the politics of silence in which we have the interrogation scene. One may see that Michael looks silent but he participates in political issues. He is interrogated by the authorities more than once, taken to two different camps, and pronounced a sort of political prisoner for supplying the other side with shelter and food. Even though Michael does not do anything in which he would deserve such treatment, he is still held and interrogated many times over. In this scene, Michael K's 'stony' silence enables him to resist the state authorities' attempts to master him. It means silence also enables the 'Other'.

For Coetzee, Silence is a 'potent political tool' (Coetzee 1988:176) through which the other escapes and challenges the conceptual constraints of imperial cultures whose programmes of conquest and annihilation are enshrined in language. Coetzee's oeuvre thematizes this escape with Michael's silence. In the hospital at Prince Albert, shortly before being taken to the Jakkalsdrif camp, Michael K is attended to by a nurse and a state official. Similarly, at the Kenilworth infirmary, he is presided over by a medical officer. Michael K, as 'other', escapes from the concentration camps in the stone motif. On numerous occasions Michael is likened to a stone. The stone is the central image in this novel, where the protagonist is described as:

a stone, a pebble that, having lain around quietly minding its own business since the dawn to time, is now suddenly picked up and tossed randomly from hand to hand. A hard little stone, barely aware of its surrounding, enveloped in itself and its interior life. He passes through these institutions and camps and hospitals, and god knows what else like a stone. Through the intestines of the war (Coetzee 2004: 135).

His stone motif serves to affirm the ability of silence to resist the imperialist imperative of assimilating, and thereby legitimizing otherness. Michael hopes that by remaining silent, he can force the oppressor to think about the oppression he is carrying out; and Michael succeeds in this because the doctor is forced to think deeply about life and he attempts to create the 'universal sum of happiness.'

Language can be used as a political weapon by the colonizers. To be silent is to become passive victim of somebody's language also. But it does not happen in Coetzee's work. In his work 'Other' tries to attempt recapture selfhood by appropriating the language of colonizer, loses its alterior status and reinscribes itself within imperial discourse. Coetzee invests silence with power in his representation of the silent other.

Silence is cast as means by which the other preserves its alterior status against assimilation by the West. Gayatri Spivak has proposed this view of the 'other' when she makes analysis of the relationship between Susan Barton and Friday in *Foe*. Throughout the novel, Friday is presented not in his own terms—we have no sense of what they might be—but as he exists in relation to Susan Barton, Spivak reads relationship as analogous to that between metropolitan anti-colonialism and the native in which the former attempts to give the later voice. Friday is black, native, oppressed and other. Susan being metropolitan tries to give voice to other, Friday. By giving voice to 'other', Susan tries to invade the margin between two. Spivak construes Susan Barton's apparently well-intentioned attempts to voice the other as attempts to invade the margin suggest that “Foe, in history, is the site where the line between friend and foe is undone” (Spivak 1990:13).

Silence is highly dominant way to say something than 'voice', and denotes a certain authority and power by both Michael and Friday by their silence and actions. In the case of Michael K, he has a certain authority over the refugee camp doctor. The doctor wants to help him, is obsessed with helping him, and is very much drawn to Michael. This is the case which reflects the outcast having power over the person whom is supposed to be in authoritative position. One may see that Michael looks silent but he participates in the political issues. He is interrogated by the authorities more than once, taken to two different camps, and pronounced a sort of political prisoners for supplying the other side with shelter and food. Even though Michael does not do anything in which he would deserve such treatment, he is still held and interrogated many times. Here, suspected nature of authorities reflects Michael's power in his silence. As Friday's inner consciousness is not narrated, his silence is more secret. Friday has been mutilated: he has not tongue. Who did this is not told. Throughout the novel Friday's silent gains in power until it overwhelms the narrator at the end: the silence of Friday 'passes through the cabin, through the wreck; washing the cliffs and shores of the islands, it runs northward and southward to the end of the earth' (Coetzee 1987:157). Friday's silence wins at the end on all narrative voices. His only weapon against cultural prepotency is to remain silent, to turn his back to the European attempt to have his story told. This might be seen as his intention throughout the story: he wants to counter domination, he cannot be penetrated by others and so his story will not be told by them. This leads to the interpretation that this is his only possible rebellious act against European historical and cultural domination. Michael's and Friday's sense of being drawn to the silence leads to a certain longing for freedom.

Coetzee's figuration of 'silence' is not an absent of or an incapacity for speech, but rather 'a different kind of speech, a muteness to be perceived as a form of self-protection.' Coetzee's *Disgrace* is a novel in which 'silence' stands for as a form of self-protection, a way of survival, and defeat and weakness. The second half of the novel deals with the issue of sexual violence on Lucy done by black rapists and 'silence' kept by Lucy herself. Lucy, daughter of David Lurie, lives alone on a smallholding in the Eastern Cape. She is eking out a meager existence managing dog kennels and raising flowers and vegetables for market in cooperation with her black neighbour, Petrus. But when Lurie is attacked by the three black men, and sexually assault his daughter, Lucy, their life is shattered. After this wake of the outrages committed against him and his daughter, David demands for justice, but he does not get response from the overstretched police. Both felt

insecure and thought on different levels how to face the situation. Lurie lost the trust in state officials especially regarding the protection and security from the violence created by racial conflicts. He wants Lucy to abandon the farm and move to safe place. The rape made Lucy frustrated, mum and silent, and as its result she throws herself into the gloom of solitary and silence. She becomes fearful that she may have venereal infection of HIV. She becomes so sensitive against brutality. The memories of the rape haunt her so terribly that she is unable to sleep in the room where the rape took place. She wants to avoid each moment and everything but on the other hand she can't reveal herself and move out freely to face the rape prone society. This view indicates her weakness and defeat. So, in order to protect herself and her simple way of life, Lucy consents to become the third wife in her neighbour's polygamous family, even though he may have arranged the attack on her in order to gain control of her property. The three rapists were black, and Lucy comes to see the rape as a sort of retribution for historical racial injustice. She is pregnant as a result of the rape, and is determined to keep the child. Lurie is horrified by her response. But Lucy seems to understand what David cannot: that to live where she lives she must tolerate brutalization and humiliation and keep going. She tells her father David as:

Yes, I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity.....Like a dog (Coetzee 2000: 205).

This citation represents Lucy's views about remaining silent and her wish to have peace and place there. She tells her father, "I must have peace around me. I am prepared to do anything, make any sacrifice, for the sake of peace" (2000:208). Here, her decision to marry with Petrus and to keep child points out her scarification for peace, and reflects the uncertainty of post-apartheid South Africa where 'all values are shifting'. It also indicates her efforts to survive in the majority of black.

Benita Parry states that as in Coetzee's writing, 'silence isn't necessarily bad thing. His inability to articulate leads to further insights into the visionary, and it is clearly seen in his novel *Life and Times Michael K*. For her, Coetzee's theme of silence as marked by social power and ethnic heritage. Michael K has the desire to overcome societal customs and aspire to achieve greater heights and expectations. Michael's silence is also his cry for freedom. Coetzee's silent character, Michael K, is not only 'victims' but also 'victors' accredited with extraordinary and transgressive psychic energies' (Parry 1998:156). His silence is marked by social power and ethnic heritage.

As silence is a result of colonization, many characters in the novels of Coetzee are victims of it. Like Lucy in *Disgrace*, the silence of the Hottentots and Barbarians in *Dusklands*, Hendrik and Anna in *In the Heart of the Country* and the Barbarian girl and the Magistrate in *Waiting for the Barbarians* are colonized Others. They were under the control of oppressors. It does not mean they could not speak, but they were weak before the power of oppressors. Anna and Hendrik were puppets in the hands of Magda's father who was their master. By using power, the master seduces Anna many times even before Hendrik, her husband, but Hendrik can't utter a single word against his master. His silence signifies his weakness. Even the Magistrate, a white colonizer, has to be silent at the end when he is imprisoned. He does not agree with brutality and cruelty of Joll. He

becomes himself the victim of it. His silence is his self-defeat. Susan Barton in *Foe*, like Friday, is also seen colonized 'other' whose silence is filled by the male, patriarchal, colonizing voice of the author, Foe (Defoe), the enemy. Susan's initial confidence in the power of her veto on the narrative is replaced at the end. Susan wants to open Friday's mouth and hear what it holds: perhaps silence, or a roar. She attempts to get her story written by Mr. Foe but fails. In letter to Mr. Foe, she pleads with him to write the story of the island. She remains silent and leaves her effort to write the story. Here, her silence indicates her defeat and the notion of woman's subjection. In nutshell, Coetzee has used wider operations of 'voicing' and 'silencing' which constitute cultural and political practices. These operations related to colonizer and colonized also. e.g. 'voice' belongs to colonizer and 'silence' to colonized. Being a white writer living in South Africa during apartheid, Coetzee has sympathy for black oppressed and also voiced the feelings and aspirations of his age. He has given a voice to those social, political and racial elements that in South African apartheid era which was for a long time silenced and deprived of any form of expression.

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**BLACK CONSCIOUSNESS IN WHITE:
A STUDY OF J.M. COETZEE'S NOVELS**

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The Black consciousness in the White people is a recurring aspect in the post-colonial fiction. Basically, the Black consciousness relates to 'black identity' or the 'black protest'; it is as a reaction to the inequality and injustice in social life and a revolt against the dehumanizing social system. The idea of the Black consciousness is actually not to institute black racism or return some aspect of vengeance upon white society, but rather to enforce a sense of solidarity among black in South Africa. Today, the prophetic voices resounded everywhere targeting at the transformation through obsessive interest for racial integration, indispensable to enhance the stature of black life. The present research article modestly attempts to find the Black consciousness in the White characters in the fiction of J.M.Coetzee, a white South African English novelist.

The word 'consciousness' is a part of human nature. It means 'awareness' of something. There are many movements regarding 'consciousness' e.g. Feminine consciousness, Transgressive consciousness and Black consciousness etc. Just as Supreme consciousness in Raja Rao's fiction, transgressive and black consciousness rejuvenated the fiction of many South African writers. The Supreme consciousness is related to feminine principle. The Indian tradition has confirmed a unique role that woman plays in the whole gamut of life including the domestic, social, cultural and spiritual spheres. She is projected as "the wielder of the sword of knowledge and also manifested as chit-shakti or Jnana-shakti, meaning Supreme consciousness". The transgressive consciousness is different. It means involving a violation of moral or social. It goes beyond the limits of what is morally, socially and legally acceptable. It is verbal violence, but in positive sense. It sees the welfare of others. It is expressed by the anger and physical gesture, hardly deals with action.

The Black consciousness relates to 'black identity' or the 'black protest'; it is as a reaction to the inequality and injustice in social life and a revolt against the dehumanizing social system like 'segregation'. The philosophy of Black Consciousness, coined by Steve Biko, called for 'self examination' through which Blacks may realize their true and 'envisaged' selves as well as unity among Blacks as an imperative in their overcoming oppression (Shava, 1989: 91-92). Biko defines Black Consciousness in these terms:

Black Consciousness is an attitude of the mind and a way of life.....Its essence is the

realization by the black man of the need to rally together with his brothers around the cause of their oppression --- the blackness of their skin --- and to operate as a group to rid themselves of the shackles that bind them to perpetual servitude. It is based on self-examination which has ultimately led them to believe that by seeking to run away from themselves and emulate the white man, they are insulting the intelligence of whoever created them black. The philosophy of Black Consciousness therefore expresses group pride and the determination of the black to rise and attain the envisaged self (91-92).

It is said that it is expressed by particular society or community which is victimized, but it can be expressed by other society which is not victimized and oppressed. Basically, the idea of the Black consciousness is not to institute black racism or return some aspect of vengeance upon white society, but rather to enforce a sense of solidarity among black in South Africa. Today, the prophetic voices resounded everywhere targeting at the transformation through obsessive interest for racial integration, indispensable to enhance the stature of black life.

The Black Consciousness movement is an anti-apartheid activist movement. It is very important in the history of South Africa. It has a great impact on the South African society and its writers. It became a source of great inspiration for Alan Paton, Nadine Gordimer, J. M. Coetzee and so on. They not only want to remove unjust racial segregation through fiction, but they wanted to establish a healthy relationship between the blacks and the whites. They tried not only to create awareness of the tragedy of the black among the white, but show how even same white people are conscious about the victimization of the blacks. An African writer is a person who has some kind of perception of the society he is living in and the way he wants the society to do. Being a white South African writer, J.M.Coetzee has sympathized for black oppressed and also voiced the feelings and aspirations of his age and countrymen through his white characters in the fiction. The white characters in his fiction changed the way of their behaviour towards the black. They want to change, help, and also merge in their society.

The Nobel Laureate and twice Booker Prize winning novelist J.M.Coetzee's *In the Heart of the Country*, *Foe*, *Age of Iron*, and *Disgrace* are studied from the point of view of the black consciousness in the White. He invents a sort of history that creates a catharsis in people about issue of Apartheid and South African oppression. He waged a crusade against the black oppressed and autocratic white. He has not only shown his awareness of the colonial consciousness but some new aspects through his oeuvre. The novel *In the Heart of the Country* is a simple exercise of power. It is an inversion of colonial dominance. The colonial dominance is shown by both the Master and the daughter, Magda, as white colonizers. The novel shares the discussion of white man's power, racial discrimination and revenge which are part and parcel of the colonialism. Coetzee stages the relationship between white master/mistress and black Hottentots which feed colonialism. Being a representative of white civilization in South Africa, the Master, Magda's father, represents the power that white civilization exerts over the native population. He uses his power and exploits the colonized, the blacks. He uses the new bride of Hendrik, the loyal black servant. His power compels the young bride to comply with his wishes. But Magda does not like it. She spends her time engaged in introspection against her omnipotent

father. The relationship of her father and her as a daughter has undertones of oppression, sexual, physical, mental and emotional. Her father is an autocratic white and she is totally against him. By killing her father, she expressed her anger against male dominated and a white autocratic society. After the death of the father, though Magda is assigned her place as a Mistress, she is raped by her black servant, Hendrik. The situation at the farm undergoes an important transformation. When Magda experiences the rape as a violent invasion of her person, she tries to change her relationship with the servants. She tries to change the limitations of race and class which she has spent years insisting upon and maintaining. She wants to be one with Hendrik. Magda begins to see the rape as an act of love. Here, the merging of Magda indicates the changing attitude and situation of the white people in South Africa about the black, and an apocalyptic vision of Coetzee about the new South Africa.

The novel *Foe* is an inquiry into white liberal humanism. It represents the problems and difficulties of South African black for finding a 'voice', a way of speaking, within the political constraints that render them, like Friday, who is mute and the black. The novel is notable about silence, the silence of Friday whose voice Coetzee refuses to represent with an intention. Through this mute character, Coetzee wants to expose many things regarding colonization.

Susan Barton, a white woman, has charity and sympathy for Friday. She is worried about him. Being Friday's mistress she wants to save him; to return him to his origin land; to teach him to write and make him 'civilized'. Though Susan Barton has no knowledge about Friday's past, his race and nationality, she tries to gain a place for Friday in the mainstream of life. Friday is a mute, black slave, a veritable beast leading his life meaninglessly and aimlessly. He is seen colonized and marginalized. Susan says, "I want to talk to Friday to educate and to bring him out of darkness and silence" (*Foe*, 60). By trying to give him speech, Susan hopes he will be able to narrate his past and perhaps his desire. For that, Susan displays all her mood before him, her joy and sorrow, love and hatred, but he is unmoved. When all her attempts fail, she tries to put him on a ship to Africa where she believes he will live happily. Her treatment with Friday, a black slave, indicates the changing mood of white people in South Africa.

The novel *Age of Iron* is set in apartheid era of South Africa. In this novel, Coetzee gives an oblique and uncompromising examination of his country in the voice of a white protagonist, Elizabeth Curren, who is dying due to cancer. She is isolated and lonely white woman surrounded by a hostile colonial culture with which she is unable to empathize. The relationship between Mrs. Curren and the vagrant, Mr. Vercuiel, is the central part of the novel. Mrs. Curren, being white, has deep intimacy and sympathy for the black, so she gives shelter to black 'other' like Vercuiel and others. She appoints him as a messenger for her letters. The relation between them constitutes uniqueness. The conflict between Mrs. Curren and Florence, her maid, on Vercuiel about living in Curren's home, indicates and signifies Mrs. Curren's black consciousness in the White about the Black. Florence is not ready to give shelter in her master's home. She thinks that Mr. Vercuiel is a black and rubbish. He is good for nothing. Mrs. Curren says:

This man lives here. It is his home. " Florence's nostrils flared. "He lives here," said Florence, "but he is rubbish. He is good for nothing."... "He is not a rubbish

person”, I said, lowering my voice, speaking to Florence alone. “There are no rubbish people. We are all people live together (AOI, 47).

This citation does not simply endorse Mrs. Curren's liberal truism, but her black consciousness, openness and respect in the White about the Black. Though she is dying due to cancer, it is seen that during her last days of life, Mrs. Curren wants to develop a better vision of South Africa. She wants to maintain good relationship with the Black. Mr. Veruciel not only works as a messenger for Mrs. Curren's letters but also provides her a semblance of male comfort and company. The relationship which she wants to establish with Veruciel hints at the possibility that harmony might still be achieved in the name of common humanity.

The novel *Disgrace* is a strong statement on the political climate in the post-apartheid South Africa. It is written after the demise of the apartheid regime that deals with the collective mood of South Africa's white population at the end of the 20th century. The protagonist of this novel is a white English Professor named David Lurie. He has a daughter, Lucy. She lives alone on a smallholding in the Eastern Cape. David was terminated due to the charge of sexual harassment of student by a teacher. Leaving the University in disgrace, David comes to his daughter to live. Lucy is eking out a meager existence managing dog kennel and raising flowers and vegetables for the market in cooperation with her black neighbour, Petrus. But on one day, Lucy is gang raped by three men before David Lurie. He tries to raise the subject of the rape. He argues with his daughter to take actions to improve her situation, but Lucy is not ready to do so. She says:

This has nothing to do with you, David. You want to know why I have not laid a particular charge with police. I will tell you, as far as I am concerned, what happened to me is a purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time it is not. It is my business, mine alone. 'This place being what? 'This place being South Africa' (Disgrace, 112).

Lucy remains silent about her experience. She decides to marry to the black man who raped her. She sees the rape as a sort of retribution for historical racial injustice. She is pregnant as a result of the rape and is determined to keep the child. By doing so, she becomes the spokeswoman of a new era, and a new life growing inside her becomes the emblem of a new generation. She thinks that what she suffered is due to the past history of apartheid. It means awareness about injustice done on the black by the white is created. It is the black consciousness in the White. The White Lucy wants to merge in Black and to remove the difference and distance between the White and the Black.

Besides, the Magistrate in *Waiting for the Barbarians* and the doctor in *Life and Times of Michael K* are conscious about the Black. The Magistrate has sympathy for the barbarians. He takes care and helps them. He opposes the colonel when he arrests and tortures the barbarians. He seems to hold a moral liberal and ethical view of history of colonization than the Empire he belongs to. The doctor who belongs to the white community in *Life and Times of Michael K* has sympathy for Michael, a black slave. The doctor tries his best level to keep Michael alive and attempts to make him a part of the world. He regrets for the injustice meted out of Michael and tries unstintingly to compensate for it.

The Black consciousness in White is a recurring aspect in the post-colonial fiction. Being post-modernist and post-colonial, J.M.Coetzee has used this aspect with ethical vision. His fiction explores the predicament of both races struggling for an ethical reconstruction and integration in a country. He shows a moral vision of reconstruction and always leaves a ray of hope for a new beginning forgetting and forgiving the wrong done in the past. The white characters like Magda, Susan, Mrs. Curren and Lucy attempt to compensate for wrong done by the forefathers of history by treating the blacks friendly and being one with them. Through these characters, Coetzee has tried to present his new vision about new South Africa. He seems to advocate the possibility of a different future for South Africa. Through his fiction, Coetzee hopes that the white should realize that the black is human and they should come and live together. They should maintain healthy relation between them. By his view and attitudes expressed by his characters, Coetzee seems progressive thinker and humanist. He expects the democratic and humanitarian values to prevail everywhere.

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**SEARCH FOR LOVE AND LIFE IN PAULO
COELHO'S *ELEVEN MINUTES***

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Paulo Coelho was born in Rio de Janeiro (Brazil) in August 1947. Now he is considered as one of the most widely read authors today. 'Eleven Minutes' is one of the successful novels written by Paulo Coelho. Originally the book was written in Portuguese language and it was first published in 2003.

Eleven Minutes is a story of a young Brazilian girl, called Maria and her life. She was born in an ordinary family in a small village and dreamt of 'princes life' since her childhood. At tender age, she is heart – broken in love experiences. She thinks that love is a terrible thing that will make you suffer. She came to the conclusion that 'men brought only pain, frustration and sufferings'. Life takes her to Geneva where she dreams of finding fame and money, but ends up working as a prostitute. Later on she develops a fascination with sex. She becomes a dancer in nightclub. Then she looks for a career in modelling. After a long unsuccessful search in the field of modelling, for the sake of money she sleeps 'one night' with an Arab man for 1000 francs. She is happy with this money. She lands in brothel Rue de Berne, the red – light area of Geneva city. She continues her life as a prostitute, enjoys it, relaxes the body and even mind of her customers, earns money, thus searches for love and life in red - light area. Her life changes when she falls in love with Ralf, a young Swiss painter who she sees her 'inner light'. She breaks the basic rule of her profession 'never fall in love'. Maria starts thinking about what true love is. Now she is torn between her sexual fantasies and true love for Ralf. She decides to rekindle the dead sexual fire in Ralf. She learns from Ralf about the sacred sex, the true love – the desire of giving up for someone.

The very first sentence of the novel – 'Once upon a time there was a prostitute called, Maria', startles the readers. The novel is an account of Maria's journey who finds out the meaning of true love through her life experiences. Ralf discovers the inner light in the heart of Maria. First time when Maria falls in love with a boy, when that boy asks if she has a pencil, she fearfully said 'No'. Then the boy never comes to her again. Maria left alone and she thought that she will never get true love in her life. She becomes bold and rebellious. After coming into contact with Roger, who offers Maria to work in the night-club. Maria thought that it would gain her opportunity to become famous and to get money, after she becomes prostitute and ends up her life making her woman of the street.

Maria is a girl who has strong intensity to find the meaning in love and life. She

searches for true love and meaning of life. She chooses the profession of prostitution deliberately. She wants to accept the challenges of life. She understands that nobody is happy and satisfied, but man always lives in his routine life and ends in it. She realizes that she is a woman, leads her routine life but at the same time wants something extra, some relaxation. She is a woman, a mother, a prostitute and she has a mind to desire and head to know. She has various layers of life. She says-

I am two women: one wants to have all the joy, passion and adventure that life can give me. The other wants to be a slave to routine, to family life, to the things that can be planned and achieved. I'm a house wife and a prostitute, both of us living in the same body and doing battle with each other.

Maria wants true love and she tries to find it true sex and spiritual level of love. In life, Maria goes through happiness, sorrows, passions, desires and sufferings. Terence, another man, takes Maria into another life, where she suffers the pain in order to understand the pleasure. This experience makes her to realize new perspectives of pleasure and happiness. She loves Ralf whole heartedly and finds new meaning of love with him. Spiritual realization of love and life, understanding the pure state of pleasure and light, great feelings of sufferings and its importance – leads Maria towards self – discovery.

When I had nothing to lose, I had everything. When I stopped being who I am, I found myself.

The novel explores the instincts, carnal desires and also ecstasy of physical and spiritual love. The book gives the sacred nature of sex. 'Eleven Minutes' symbolizes the time and duration of sex. Maria found the amount of time spent actually having sex is about eleven minutes. It symbolizes that eleven minutes are also sufficient to know and understand true love, sacred love. Prostitution is of three types – prostitution for money, prostitution of sex / carnal desires and prostitution for sacred love. Maria goes through these three types of prostitution and searches for self in it.

Maria experiences her desires, passions, fantasies, sex and love. She made her own life in such a way that finally it guides her she enters in the life of prostitution and it is her path of self – destruction. At last when she gives up hope to find true love, she finds 'true light' with Ralf and she wants to live with this spiritual, sacred love experiences up to the last moment of her life. She realizes –

Love is not to be found in someone else, but in ourselves ; we simply awaken it.

The book gives the philosophy of love and sex as it is with the case of Maria. Physical love / sex and true love / sacred love are inseparable from each other. Maria says- I'm not a body with a soul, I'm a soul that has a visible part called the body.

Maria finds her true love with Ralf. Love is a union, not only of two bodies, but also of two souls. She finds this secret of true love in Ralf. The story of Maria inspires us. It encourages women to take pleasure in sexual life. Maria may be a role – model for modern women of today. The book gives us the real voice of women. Love and sex are two sides of life. In one of his interviews, Paulo Coelho says –

The sex is a physical manifestation of God, and that is not a sin – it is a blessing. Sex is always surrounded by taboos, but I don't see it necessarily as manifestation of evil. I think that sexuality is first and foremost the way that God chooses for us to be here on earth, to enjoy this energy of love in the physical plane.

Thus it is through Maria's development that the readers are able to appreciate this beauty of the art of sex. Sex is not something like meeting of bodies, it's all about the meeting of the souls. When the two bodies meet, they are surrounded with the divine energy. To Coelho, orgasm and the joy of sex are the gates to the symbolic union of souls with the Divine. In the character Maria, the novelist beautifully co-mingles love, sex, sufferings, loneliness and pain. Maria understands the importance of love and sex in two different bodies, having two different souls. She realizes the significance of her inner being. She understands the body of herself and of others and also souls of each other. She realizes the importance of freedom, the wings of life by which now she can fly. This is the discovery of self, through love and sex.

Maria suffers a lot. Her fight against pains and extremities of life, definitely inspire the readers to face the difficulties of life. In other words, freedom and meaning of life is not understood without going through pains and sufferings of life, as Maria has gone through. Paulo Coelho says –

No one owns anything. Anyone who has lost something they thought was theirs, finally comes to realize that nothing really belongs to them. And if nothing belongs to me, then there's no point wasting my time looking after things that aren't mine.

Paulo Coelho gives very importance to love in the life of human beings. Without love life is meaningless. Love leads an enhancing understanding of life. He says – It is not time that can change man, nor knowledge; the only thing that can change someone's mind is love.

In this way, Maria's life is heart – touching that gives us lessons. She learns these lessons through her life. The book is a journey of Maria, the journey of love and dreams, the journey towards self – discovery. The book throws light on deeper meaning of love and life. It is a discovery of the self of Maria, her attitude towards life, sex and love. The novel deals with many aspects of the life of prostitute, the dark world of prostitutes but with a difference. Paulo Coelho sensitively explores the sacred nature of love and sex and invites us to confront our own prejudices and meet our own light of mind and soul. The novel is an unending search of love – true love and life.

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**PORTRAYAL OF AYYANMANI AS A SMILING
VILLAIN IN MANU JOSEPH'S *SERIOUS MEN***

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21st Century Indian Post-modern era consists of fast life, fast food, timeless job, quick earning of money, loss of value education, emergence of class conflict and hypocrisy. Manu Joseph's debut novel *Serious Men* (2010) vividly delineates caste conflict emerging between Dalit and Brahmin communities. Manu Joseph vividly describes the deep-rooted mental agony, humiliation, frustration of a Dalit man Ayyan (antagonist) over the Brahmin scientist Aravind Acharya (Protagonist)

The mental humiliation of the antagonist was symbolically burst out in one way by The Thought For the day written by Ayyan Mani in the Research Institute black board:

Reservation for the low castes in colleges is a very unfair system. To compensate, let us offer the Brahmins, the right to be treated as animals for 3000 years and the end of it lets give them 15% reservation – Valaburi John (SM 98)

Like Virginia Woolf and James Joyce, Manu Joseph uses the stream of conscious technique in his novel. He creates the plot around ten years old boy Adi, called as genius child prodigy by Ayyan. The novel is a satire on class, love and mankind. The aim of the novel is the reformation of the contemporary society. This paper is an attempt to bring out the efforts taken by the antagonist Ayyan Mani to get rid of his social disabilities in the contemporary society.

Ayyan Mani is cynical and eccentric person of the Dalit community. Manu Joseph portrays Ayyan Mani as one the dangerous persons of the Dalit community who always watches other's activities. He is more impressed by the rich people and their mannerism. He wants to be rich because over some decades his community people remained as slaves to the upper class. In order to get rid of slavery, poverty etc.. he weaves a plot around his ten year old son in an extraordinary way to train him to ask extraordinary science questions during the class hours like *What is gravity made miss? What is the speed of the light and acceleration due to gravity? Why are leaves Green etc..* Adi asks these questions to his class teachers during the class hours. Moreover he imitates the sayings of his father.

Initially, Adi's school Principal Sister Chastity makes a complaint about Adi to his parents. Later she believes that Adi is an extraordinary boy in the school. This is one of the first successful attempts made by Ayyan Mani.

In his second attempt, Ayyan deliberately prints news about Adi in the Marathi

newspaper – Yug:

It's unbelievable but true. Ten year-old Aditya Mani has been selected by the Department of Scientific Education and Excellence of Switzerland to go to Geneva later this year on a one-month scholarship. Aditya took part in a written test which was meant for all students under the age of 16. Over five hundred 12th standard students sat for this screening test. Only one was selected and it turned out to be the ten-year-old genius who is in the sixth standard of St. Andrew's school. 'I want to understand the universe better', the shy boy said, when asked what he wanted to do in the future. He will spend one month with top scientist in Geneva ...' (SM 91)

Ayyan bought the Marathi newspaper (Yug) and showed the printed news to his wife and to the neighbours. Oja could not believe the statement found in the newspaper. She sank on the floor with the paper and began to cry.

'My son is Famous? They should have carried his full picture. This photo is so bad. He is much more beautiful than this.' She rubbed Adi's feet and began to pull his toes. 'Wake up, Adi', she told him. She shook the boy and showed him the papers. Adi stared at his picture and fell back on the pillow. (SM 91).

Ayyan usually attended his toilet in his office in western commodes. But on the particular day he chose to stand in the queue with the blue bucket on one hand and newspaper on the other. Ayyan showed the newspaper to a man in front of him. Soon a small crowd of men and women gathered with their little buckets. Some of them read silently and some aloud.

'There was always something about him', a woman said.

'The kind of things he talks about', a man said shaking his head. I hear he talks about things even adults don't understand.. You are a lucky man, Mani. Look at me. I have a son who lies around like a python.' (SM 92)

There was a confused commotion. Ayyan successfully completed his second attempt. He said that his son was making him proud and everyone laughed.

The third plot of Ayyan Mani for his son was to get an opportunity through his Principal Sister Chastiy to be a participant of honour in an inter school Quiz competition. AyyanMani managed to overhear a few questions that would be asked in the quiz competition. He then trained Adi to answer some of those questions during the quiz competition.

When the quiz master praised Adi, there was a loud applause and standing ovation of the crowd. Oja shed her tears and stood with her husband and clapped. The next plot of Ayyan is the recitation of first thousand prime numbers with the help of Anil Lurtha. Lurtha was metro Editor of The Times of India. They both discussed the working place and their Personnel. Side by side he studied Adi and told that one day that boy would become famous.

What did he say out there? "I'm eleven and eleven is a prime number"?

Lurtha laughed (SM 209)

Ayyan told him that he was obsessed with prime numbers and wanted to recite the first thousand prime numbers. Lurtha took the statement seriously and wanted to expose Adi's talent through the television. He left his mobile number and asked him to call when he was ready to recite.

The day came to recite the first thousand prime numbers.

Adi began to recite the numbers: “Two, three, Five, Seven, Eleven, thirteen, Seventeen, Nineteen, twenty three... The Feature Writer listened with a keen face. The photographs took some pictures.....The photographer jumping the gun, and he kicked himself for overlooking that. It could lead to disaster. Ayyan know.

Adi went on occasionally swallowing his saliva... 'One seventy-nine, one eighty-one, One ninety-one, one ninety-three, one ninety-seven, one-ninety-nine, two hundred and eleven, two twenty-seven, two-twenty-nine...'

The reporter referred to a printed paper. It was a list of the first thousand prime numbers.....Adi went on : 'Six sixty-one, six seventy-three, six seventy-seven, six eighty-three, six ninety-one, seven hundred and one, seven hundred and nine, seven hundred and nineteen, seven twenty-seven, seven thirty-three....'The reporter looked at Ayyan and raised her eyebrows. Adi went a bit faster now: '4943,4951,4957,4967,4969,4973,4987, 4993, 5003,...' He went on and on like this and raised his voice as he finally said, '7841,7853,7867,7873,7877,7879,7883,7901,7907,7919.'And he stopped.(SM 212 to 213)

Finally the reporter lifted her head from the sheet and clapped. Adi removed the earpiece and threw a glance at his father. Soon he realized his mistake and put it back. The photographer started clicking.

Adi by birth is deaf by his left air. But during recitation he wore the hearing aid on his right ear. This was because the first thousand prime numbers were recorded in a walkman and the air piece is tactically fixed on his right ear, with the help of this recorder, Adi recited first ten thousand prime numbers without any turmoil. Ayyan suddenly made a request to the photographer to take a photograph of his son after he removed the earpiece from his ear. Because he did not want him appearing as a handicapped boy. Yet the news paper carried the photograph of the boy wearing the earpiece of the hearing aid. At the bottom of the ninth page was an article that said,

Boy Genius Can Recite First Thousand Primes'. There was a striking photograph of Adi, beaming. In the picture, he was wearing what looked like a hearing-aid. When Ayyan had seen the item in the morning he had silently cursed the reporter and the photographer. But nobody noticed that Adi was wearing the earpiece of the hearing-aid on his right ear, the good ear. Not even Oja. It was not an easy thing to spot. (SM 215)

Spate of calls came from outsiders to Ayyan asking about his genius son. They wanted to see for themselves a Dalit genius. Ayyan could not resist the entertainment and did not want to stop the game abruptly. Acharya had affection with a lady astrobiologist, project co-ordinator of the lab Dr. Oparna Goshmaulik. He did not realize the intensity of the love. Due to an infatuation, he spent his night hours with her. Later he asked her to get out of his life. This withdrawal had affected Oparna very much. She waited for the better time to avenge Acharya.

Dr. Acharya sent a hot air balloon at 41 Km feet high in Hyderabad and the sampler could collect some meteorite debris coming down to earth. There by Acharya wanted to prove the possibility of extraterrestrial life above the earth and aliens might be coming towards the earth. Oparna used this time for revenge and contaminated some fungus into the samples. Later she wrote a letter to the Ministry of Defence stating that she was

forced to contaminate the contents in one of the samples. Due to the moral responsibility for her action she had sent an offer letter to resign. The result of the resignation and the written evidence the Ministry of Defence recommended the matter to the committee to take severe action against Acharya.

Radio astronomers too complained that Acharya had unfairly denied them the science of the search for extraterrestrial intelligence and they were not allowed to attend set seminars because he wanted to siphon every rupee into the Balloon Mission.

Finally the committee suspended Dr. Arvind Acharya from the post of Director and elevated Dr. Jana Nambodri as the acting Director. Ayyan sought the help of Arvind Acharya to get the question paper for JET examination. He made an agreement with Acharya to get the question paper with answer keys. Arvind Acharya agreed to prepare some of the questions to be asked in the JET exam. For this help Ayyan made a plot to degrade Nambodiri and get back the same position to Arvind Acharya

Ayyan tried to stick with the new Director Dr.Jana Nambodri. He planted himself as a loyal and obedient servant and got the appreciation and acceptance from the new Director.

Ayyan used this situation tactically.

Would you like to work with me sir? Nambodri asked.

It'll be my honoursir, Ayyan said.

How is your son, the genius?

He keeps talking about you, sir', Ayyan said

He loved the posters in your room'. (SM 264)

Nambodri accepted Adi's application to the Institute of Theory and Research.

The news was covered in English paper with Adi's photograph.

Television channels interviewed them in the director's chamber.

He is genius, so I thought, why not give him a chance?' Nambodri explained.

I'll pass, Adi said.

It was fitting end to a great game. (SM 273)

It was the meeting of honourable Minister until a body guard extricated him.

Then he enquired Ayyan. There were some conversation between Ayyan and the Minister. Minister said 'Adi is a rare boy'. (280)

Ayyan recorded some of the conversation made between Jal and Nambodri while they were in the Director's room. Then he played the recorder and put it on the kitchen platform where some of them were working in menial activities. The peon did not understand.Ayyan translated some difficult portions into Marathi. Soon there was a commotion. When the recording ended, Ayyan put the recorder in his pocket and said

'They want coffee. They said they want coffee right now'. One of the peons filled a jug. He stared at the other peon and at Ayyan in the fellowship of the moment. He opened the lid of the jug and spat into it. (SM 295)

Ayyan knelt beside Acharya who was sitting near the lawn. Ayyan asked 'Do you want working place for research sir?' Acharya followed him. Ayyan opened the basement lab for him to continue his research. Ayyan made use of Acharya's help when he could not find the JET exam papers. He grabbed a bunch of blank sheets of paper. Acharya wrote down over two hundred questions from the three versions of the question

paper. When he finished he gave the sheets to Ayyan and gave an instruction to write only forty correct answers out of hundred questions.

Adi wrote the exam successfully and passed out. Ayyan said: We are inside the humble one-room home of Aditya Mani, the wonder boy who has cleared one of the toughest exams in the world. The eleven-year-old is only an interview away from joining the postgraduate course at the Institute of Theory and Research. (SM 314). Ayyan decided to hold a press conference in Minister Waman's office. He revealed the recorded conversation of Nambodri. He revealed the poignant conversation between Acharya and Oparna.

Whole cities had burned when Dalits felt slighted. In a matter of hours, the institute would be under siege, police van arrived and windows were broken. Jal and Nambodri were watching television. When they heard their voice on the television, they told 'Dalit are genetically handicapped' (SM 319)

Nambodri and co-scientists heard the rioting people approaching closer. Things were exploding. Men were screaming. The astronomers crawled closer to each other and stared at the door as the sound of death grew louder and louder. The door finally burst open and about two dozen men rushed in with iron rods, broke everything, beat up the astronomers with the rods. Later they burnt the effigy of Nambodri. Acharya was resurrected once again. He took the Director's seat. There was a silence. Acharya started his research work again after a long gap. Ayyan Mani and Adi were sitting on a concrete bench on the Worli Sea. There came Oja Mani walking swiftly. Ayyan muttered something to himself. Both Ayyan and Adi looked at each other and laughed. The game ended.

In *Serious Men*, Manu Joseph delineates the hypocrisy of Ayyan Mani. This novel seriously discusses how people of lower strata rode over the rich and educated people. Though the Brahmins were highly intelligent, innocent, dedicated to work, they were simply cheated by illiterate Dalit people using their tactful plots.

**THE DEFIANCE OF RELIGIOUS DISCOURSE:
A LACANIAN INTERPRETATION OF FOLKTALES**

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[T]he Name-of-the-father, sustains the structure of desire with the structure of the law. (Lacan Four 34)

On the title of his collection *Folktales from India*, A.K. Ramanujan comments, “[i]t is called *Folktales FROM India*, not *OF India*, for no selection can truly “represent” the multiple and changing lives of Indian tales” (*Folktales* xi). The tales represent the culture and pulse of the people. Most of the time, they act as the counter-system against the accepted system, the Law. The tales try to fulfill the people's unsatisfied desire which is duplicated and reduplicated as per the system. They transform the desire in order to satisfy every character in the tales. They are the imaginative creations of people; subversions of their hidden desires. “Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel” (Benjamin 6). But as Propp opines, “[f]olklore is creative by its very nature, but creation is not an arbitrary process; it is governed by *laws*, which scholarship must explain” (13).

The contributions made by the psychoanalysts in the field of folklore deserve to be treated as a special genre. Folklore is the product of human mind and hence the interpretation of folklore will be the interpretation of human psyche. Though the Freudian psychoanalytical study provided a stable ground for the psychological analysis of folklore, it was the Lacanian psychoanalysis which gave the psychology a socio-linguistic plane and as folklore is immersed in the socio-linguistic field, I prefer to interpret the lore of folk with the help of Lacanian concepts. This paper looks at the concept 'the desire for life' in selected tales from A. K. Ramanujan's *Folktales from India*. It traces how the 'Law Figures' appear in the form of religious discourses and how the folk tries to surpass the Law and dominate the Forbidden to satisfy their desire. The paper winds up with a note on how these tales provide *jouissance* to the folk. The reading is based on Lacan's concept of fundamental lack and desire as well as his assertions on the structure of unconscious and the network of metaphors and metonymies which constitute that structure. This network allows the psyche/the unconscious to sustain the original desire by masking it. The language like structure of unconscious creates imaginative creations to express the repressed unsatisfied desire. Folk narratives are considered as unsophisticated narratives by unsophisticated people. But, the so called unsophisticated narratives are the most sophisticated creations

which provide margins for the marginalized desire/s. These make belief tales are the pioneers of any post-modern narrative and they prove the relationship between the narratives and the unconscious of people vividly. The most important element in folk narrative is that it pictures the psyche of folk, in other words, the unconscious of human being, collectively and this prepares the proper grounds for Lacanian psychoanalysis.

It is the formation of fundamental gap/lack that moulds a child for his/her subjectivity and different quests in life. Desire is born of the split between need and demand. As a consequence of this split emerges lack which causes desire. "Desire is a relation of being to lack. The lack is the lack of being properly speaking. It isn't the lack of this or that, but lack of being where by the being exists" (qtd. in Evans 98). In the opinion of Jean Laplanche and J.B. Pontalis:

Desire is born from the gap [*l'écart*] between need and demand; it is irreducible to need, for it is not in its principle relation to a real object, independent of the subject, but rather to a phantasy; it is irreducible to demand, in that it seeks to impose itself without taking account of language and the unconscious of the other, and insists upon being absolutely recognized by the other. (qtd. in Brooks *Reading* 55)

In this gap the desire comes into being and it is an incessant want of/ for satisfaction which is not possible in reality. Desire occurs as a result of the symbolic castration when the child enters into the realm of language, the speech that produces the Law of the father, the cause of symbolic castration. The Law of the father bars the child from its wish 'to be everything to its mother, to be the phallus, the complement of its own lack' (Lemaire 167) and here begins the history of desire by the creation of lack and Other/(m)other. Though the primal desire is repressed, since desire is inherently unsatisfied and insatiable, it gets converted as the Law and Other change without losing its basic nature and finds new signifiers to be represented. Through fantasmatic reproduction, with the help of the play of signification, the desire tries to be satisfied. The fantasies are the discourse of desire and they become the demands, the partial articulation of desire.

Name of God, Fate and Death are the Law givers in the life of a man which prohibit him from his pleasures. It is believed that death and one's fate are determined by gods. If the Name-of-the-Father, the symbolic Law, fails the child from (m)other, the gods who are considered as the supreme law givers, determines the rest of the life of the child. "It is certainly this that demonstrates that the attribution of procreation to the father can only be the effect of a pure signifier, of a recognition, not of a real father, but of what religion has taught us to refer to as the Name-of-the-Father" (Lacan *Ecrits* 152). The God as supreme Law duplicates the Name-of-the-Father and the Name of the God corresponds to the Name-of-the-Father.

The tales about fate, gods and death in the collection often desire to blur the boundaries of the Law, the Name-of-the-Father. By outwitting death, fate and gods they try to outwit the invisible law givers who coerce them to live a life of sorrows, fear and miseries. The tales are the creations of a society who lived a religious bounded life and the god figures had due importance in their life. But in the tales the status alters: they (the gods) act on the will of the people. In mythology the supreme law givers, whose decisions decide their (the human's) life, are treated as the celestial beings and the supernatural and are

worshiped with fear, but are treated as human in the tales, as human as the storyteller and the listeners. “Another difference between oral tales and the official mythology, in Hindu as well as other religions, is the way the supernatural is treated. In Hindu mythology, the gods do not sweat or blink, nor do their feet touch the ground. In the tales, the gods have bodies. They smell, pee, and shit” (A.K. Ramanujan *Folktales* xxvii). The protagonists threaten the gods and divert their life as they wish. In these tales the religious beliefs on gods, fate and death go up and down: the symbolic Law fails in the tales. And this feature makes the principal difference between the Law bounded mythologies and the protesting structure of folktales which bears an opportunity to demand their desires.

Tales like *Brother's Day* and *Two Sisters* show the desire to defeat the death while tales like *Outwitting Fate* and *The Brahman Who Swallowed a God* desire to outwit the fate. The Rajasthani story *Brother's Day* is the story of a sister who saves her brother who came to see her on a brother's day. He was fated to die but by her wit and adventure his sister saves him. Once, a brother whose sister was married and lived far away, went to visit her on a brother's day. On his way through the forest he met a tree, a river, a snake and a lion who wanted to kill him. After assuring them that they could kill him when he returns from his sister's home, he resumed the journey. When he entered his sister's household the thread of her spinning wheel snapped off, so she wished only after joining the thread for it was believed to be an ill omen – wishing one with a broken thread. Then she treated him with delicious food and made him stay there for four days. When he left, she made round cakes for he could have them on his way back. But when she grinded the flour, a black snake fell into the flour and unknowingly the snake got grounded, and because of the darkness she didn't see that. She made the cakes, packed them in a cloth and gave him. She had kept a few cakes for her children. As they began to pester her for cakes, she broke the cakes to give to the children. Then she noticed the bones of the black snake sticking out. She ran after her brother and told him the story, and brought him back home. After some days the brother told her the story of the tree, the river, the snake and the lion. The sister decided to protect her brother. She handed over her children to the neighborhood and started with her brother. She saved him from the lion by giving a goat kid, from river by giving her necklace, from snake by giving a cup of milk and from tree by giving five toy pebbles. After they walked for a long time, and she felt thirsty. The brother went in search of water and she met Mother Fate who was wandering in the forest and understood from her that her brother was going to die. When they reached home, the arrangements for the brother's marriage were underway. When his engagement was fixed she asked to fix hers too. And she did all what her brother did in the ceremonies. When her brother and his wife were going to sleep, she insisted to sleep in the same room. They thought she went crazy and let her to do so. The new couple fell asleep but the sister was wide awake. In the middle of the night the snake came there, slithering towards the brother. The sister spotted the snake and cut that into three pieces, hid them under a shelf and went off to sleep. In the morning she showed the dead snake to all and told the whole story. Thus she failed the fated death and saved her brother.

Though on the surface level, it seems to be a story related to a brother's day and its customs, as it concludes like that, the story bears the desire to defeat the ultimate fate, death which brings great suffering to the people around, the near and dear ones. In the

beginning of the story itself there is a note on death (the broken thread) and by wishing after joining the thread she protects her brother. The sister not only saves her brother from the tree, river, snake and lion which are the symbols of death in the story, but with her wit and courage, she also wins over his terminal fate, killing the snake which comes at night to his chamber. The wise sister goes along with her brother and fails his destiny. Death is considered as undefeatable by human being. But in the story fate and death are defeated by human being.

The Tamil story *Outwitting Fate* tells the story of a sage who outwits the fate of his teacher's children which was written by Brahma's stylus, ultimately coercing Brahma to grant them a peaceful life and happiness. The son of the sage's teacher was fated to live on a buffalo and a sack of rice, while the daughter was fated to live as a prostitute. On the day of their birth, the sage encountered Brahma who came to write the fate of the children on their head and enquired about their fate. Though he was shocked at first by hearing their fate to live a wretched life, he consoled himself with the thought that fate alone governs human life. But after several years when he saw the miserable life of his teacher's children, he helped them by advising the son to sell his buffalo and with one sack of rice feed himself and other poor Brahmins and by advising the daughter to close the door until someone brought her a large measure full of pearls of the first water and if she got that, to sell all and feed the poor and not to keep a single penny for the next day. They followed the sage's advice and Brahma had to provide a buffalo and a sack of rice to the son and he himself disguised as a young man carrying pearl came to the daughter. Since there was none to provide such a wealth everyday to her, Brahma became the only regular visitor and thus her husband. One day the sage saw the tired Brahma and asked him to grant a good ordinary life and happiness and he granted the same. Thus the fate and Brahma were outwitted by the sage.

In this story, the Brahma, the one who decides the fate and life of a human according to Hindu mythology, is punished. The sage who has supernatural power to see the immortals, catches him at the time of the birth of the children and makes him say what he has written on children's forehead. The ordinary man orders the supreme power. When he punishes Brahma for giving the children a disconsolate life, the desire to collapse the Law is subtexted. And at the end of the story the God is pressurized to change what he has written and give the children a normal life. Here the capital letter God becomes the small letter god. Unlike the Epics and other mythologies gods have only a secondary position in the folktales. The man occupies the primary status in the tales.

The Santali tale *Two Sisters* is a story of resurrection in which the elder sister resurrects. Two sisters followed a crow for a special fruit and one is caught by a tiger and sang a wailing song. The other took shelter under a tree and two cowherd boys saved her and one of them married her. After some time when it rained, a snake-gourd plant sprouted out from the skull of the dead sister and a bamboo bush out of the tuff of hair. The two cowherds saw the ripe snake-gourds and bamboos. They cut the bamboo- stem and made flute and dried up the snake gourd to make 'kendra', a stringed instrument. Whenever they played the flute or the kendra, the tune of the wailing song that the dying sister sang, could be heard. The younger sister understood that her sister could not tear herself away from her after death too. After some time, the unmarried cowherd was surprised to see that someone

was tidying his hut and informed his friend and wife (the younger sister). One day the younger sister hid behind a tree outside their friend's hut and was surprised to see that a young woman came out of his Kendra and begun the work. That woman was the elder sister and the younger sister rushed in, embraced her and asked her not to leave her again. When the friends returned, they too rejoiced at their reunion and the bachelor cowherd married the elder sister and all lived happily.

The story tries to blur the boundary of death. Death as the Law of the father forces the elder sister to sacrifice her normal life. When she relives by defeating the death, the desire to fail the Law, the Law of the religion, of fate which duplicates the symbolic castration in the Oedipus stage, is expressed. The elder sister, like any human, desires to live the life. After death, the story makes her alive and provides her a normal life like other people. While making her live from the musical instrument, the story shows the hidden desire of the folk to express and fulfil the repressed desire to defeat the law figure. If the Law of the father shakes the basic foundation of the jubilant's position, the religious beliefs on death disturb that build, the psyche which is already disturbed and the death replaces the Law of the father. The desire in the story is a corollary of the primal repression; a desire which gets converted because of the duplication of the Law figure.

The Telugu tale, *The Shepherd's Ghost*, which tells the story of a shepherd who thought and pretended to be dead, mocks death. After his burial he came out of the grave and went to his wife. But everyone considered him as a ghost. At last he convinced his wife that he was alive and returned to his normal life. In mythology and in real life, death is the most fearful element in human life. But in this tale this fierce element is treated with a mockery. It can be traced as a protest against the undefeatable Law. The Law is mocked; if the other stories protest against the law and defeat the Law, this tale gives another strategy of protest; by mocking the Law figures, the death.

The Bengali tale *The Brahmin Who Swallowed A God* also shows the same pattern. This tale is the story of the fate of a Brahmin and his revenge on the gods who gave him that fate. Bidhata, the god who writes one's fate on people's forehead, doomed a Brahmin never to eat to his heart's content. Once he unknowingly swallowed Bidhata who came to disturb his feast. When Bidhata informed him that he is inside his stomach, the Brahmin revenged upon him by not allowing him to escape from his stomach. Lakshmi, the goddess of wealth and Saraswathi, the goddess of learning came to save Bidhata, but the Brahmin terrified them because they never favoured him in his life. At last lord Siva came and only because he was a Saiva, the Brahmin agreed to free Bidhata and Siva took the Brahmin and his wife to heaven.

In this tale the protagonist takes revenge on the gods for the deeds they did to him, on the god of fate for giving him an ill fate in his life, on the goddess of fortune for she shunned him and he had only bad luck, and on the goddess of learning for she did not provide him even the first letters of alphabet. The tale brushes the inner layer of desire to outwit the God and fate and thus by the Law, the Name-of-the-Father. If God is the Law figure, the forbidden becomes a life on man's will, a life full of happiness. But because of the law, the human has to sacrifice the forbidden and the instinctive desire to go beyond the Name-of-the-Father and be the phallus of mother and converts it into a desire to go beyond the norms of religious beliefs and live a free life. The tales picture a utopian world where

the supreme Law be as normal as the common folk, a world where the oppressors are being punished for their deeds.

But another tale, the Santhali tale *Killed by a Tiger* provides an opposite pattern and views that the law is unbreakable. A brother started his journey to his married sister. On the way to her village he took rest on the branch of a tree at night. Then a tiger came and invited the tree to visit the nearby village where a boy would be born that day and would like to know the fate of that boy; how the boy would die. But the tree did not go because it had a visitor. The brother who overheard this conversation startled because the name of the village was of his sister's. He waited anxiously for the returning of the animals. At the morning the animals came back and the tiger informed the tree that the boy would die on his marriage day and said that the boy's father was village headman. Anxiously he started to his sister's home and found that a boy was born to his sister last night. He made them promise that they would not forget to inform at the time of the boy's marriage. The boy grew up and the parents arranged his marriage. As per the word given they invited the brother. He kept vigil and on the day of marriage the groom went out to the open fields and a tiger lay in wait there pounced on him. But the uncle killed the tiger and saved the nephew. But the young man in pride and fury kicked the tiger and his foot struck in its fangs. He was wounded and bled to death.

In this tale, like the above mentioned tales, one is informed about the fate and he does everything to conquer that fate and save the fated boy. Though he surpasses the fate, death by killing the tiger, ultimately the fate wins. The tale could conclude without the last portion, the boy's death, and with a note on the victory over death as the former tales do. But the storyteller makes the Law prevail. Thus the tale accepts the Forbidden and the supreme Law. The repressed desire is being repressed because of the acknowledgment of the power of the Law.

The God is the Law which is given by the religion through language. This Law is a commutation of the primary Name-of-the-father. The child, who is forbidden from his desire and sacrifices the same because of the Name-of-the-Father, is acknowledged as forbidden from many by the religious Law. As because of religious discourse, the death, fate and a normal happy life become the Other to an ordinary man – the realm which he can not engage with but he badly desires. The religious discourse duplicates the death and fate, the Other and the Name-of-the-Father.

“The young child submits to society, to its culture, organization and language, his only alternatives being to constrain himself to it or to fall ill” (Lemaire 68). Through the tales the folk, the tale teller and the listeners try to fulfil their desire, to fail the Law and possess the Other. The split, the lack made by the child's connection with the language and the Law maintains its space in the psyche of human because of the Law of Culture. The lack and the desire created by the lack never lose, but merely change the frames. If the lack occurs first because of the paternal metaphor (Name-of-the-Father) for a jubilant, the language and Law of Culture maintain and provide that fundamental lack new frames. As the lack is maintained, the desire also gets maintained and converted, for the Other and the scenario of Name-of-the-Father get converted because of the language and the Law of Culture. And it is the Law of Culture and religious discourse that make god the supreme Law giver who forbid and coerce the human to sacrifice the pleasures and a fearless life, by

making the concept of death and fate as the Other. The language, like the structure of the unconscious, duplicates the repressed signifier – Desire for the Mother, by the desire for a fearless life with all authority on it. The signifier is substituted by another signifier as the Law figure alters, and this provides layers of signifiers which shed light into the ramifications of desire, which is the product of the repressed signifier. “A single signifier will have several layers of resonance, several possible levels of signification. *All formations of unconscious derive from this regular play of substitution and combination in the signifier*” (Lemaire 210). The tales prove this regular play of substitution and combination of signifier – the desire.

Through these tales both the creator of the tales, tale-teller and whoever listens to or reads these tales, enjoy by fulfilling, though symbolically, their desire to surpass the Law of the father and to possess the Forbidden. Thus the tales are a journey to access the Forbidden which every child sacrifices in his/her infancy due to the Law. The tales not only articulate the desire/s but provide a conscious awareness to those who tell and listen on the prohibition or untenability of this desire/s along with *jouissance* – the painful satisfaction; “*jouissance* of its infinitude that brings with it the mark of its prohibition, and, in order to constitute that mark, involves a sacrifice” (Lacan *Ecrits* 244).

In his 1966 lecture “Psychoanalysis and medicine”, Lacan explains his idea about *jouissance* as:

What I call *jouissance* – in the sense in which the body experiences itself – is always in the nature of tension, in the nature of a forcing, of a spending, even of an exploit. Unquestionably, there is *jouissance* at the level at which pain begins to appear, and we know that it is only at this level of pain that a whole dimension of the organism, which would otherwise remain veiled, can be experienced. (qtd. in Braunstein 103)

Jouissance is an ambiguous word in French as well as in English. It represents a feeling that go beyond mere pleasure and satisfaction. To Lacan *jouissance* is the element that makes human different from machines. *Jouissance* has a double polarity; first in respect to desire and then in respect to pleasure. “*Jouissance* is the dimension discovered by the analytic experience that confronts desire as its opposite pole. If desire is fundamentally lack, lack in being, *jouissance* is positivity, it is a “something” lived by a body when pleasure stops being pleasure. It is a plus, a sensation that is beyond pleasure” (Braunstein 104). *Jouissance* is linked with satisfaction because of 'the path of desire, which would lead back to the lost and impossible object' (Braunstein 106). *Jouissance* is a sacrifice and is colligated with the Law. *Jouissance* becomes latent only by a percolation through language. Law and language are natural barriers for a barred subject. In the pursuit of satisfaction the tales make the folk aware of this impossibility of satisfying the lack.

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**RELEVANCE OF ECOFEMINIST
LITERARY CRITICISM**

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Ecofeminism is an intellectual, activist, social, political and literary movement. It makes the critical connections between the domination of nature and the exploitation of women. It is a new way of seeing old problems of oppression and exploitation. Ecofeminists believe that environmentalism and feminism are intrinsically linked. Discrimination and oppression based on gender, race and class are directly related to the exploitation and destruction of the environment. Indian ecofeminist Dr. Vandana Shiva has devoted her life to ending the industrial exploitation of Asia, South America and Africa.

French writer Françoise d'Eaubonne coined the term Ecofeminism in her book *Le Féminisme ou la mort* (1974). She gives background and an explanation of her newly coined word ecofeminism. She observes that women have been reduced to the lower status by a male dominated society. Overpopulation is ruining both humanity and the earth. The earth is treated with the same disregard as women. Women must act to save themselves and the earth simultaneously. The two needs of saving earth and women are intimately linked. Women are important part of society in terms of number and significance of reproduction which should have given them a dominant position.

Françoise d'Eaubonne discussed issues of ecofeminism in detail in her book, . *Écologie Féminisme: Révolution or Mutation?* Mutation or alteration through time – seems insufficient to effect what needs to be done urgently. Inattention to women's and earth's well-being have raised many problems. For solving these problems there is the necessity of a revolution in thought. Françoise d'Eaubonne questioned the early nineteenth and twentieth century political movements – like socialism which failed to alter the state of things. The ecofeminist movement aims to allow history to continue rather our extinction from the earth as it happened with some animals and certain species of birds.

Ecofeminists argue for “human beings would finally be regarded as persons and not first and foremost as males or females. And our planet close to women become verdant again for everyone” (251). The extinction of people and planet is at stake. Only a revolution in thought and action can prevent extinction of human society and earth. The movement of ecofeminism effects a revolutionary change in mentalities and attitudes of the people. There is the need of moving beyond power politics and an equivalent necessity of less management of the land.

Challenges to Ecofeminist Philosophy

Certain critics of the ecofeminist movement have insisted that ecofeminism is an essentialist movement. Ecofeminists believe that women are closer to nature than men. They also believe that all living things are connected. Feminist and social ecologist Janet Biehl has criticized ecofeminism for focusing too much on a mystical connection between women and nature and not enough on the actual conditions of women. Deep ecologists have changed the anthropocentric view of nature. They have asked humans to think biocentrically. There is the necessity of moving beyond power politics. They appreciate the intrinsic value of everything in nature. We should follow a biocentric rather than an anthropocentric world view. It asks for an end to dualisms like male/female, thought/action, and spiritual/ natural.

Ecofeminists around the world are working diligently to effect changes in attitudes toward women and nature. The changed attitude promotes the survival of all people, other living creatures and the earth. Ecofeminism is an important theory which gives us tools to assess the interconnections between women's oppression and the ecological crisis. They analyze global development's impact on women. According to sociologist Mary Mellor, Ecofeminists believe that gender analysis is critical in addressing environmental problems. Ecofeminists address issues like water pollution, deforestation, toxic waste dumping, agricultural development, sustainability, and animal rights and nuclear weapons policies. Eco-feminism is a global and multi-issued movement, with an ever growing community of activists and theorists.

Vandana Shiva is a physicist, author, activist, feminist and philosopher from India. She was a participant in the Chipko movement of the 1970s, which was a non-violent activism to protest and prevent deforestation in the Garhwal Himalayas of Uttarakhand, India then in Uttar Pradesh. Dr. Wangari Muta Maathai is best recognized for her development of the Green Belt Movement. She was the first African woman and the first environmentalist to win the Nobel Peace Prize (2004).

Ecofeminism is a social and political movement. It links environmentalism and feminism. Ecofeminists argue that a strong parallel exists between the oppression and subordination of women in families and society and the degradation of nature. The domination and exploitation of women, poor people and of nature is at the core of the ecofeminist analysis.

Ecofeminism or ecological feminism is a philosophy and movement which has united feminist and ecological thinking. It believes that the social mentality that leads to the domination and oppression of women is directly connected to the social mentality that leads to the abuse of the natural environment. Globalisation for the sake of profit has given rise to many evils like destruction of nature and the injustice to women. The movement of ecofeminism addresses the problems of economic inequality, sustainability, environmental welfare, and animal rights on a global scale.

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**HANS ROBERT JAUSS: THE RECEPTION
THEORY IN DIALOGUE WITH HISTORY**

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Hans Robert Jauss, an eminent theorist of 20th century has given new direction to the Reader Response Criticism through his Reception Theory. His *“Towards an Aesthetic of Reception”* (1982) is a compromise between Formalism which neglected History and Socialism which marginalized the text. Formalism is literary theory which developed in Russia in the early 1920s, practitioners or followers of the theory were called Formalists who emphasized the study of poetic language or literary text as a form. (N. Krishnaswami) Indeed the Formalists demolished the distinction between Form and Content, at the same time Socialists were primarily concerned with Economic, Political and Philosophical issues and worked out explanation of the capitalist theory and mode of production. They did not develop an aesthetic of culture or literature. The Socialist critics wrote from the definite standpoint of Marx's philosophical ideas, and from their view of history in which the class struggle is fundamental, or in terms of socio-historical factors. They have been devoted to reconstruction of the part on the basis of historical evidences in order to find out to what extent a text is truthful and accurate representation of social reality at any given time.

In his text Hans Robert Jauss holds the place of compromiser; he does not admire the Socialism and does not take the side of Formalist view. He explains 'an act of reading' instead of 'an individual reception', according to him; reading happens in particular situation, the reader does not percept the meaning of a text as same when the text was published. Jauss argues that reader uses different criteria's at different periods to judge the nature of literariness in text or genre to which it belongs, he calls it 'Horizon and Expectation'. What appeals to our generation at given period may not interest reader at some other periods; according to him 'no work is universal'. A literary work is not an object which stands by itself and which offers the same face to each reader in each period or its timeless essence. (N. Krishnaswami, 66)

Jauss' theory views literature “from the perspective of the reader or consumer” and treats literature “as a dialectical process of production and reception.” In his article *“Literary History as a Challenge to Literary Theory”* (1969), Jauss states of the following,

The relationship of work to work must now be brought into this interaction between work and mankind, and the historical coherence of works among themselves must be seen in the interrelations of production and reception. Put another way; literature and art only obtain a history that has the character of process when the succession of works is

mediated not only through the producing subject but also through the consuming subject- through the interaction of author and public.(Jauss,15) This suggests that Reception Theory defines literature as the process of how the reader and the text interact with each other, and it was a revolutionary way of looking at the history of literature and literary criticism. Reception Theory, however, confines the role of reader within this process, and the 'power' of the reader does not function as the dominant in the act of reading the text. "Reception Theory introduces the necessity of the reader's involvement in the history of literature, and this drastic and revolutionary development was rather natural considering the influential writings on the 'theory of relativity' by Albert Einstein and the concept of 'paradigm shift' by Thomas S.Kuhn, both raise questions as to how one should approach the notion of 'truth' and 'fact', thus suggesting the importance of interpretation". In addition, these two authors provided the foundation for Reception Theory, which requires the notion of interpretation to be included in the process of literary experiences. (Kinoshita, 3)

'Hermeneutics' has its own place in the theory of Reception. The term is defined as the theory of interpretation, in order to study how the process of understanding works. According to 'Dictionary of Literary Terms and Literary Theory'.

In Christian theology hermeneutics is an interpretation of the Spiritual truth in the Bible. In more general terms, more recently, hermeneutics has been concerned with the interpretation and understanding of human action and particularly, with human action through Sociologists refer to in particular sense as institutions i.e. Political, Cultural, Economic, and Kinship institution. As far as Literature is concerned it is to do with the way textual meaning is communicated. (Dictionary, 377).

Jauss deals with an idea of hermeneutics with emphasizing on the importance of history and includes as a part of the philosophical hermeneutics of Hans-Gadmer, who states the following on the term hermeneutics,

all interpretations of past literature arise from a dialogue between past and present. Our attempts to understand a work will depend on the question which our own cultural environment allows us to raise...Our present perspective always involves a relationship to the past, but at the same time the past can only be grasped through the limited perspective of the present....a hermeneutical notion of 'understanding' does not separate knower and object in the familiar fashion of empirical science; rather it views understanding as a 'fusion' of past and present. (Kinoshita, 4).

What is the relation of hermeneutics in Reception Theory? Jauss argues that "literary hermeneutics plays the key role in the concretization of the meaning of literary works, which develops historically within a framework of a certain 'logic' creating and transforming 'the aesthetic canon". (Jauss, 147) Therefore, the notion of hermeneutics functions as a key element in Reception Theory since interpretations by the reader are now a part of literary process. (Kinoshita, 4)

In the "Dictionary of Literary Terms and Literary Theory", the term Horizon of Expectation is defined as the "criteria which readers use to judge literary text in any given period. It is crucial aspect of Jauss' aesthetics of reception and the term designates the shared set of assumption which can be attributed to any given generation of readers". (Dictionary, 387) Jauss explains how the Horizon of Expectation is constructed in the text:

A literary work, even when it appears to be new, does not present itself as something absolutely new in an informational vacuum, but predisposes its audience to a very specific kind of reception by announcements, overt and covert signals, familiar characteristics, or implicit allusions. It awakens memories of that which was already read, bring the reader to a specific emotional attitude, and with its beginning arouses expectations for the 'middle and end,' which can they be maintained intact or altered, reoriented, or even fulfilled ironically in the course of the reading according to specific rules of the genre of type of text. (Jauss, 23).

The criteria helps to constitute reader's judgment, say, a poem in a trans-subjective way, Horizons of expectation change. The poetry of one age is judged, valued and interpreted by its contemporaries, but the views of the age do not necessarily establish the meaning and value of the poetry definitively. Neither meaning nor value is permanently fixed, because the Horizon of Expectation of each generation will change. (Dictionary, 387) As Jauss puts it:

A literary work is not an object which stands by itself and which offers the same face to each reader in each period. It is a monument which reveals its timeless essence in a monologue. Each age reinterprets poetry in the light of its own knowledge and experience, its own cultural environment. Literary value is measured according to 'aesthetic distance' the degree to which a work departs from the Horizon of expectations of its first readers.(Dictionary, 387).

Here Jauss makes a connection between literary and general history; this considered to be an important contribution to literary theory. Jauss argues that the task of literary history is “completed when literary production is not only represented synchronically and diachronically in the succession of its systems, but also seen as 'special history' in its own unique relationship to 'general history.’” (*Kinoshita, 6*) Jauss explains that the horizon of expectations is formed through the reader's life experience, customs and understanding of the world, which have an effect on the reader's social behavior. (*Jauss, 29*)

In this way, the idea of history becomes fundamental to the horizon of expectations, and Jauss also points out that the horizon of expectations is a crucial element in connecting literature and society. He argues, “The social function of literature manifests itself in its genuine possibility only where the literary experience of the reader enters into the horizon of expectation.” (Jauss, 39)

It is clear that, Jauss theory is concerned with reader's involvement and recognizes the importance of one's horizon of expectation. Reception Theory is a revolutionary approach to the role of the reader in relationship to the notions of interpretation and one of the most important contributions to the history of literature and new perspective of literary experiences. It established a new model for writers and theorists. Although it is difficult to fully understand how powerful and revolutionary this model shift was at that time, it is easy to see that the concepts which came out of Reception Theory are now part of how we try to understand literature, art and the world. (*Kinoshita, 9*) The theory makes the work of art free from the constructed ideas like text is 'strictly articulated form' or 'text is a particular entity of historical period' and keeps it in the hands of reader and its horizon of expectations.

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GIRISH KARNAD'S *TUGLAQ* RECONSIDERED

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I had given up all hope of Yayati, my first play, being ever produced on stage, and therefore, convinced that similar indifference would greet all my plays, set about conceiving Tuglaq on a scale far beyond the capabilities of contemporary theatre groups in Karnataka. A Shakespearean expanse was what I had in mind, a throwback to the Parsee-style Company Nataks, with their emphasis on spectacle and melodrama, which I had seen in my childhood. But the play was a momentous success and, at the age of twenty-eight, I became a nationally-reputed playwright - Girish Karnad

Girish Karnad's contribution to Indian English drama mainly rests on *Tuglaq* and *Hayavadana* which he himself translated into English. *Tuglaq* deals with the life and turbulent reign of Muhammad-bin-Tuglaq who ruled over India for about twenty-six years from November-December 1324-1351. For the sake of dramatic precision and brevity, Karnad spans only five-years from 1327-1332. The action begins in Delhi in the year 1327 then on the road from Delhi to Daulatabad and lastly in and around the fort in Daulatabad. Girish Karnad's *Tuglaq* was, perhaps, influenced by the *Caligula* legend. Karnad's play became popular not only for its contemporary relevance but also for its eponymous character of Muhammad-bin-Tuglaq. Historically the character known for his ill-planned adventures and he is described as Muhammad the mad. Medieval historians termed him a byname for madness so have done the imperialist historians to defend and justify his rule in India. These historians used the satirical mode of writing while describing the Sultanate period of Indian history. The inspiration for Karnad's *Tuglaq* came from Camus's *Caligula*, which provided both the absurd conception of the human situation and the technique of handling a historical myth for modern theatre. However, Camus's influence seems restricted to the theme alone; the form is Karnad's own creation. The play is described as a historical play because the principal character is taken from history and the events that constitute the framework for the plot of the play are documented as historical events. According to Nietzsche:

History is necessary to the living man in three ways: in relation to his action and struggle, his conservatism and reverence, his suffering and his desire for deliverance. These three relations answer to the three kinds of history- as far as they can be distinguished – the monumental antiquarian and the critical. ¹

Like Camus's *Caligula*, *Tuglaq* also may be seen as a play which deals with an alienated outsider figure, estranged at various levels, from society and the individuals around him, from traditional region, from existence and the human predicament in this world and from himself. The play is not merely a historical play, it is something more than a study of historical events. The play provides an interpretation of human character in its width and depth and delves out the quest for cultural values. Karnad liberates it from the limits of time and space and gives it a substance of universality. The play offers a great plot, gripping characters, beautiful scenes and a pinch of history. Despite the Sultan's foolishness to shift the capital of India from Delhi to Daulatabad to centralise administration, despite the high-handedness of making copper coins equal in value to silver Dinars, despite the schemelessness of designing a conspiracy to kill his own brother and father at prayer hour, what is remarkable, and relatively unknown, in the much infamous character of *Tuglaq* is the willingness to work for his people and to ensure their happiness, the courage to take initiative in the direction of communal equality, and a keenly observing and ever diligent mind. The disappointment in the end when he is not understood by his own people and followers is obvious. And Girish Karnad captures it beautifully in his inimitable style. The play was originally written in Kannada in 1964 and Girish Karnad was persuaded to translate it into English by Alique Padamsee. This translation was first staged at Bhulabhai Auditorium, Bombay, in August 1970. *Tuglaq* explores the ambiguous stand of the idealist Sultan Muhammad-Tuglaq whose reign is known as one of the spectacular regimes of history. Karnad writes:

My subject was the life of Muhammad Tuglaq, a fourteen century Sultan of Delhi, certainly the most brilliant individual ever to ascend the throne of Delhi and also one of the biggest failures. After a reign distinguished for policies that today seem far-sighted to the point of genius, but which in their day earned him the title "Muhammad the Mad", the Sultan ended his career in bloodshed and political chaos. In a sense, the play reflected the slow disillusionment India: the gradual erosion of the ethical norms that had guided the movement for independence and the coming to terms with cynicism and real politics.²

Tuglaq as a play of the sixties reflects the political mood of disillusionment which followed the Nehru era of idealism in India. Karnad himself has commented on this issue:

What struck me absolutely about *Tuglaq*'s history was that it was most contemporary. The fact here was the most idealistic, the most intelligent King ever to come on the throne of Delhi... and one of the greatest failures too. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed to me both due to his idealism as well as shortcomings within him, such as his impatience, his cruelty, his feeling that he had the only correct answer. And I felt in the early sixties India had also come very far in the same direction – the twenty year period seemed to me very much a striking parallel.³

Karnad is often so praised for his dramatic technique and theatrical achievements, however, in *Tuglaq* he has his critical acumen to understand the human predicament. The moral dilemma of Muhammad is the crisis of a modern man confronted with the problem of self identity and search for meaning in a hostile world. The play thus fascinates us not only

in theatre, but also in libraries, public or personal, as well as in classrooms at different Universities in India. The opening scene of the play is set in the yard in front of the chief court of justice in Delhi in the year A.D. 1327. In the courtyard of the court a crowd of people is waiting. Most of the people are Muslims, only a few are Hindus. As the curtain rises many citizens are seen waiting curiously for the final verdict in some court case in progress. Meanwhile a conversation between an old man and a young man follows in which they discuss the mode of administration and liberal policies of Sultan Muhammad Tuglaq. The old man seems to be disgusted with the wrong-headedness of the sultan and feels somehow that the country is going to dogs. The conversation goes on between them:

OLD MAN: God, what's this country coming to!

YOUNG MAN: What are you worried about, grandfather? The country's on perfectly safe hands – safer than any you've seen before.

OLD MAN: I don't know. I've been alive a long time, seen many Sultans, but I never thought I would live to see a thing like this.

YOUNG MAN: Your days are over, old man. What's the use of Sultans, who didn't allow a subject within a mile's distance? This king now, he isn't afraid to be human—

THIRD MAN: But does he have to make such a fuss about being human? Announce his mistakes to the whole world—invite the entire capital?

OLD MAN: And get kicked by an infidel too. It's an insult to Islam.

YOUNG MAN: That's good that! Insult to Islam! So you want to teach him Islam, do you? Tell me, how often did you pray before he came to the throne?

THIRD MAN: That isn't the point.

YOUNG MAN: That's precisely the point. Not even once a week, I bet. Now you pray five times a day because that's the law and if you break it, you'll have the officers on your neck. Can you mention one earlier Sultan in whose time people read the Koran in the streets like now? Just one? (pp.1-2)

Muhammad Tuglaq stands for Idealism, love for justice, equality, peace and harmony between Muslims and Hindus. He is gifted with extraordinary power and intelligence to create a new history. But his mode of Administration in general and his liberal policies based on Idealism are not well received by the public favourably. Orthodox Muslims condemn vehemently his inclination towards the Hindus who were given exemption from Jizia and treated as equals. Even his move to shift the capital from Delhi to Daulatabad was declared an act of madness. Even Hindus doubt his sincerity and call his action diplomatic. He is not understood by the society around him because his ideas and ideals are far above the comprehension of his Contemporaries. In an age of religious fanaticism and hostility between Hindus and Muslims, his broad minded religious tolerance seems foolish to the Muslims and cunning to the Hindus who suspect his motives. Muhammad Tuglaq wants to win the confidence of his subjects and build an ideal empire together with them but fails to carry his people with him. The changes proposed by Tuglaq pose a threat to the time-honoured conventions and beliefs of society and so he meets with stiff opposition from all classes of people. His plans regarding the change of capital and the introduction of a token copper currency are sound and reasonable but fail to convince his subjects. His frustration at their non comprehension is understandable. He realises that his idealistic dreams can never reach the stars unless they are rooted in the firm support of his

people. Tuglaq says to his mother:

MUHAMMAD (theatrical): I pray to Almighty to save me from sleep. All day long I have to worry about tomorrow but it's only when the night falls that I can step beyond all that. I look at the Pleiades and I think of Ibn-ul-Mottaz who thought it was an ostrich egg and Dur-rumma who thought it was a swallow. And then I want to go back to their poetry and sink myself in their words. Then again I want to climb up, up to the top of the tallest tree in the world, and call out to my people: 'Come, my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray. Let's pray till our bodies melt and flow and our blood turns into air. History is ours to play with – ours now! Let's be the light and cover the earth with greenery. Let's be darkness and cover up the boundaries of nations Come! I am waiting to embrace you all!'

But then how can I spread my branches in the stars while the roots have yet to find their hold in the earth? I wish I could believe in recurring births like the Hindu; but I have only one life, one body, and my hopes, my people, my God are all fighting for it. Tell me, how dare I waste my time sleeping? And don't tell me to go and get married and breed a family because I won't sleep. (pp.10-11)

The opening scene reflects the atmosphere of doubt, uncertainty, opposition and criticism in the times of Muhammad Tuglaq that form the basis of the play. People believed that he has murdered his own father and brother for the throne. This has certainly tarnished his image though his guilt is not proved. A section of people plead for him and say that Muhammad is so noble, religious and ideal that he cannot be treacherous. It was an accident in which his father and brother were involved. In the very opening scene the playwright has portrayed Tuglaq as a just and kind ruler who accepts kazi's verdict graciously. He is pleased that Vishnu Prasad, a Hindu gets Justice. By way of compensation the merciful king offers him a post in civil service along with a grant of five hundred silver Dinars. As history has it, Muhammad Tuglaq had prayer compulsory, at least five times a day. In the play, too, it is mentioned in the dialogue of a young man who defends the Sultan:

Now you pray five times a day because that's the law and if you break it, you'll have the officers on your neck. Can you mention one earlier Sultan in whose time people read the Koran in the streets like now? Just one? (p.2)

Karnad has mentioned a historical fact that Tuglaq was guilty of patricide and fratricide. The Third Man in scene one hints at it. He also bears a witness to a public speech of Sheik Imam – ud – din who says:

THIRD MAN: Why, of course. Only a week ago. In Kanpur. What a man! What a voice! The audience was spellbound. And he said the Sultan's guilty of killing his father and brother, he said. He said so many other things too – about Islam and what's happening to it. It was the most inspiring speech I've ever heard. The audience went wild and burnt down the half of Kanpur. You think he would talk that if he wasn't sure? (p.5)

Karnad doesn't mention that Tuglaq did repent and atone for the crime as he

wants to highlight only Tuglaq's treachery and cruelty. This is deviation from history. We come across his idealism, secularism and policy of equality and impartiality in his following speech immediately after the Kazi's judgement:

MUHAMMAD: My beloved people, you have heard the judgement of Kazi and seen for yourselves how justice works in my kingdom – without any consideration of might or weakness, religion or creed. May this moment burn bright and light up our path towards greater justice, equality, progress and peace – not just peace but a more purposeful life.

And to achieve this end I am taking a new step in which I hope I shall have your support and cooperation. Later this year the capital of my empire will be moved from Delhi to Daulatabad.

(The crowd reacts in bewilderment. Muhammad smiles.)

Your surprise is natural. But I beg you to realize that this is no mad whim of a tyrant. My ministers and I took this decision after careful thought and discussion. My empire is large now and embraces the South and I need a capital which is at its heart. Delhi is too near the border and, as you well know, its peace is never free from the fear of invaders. But for me the most important factor is that Daulatabad is a city of Hindus and as the capital, it will symbolize the bond between Muslims and Hindus which I wish to develop and strengthen in my kingdom. I invite you all to accompany me to Daulatabad. This is only an invitation and an order. Only those who have faith in me may come with me.

With their help I shall build an empire which will be the envy of the world. (pp.3-4)

But the history of Tuglaq has a dark aspect too. In order to achieve his goal he tries to implement certain plan that can be termed utopian and history bears witness to the fact that his action to shift the capital from Delhi to Daulatabad marks the beginning of all troubles in the a kingdom leading to protests and revolts.

Tughlaq's announcement to shift the capital makes the crowd react in bewilderment, though his intentions are pious. He wants to do it for security of the capital and also for communal harmony. He is declared mad by his subjects and tyrant as well.

During mass exodus people had to under untold sufferings. Naturally the Nobles revolved against him. Karnad has shown that Tughlaq's act of shifting the capital was due to the whims of a tyrant and so he has ignored the generous acts of the Sultan and his elaborate arrangements made for the convenience of his subjects as recorded in history. This is another instance of deviation. Karnad follows history that Muhammad made an experiment when he introduced copper coins in place of silver dinars. But it failed as minting of counterfeit coins became common and as a result, the national economy was shattered. Karnad highlights the failure of Tughlaq's policy of copper currency as his officers were corrupt and didn't lend their support to him, instead they took undue advantage of his liberal policies. Muhammad Tughlaq followed the policy of religious tolerance, brotherhood and Hindu-Muslim unity. He was perhaps the first Muslim Sultan who realised the necessity of bring Hindus and Muslims together to rule peacefully a vast country like India, and initiated sincere efforts to develop cultural values in the form of communal harmony. Tughlaq is an idealist and wants Hindu-Muslim unity and equality in

the land. Everybody is equal in the eyes of the law. Aziz has come forward to prove equality between Hindus and Muslims. A Brahmin named Vishnu Prasad has filed a suit against the Sultan- that his land was seized illegally by the officers of the state. He wants just compensation for the loss of the land and the deprivation resulting there from. The claim of the Brahmin is considered just by Kazi. His Majesty is guilty of illegal appropriation of land. The Kazi has further declared that in return for the land and in compensation of the privation resulting from its loss, the said Vishnu Prasad shall receive a grant of five hundred silver dinars from the state treasury and a post in the civil service to ensure him a regular and adequate income. In fact, it is a rare act on the part of the sultan in establishing a new cultural value in the country.

Muhammad takes a new step to bring about Hindu-Muslim unity. He transfers the capital of his empire from Delhi to Daultabad. The political reason behind his decision to transfer his capital is that he knows that a revolt is brewing in Delhi and has deliberate intention to weaken the power and strength of the nobles. But how skilfully, he tackles the situation and argues that Delhi is too near the border and it can never be free from the threat of invasions. At the same time, the most important fact for him is that Daulatabad is the city of Hindus and as the capital, it will symbolise the bond between the Hindus and the Muslims which he wishes to develop and strength in the kingdom. Thus, as an idealist and for the apparent reasons, he wants to build an empire which will be the envy of the world. Karnad's Muhammad is an expert chess player on the chess board of political diplomacy. The game of chess and the rose garden are two important recurring images which are part of the inner structure of the play. Both are metaphors of alienation and may be related to Tughlaq's alienation. Chess symbolises Tughlaq's game-approach to life where in he regards other people as pawns to be manipulated for his own advantage. In his political game he is checkmated by Aziz. The rose garden which becomes a rubbish dump is a perfect objective correlative of Tughlaq's idealistic aspirations meeting with defeat, frustration and disillusionment. It becomes an image of the absurd, the unbridgeable gulf between man's expectations of orderliness and the chaos and irrationality which confront him in the universe. The Sultan finds himself in great trouble caused by the revolt of his close friend Ain-ul-mulk and the great saint Sheik Imam-ud-din. Sultan's troubles are mounting while Sheik imam-ud-din is turning the people in Kanpur against him, his boyhood friend Ain-un-mulk has revolted and is marching on Delhi with an army of thirty thousand soldiers and he hardly has six thousand soldiers to face him. However, his vizier Najib stresses that the Sheik closely resembles him. This gives ideas to Muhammad and against the advice of Barani he decides to play this game in his own way. He announces that they would go to Kanauj the day after tomorrow in the evening and the army should be told to be ready for that march. Najib and Sheik Shihab-ud-din, an outsider, whom he has invited, would look after the affairs, in his absence. He then goes away with Najib to see the commander-in-chief and Barani and the step-mother are left alone together. It is clear from their conversation that the step mother does not like Najib and is rather hostile to him. Tughlaq's step mother says:

STEP-MOTHER: I know. I am watching. I'll wait for a few days. (With sudden violence) If he goes on like this, I won't wish his fate even on a dog!
(Barani, driven to tears by her maternal concern, looks up started by the venom in

her voice.) (p. 17)

Najib, the sultan's vizir, is a trust worthy adviser. He is a Hindu but he becomes a Muslim as he is a great opportunist and crafty person. This is a political move. His own conversion is a move to strengthen Hindu-Muslim unity and thereby to win Sultan's trust and favour. He gives a valid reason for this change:

NAJIB: Do you know why I gave up Hinduism? Because it didn't speak of the salvation of society. It only talked of the soul-my individual soul-while a poor, frenzied world screamed in agony around. So I became a Muslim. Islam is worried about this world, I said, it'll bring the Kingdom of Heaven on earth. But I know now-it won't work. There's only the present moment and we must grasp it firmly. (p. 14)

Sometimes Najib disagrees with the Sultan and out of loyalty he tells him frankly that he did not like the Sultan's sympathetic and kind treatment with Ain-ul-mulk. Muhammad gets agitated after killing Shihab-ud-din and issues an order to banish prayers. Najib suggests an amendment:

NAJIB: But that would only be playing into the hands of the Ulema, Your Majesty. I suggest we say there'll be no more prayers till Ghiyas-ud-din Abbasid, the descendant of the Khalif, visits us. God alone knows when he'll come. Besides, it'll make a beautiful little paradox!

(Muhammad does not reply. Najib goes out. Barani sobs. Muhammad stands staring at Shihab-ud-din's corpse. Barani gets up, takes the silken cloth from the throne and starts spreading it on the corpse. But Muhammad casts the cloth aside.) (p.45)

After receiving Ratan Singh's letter about Shihab-ud-din's involvement in the conspiracy of the Amirs to murder the Sultan at prayer, Najib discloses the secret to his Majesty and makes adequate arrangements of security and counter attack by deputing Hindu Gods. Further more, when Shihab-ud-din is stabbed to death Najib suggests very sincerely to keep the incident a top secret. It is clear in the words of Najib:

NAJIB: Your majesty, if this incident is to be kept a secret, we'll have to hang everyone who was here-even the Hindu guards. They remained loyal to Your Majesty but they have seen it all and are bound to talk. It does mean more corpses. But then, that'll only make the show more impressive. (pp. 44-45)

Najib is a devil of a politician. To him, in politics, courage, honesty and justice are hollow words. They are not required in dealing with a political problem. Imam-ud-din to him is a traitor and so is Ain-ul-mulk. Sultan's step mother gets him killed. She considers Najib to be the evil genius of the Sultan. She happily tells Sultan:

STEP-MOTHER: I'm glad Najib's dead. He was leading you astray. It's because you wouldn't trust anyone as much as him that the kingdom's in this state! The Ulema are against you; the noblemen are against you; the people hate you. It's all his fault. I'm glad he's dead. He should have died a long time ago. (p. 64).

The Sultan is very much impressed by his loyalty to the throne. His death is an irreparable loss to him. He sends his step-mother to death, when he comes to know that she is responsible for Najib's murder. Several times Najib's views were contradicted by Barani

and the step-mother, but all in vain. Barani is a witness Sultan's degradation, his spiritual chaos within him, his untold sufferings, his downfall, his disillusionment. He is at last too much terrified to see the Sultan's agony, his cry for divine help that he decided to leave him alone and seeks permission to abandon him on the pretext that he has to join his mother's funeral. Before this last well-wisher is gone Muhammad requests him to pray and be kind enough when he, as a historian, passes judgement on him. *Tughlaq* is rightly considered a piece of theatre par excellence. Karnad experiments with a variety of theatrical techniques to create visual and audition images, there by producing the desired dramatic effect on the stage. By employing a variety of theatrical devices- spectacle, quick shift of scenes, black out- he tries to control the movement of the play and its impact on the audience. The announcement pertaining arrival of Sheik Imam-ud-din enhances the visual appeal of the play. Muezzin's call for prayer the marching of the Amirs towards the throne of Tughlaq, the announcements made by the announcer about the shifting of capital from Delhi to Daultabad, the call of banning of prayer and the revival of it, the play of music and the anguish expressed by the common masses during the shift of the capital, are some of the elements of spectacle in Tughlaq. Karnad seems to be indebted to contemporary historians Zia-ud-din Barani's *Tarikh-i-Firuz Shahi*, Al Marshi's *The Mask-al-absar*, Ibn Battua's *Travels* and Badoni's *Tarikhi-Mubbarak*. He closely follows the traditional sources which present Tughlaq as a combination of opposites- a dreamer and a man of action, benevolent and cruel, devout and godless. Tughlaq both in history and Karnad's *Tughlaq* is a great scholar, idealist and visionary. He stands for administrative reforms for implementing the policy of Hindi-Muslim unity, recognition of merit, irrespective of caste and creed, reorganisation of administrative machinery and taxation structures; establishment of an egalitarian society in which all shall enjoy justice, equality and fundamental human rights. A rationalist and philosopher, Tughlaq radically deviates from the religious tenets in the matter of politics and administration. This departure from the holy tenets enrages the orthodox people and they condemn, oppose and rebel against Tughlaq. They think him a non-believer in Islam because he abolishes the Jiziya tax, treats Hindus and Muslims equally. The opening scene opens with tension- the conflict between the old and the new. The old man in the first scene represents orthodox Muslims and the young man represents the Sultans view point. One condemns him and the other supports him as is evident from their conversation. Karnad, a great and gifted dramatist, uses prayer as a leitmotiv in *Tughlaq*, which has not been so employed in history. It creates a vivid dramatic effect. U. R. Anantha Murthy observes:

Although the theme of the play is from history – there are many plays in Kannada-Karnad's treatment of the theme is not historical. Take, for instance, the use Karnad makes of the leitmotiv of the 'prayer,' in the scene where the Muslim chieftains along with Sheik's Shamsuddin, a pacifist priest, conspire to murder Tughlaq at prayer. The use of prayer for murder is reminiscent of what Tughlaq himself did to kill his father. That prayer, which is most dear to Tughlaq, is vitiated by him as well as his enemies, is symbolic of the fact that his life is corrupted at its very source. The whole episode is ironic.⁴

Karnad's Tughlaq is not repentant over the murder of his father and his brother. But in the history he did in a different way. Iswari Prasad observes:

He atoned for the crime and immediately after his succession to the throne he caused his name to be inscribed on the coins.⁵

Girish Karnad follows history as regards numerous rebellions-of Bahuddin Gurshap, rebellion of Bahram Aiba, Kamalpur insurrection, rebellion of Shewan etc. It was not possible for Karnad to deal with all these rebellions from the view point of maintaining artistic coherence and unity of impression. He deals in detail with the rebellion of Ain-ul-mulk, the governor of Awadh-and Zafraabad, who was transferred to Deccan. The Sultan crushed the rebellion. In order to stress the inhumanity of Tughlaq, Tughlaq greatly alters the historical facts of Ain-ul-mulk's rebellion. He sends Sheik Imam-ud-din as his official envoy. The sheik who resembles the sultan wears the royal robes and marches towards Ain-ul-mulk's army. The Sheik is treacherously killed by the machination of Tughlaq and so he gets rid of his enemy who incited rebellion against him in Kanpur. This episode is a deviation from history. In the history Ain-ul-mulk was defeated and after a few days' indignities he was released and appointed the superintendent of a royal garden. But in Karnad's Tughlaq Ain-ul-mulk's governorship is restored to him. The ghastly murder of Shihab-ud-din is also a deviation from history. Tughlaq in an atmosphere of perpetual distrust and rebellion, became suspicious and vindictive. He ruthlessly punished even on the slightest suspicion. Barani, the historian says that Tughlaq is a habitual and wanton slayer of men. He is addicted to wanton cruelty. It is evident that Karnad is more influenced by Barani than by Ibn-i-battuva and other historians who have endeavoured to present an unbiased account of Tughlaq and his time. Tughlaq's cruelty in the play arises from his anguish. Anguish in existential philosophy, is the reaction of the man who has had a vision of the absurd and realises the nothingness. The repeated frenzied stabbing of Shihab even after he is dead, the order that the bodies of the conspirators should be stuffed with straw and exhibited throughout the kingdom and the insistence on the immediate vacating of Delhi are acts of cruelty and tyranny arising from his existential anguish. He decides to give up the method of rational explanation which he had hitherto tried with his people. Instead, he is now determined to rule them with an iron hand. The Sultan says to Njib:

MUHAMMAD: Najib. I want Delhi vacated immediately. Every living soul in Delhi will leave for Daulatabad within a fortnight. I was too soft, I can see that now. They'll only understand the whip. Everyone must leave. Not a light should be seen in the windows of Delhi. Not a wisp of smoke should rise from its chimneys. Nothing but an empty graveyard of Delhi will satisfy me now. (p.45)

In his movement from idealist to tyrant, Tughlaq resembles Camus's protagonist Caligula, whose existential alienation drove him to a deliberate choice of tyranny. Karnad uses the flash back technique to give us glimpses of the youthful idealism of Tughlaq. In an idyllic scene on the ramparts of Daulatabad, Tughlaq shares his youthful aspiration with a young guard. He recaptures a magical moment from his youth when he felt fully in harmony with the world around him. He recalls nostalgically:

MUHAMMAD: Nineteen. Nice age! An age when you think you can clasp the whole world in your palm like a rare diamond. I was twenty-one when I came to Daulatabad first, and built this fort. I supervised the placing of every brick in it and I said to myself, one day I shall build my own history like this, brick by brick.

One night I was standing on the ramparts of the old fort here. There was a torch near

me flapping its wings and scattering golden feathers on everything in sight. There was a half-built gate nearby trying to contain the sky within its cleft. Suddenly something happened-as though someone had cast a spell. The torch, the gate, the fort and the sky-all melted and merged and flowed in my blood-stream with the darkness of the night. The moment shed its symbols, its questions and answers, and stood naked and calm where the stars throbbed in my veins. I was the earth, was the grass, was the smoke, was the sky. Suddenly a sentry called from far. 'Attention! Attention!' And to that challenge the half-burnt torch and the half-built gate fell apart.

No, young man, I don't envy you your youth. All that you have to face and suffer is still ahead of you. Look at me. I have searched for that moment since then and here I am still searching for it. But in the last four years, I have seen only the woods clinging to the earth, heard only the howl of wild wolves and the answering bay of street dogs. Another twenty years and you'll be as old as me. I might be lying under those woods there by then. Do you think you'll remember me then?

(No answer.)

Come, why are you silent? (pp. 53-54)

Karnad has taken only partial and one-sided view of the history of Tughlaq's reign. He depends mainly on historical sources of Barani and others who were biased to the Sultan. Girish Karnad was fascinated by the history of Tughlaq's reign because it reflected the political mood of disillusionment which prevailed in the sixties in India. He writes:

What struck me absolutely about Tughlaq's history was that it was contemporary. The fact that here was the most idealistic, the most intelligent king ever to come on the throne of Delhi ... and one of the greatest failures also. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed both due to his idealism as well as the short comings within him, such as his impatience, his cruelty, his feeling that he had the only correct answer. And I felt in the early sixties India had also come very far in the same direction- the twenty years period seemed to me very much a striking parallel.⁶

Karnad had successfully attempted historical drama in *Tughlaq*. What distinguishes his treatment of history is its reinterpretation in the light of current political situation in India. Karnad's depicts Tughlaq as a monomaniac, as a man dominated by his whims, as a cynical tyrant, as a feeling less, inhuman ruler. All of a sudden he decides to shift his capital from Delhi to Daulatabad. He does so in order to rule the southern part of his country more effectively. Tughlaq makes his plan a reality by disdaining the opposition of the Amir's and the Sayyids. The reasons as put forward by the Sultan, behind the shifting of the capital from Delhi to Daulatabad demand reconsideration. This also indicates Tughlaq's far-sightedness one needs to be secular to become an able and effective administrator in a country like India, where different religions co-exists side by side. Tughlaq is born with this rare quality. His call for greater justice, equality, progress and a more purposeful life are significant enough to call him a great ruler. He is a man who carries his inner goodness with him. The opening scene portrays Tughlaq as a noble ruler who has profound knowledge of administration. For his noble vision may be compared with Akbar, the Great. And when he announces his decision to shift his capital from Delhi

to Daulatabad the crowd reacts in bewilderment. The Sultan smile and says that their surprise is quite natural. History misreads him and brands him as Tughlaq the mad. His mission is to rebuild an empire which will be the envy of the world. He is a victim of his age. His decisions are open for debate and discussion. The sultan fails to implement his schemes perfectly because of his lack of practical knowledge and non-cooperation of his officers. He is estranged from his mother. His mother believes him guilty of the murder of his father and his brother. He condemns his step-mother to death by stoning in public when she accepts the fact that she has got his advisor Najib murdered. Tughlaq is crushed under the wheels of time. His decisions go against him. His experiments brings about his tragic downfall which he meets in the final scene of the play. A controversial important political experiment of Muhammad Tughlaq was the transfer of the capital from Delhi to Devagiri which was renamed Daulatabad :

... Several reasons led to this fateful decision. The first was that Sultan was anxious to have a capital which should not only be situated at a strategic place but should also be, in the centre of his far-flung kingdom. Muhammad was impressed by Devagiri, and we are told by Barani that geographical importance of the place was one of the reasons for its selection as the metropolis. As he writes: "This place held a central situation; Delhi, Gujarat, Lakhnauti, Satgaon, Sonargoan, Telang, Malabar, Dwarasamudra and Kampil were about equidistant from thence..." Secondly, Delhi was too near the north-western frontier which was constantly threatened by Mongol raids, while the Sultan wanted the new capital to be at a safe distance from the invaders from the north-west. Thirdly, while northern India had almost been conquered and pacified, the Dakhin was a new and uneasy partner in Sultanate. It could be effectively, subdued and managed by a government that had its headquarters in Southern India. Lastly, he must surely have felt that southern India was so rich and that he would be able to utilize its resources more easily and effectively by an intimate contact with it.⁷

Tughlaq has been set in the fourteenth century India and the dramatist has vividly created the atmosphere of court intrigue, seditions, murders and bloodshed. In the opening scene which takes place in 1327, the atmosphere of conflict between the idealism and progressive attitude of the Sultan and the religious bigotry of orthodox Muslims has been re-created. It is a great tragedy of intrigue. All the important events and actions which make the plot of the play issue from his character. Tughlaq himself reveals his idealism, scholarship, secularism in his various speeches in order to realise his plans and administrative reforms he resorts to murder and bloodshed, gets frustrated and disillusioned. Other characters too throw light on Tughlaq's wilfulness and callousness as Ratan Singh says:

RATAN SINGH: I have never seen an honest scoundrel like your Sultan. He murders a man calmly and then flagellates himself in remorse. (p. 28)

Barani, the scholarly historian, and Najib, the shrewd politician represents the two opposite selves of the Sultan. Aziz, who is shrewd, wise, intelligent, pragmatic and a utilitarian is a notorious cheat who represents all those who take unlawful advantage of Tughlaq's idealism as well as the crafty nature of Tughlaq. Karnad has shown a remarkable

skill in weaving together the comic story of Aziz and the tragic tale of Tughlaq's life. The dramatist maintains suspense about Aziz till the end of the play. We are surprised how he is rewarded for his misdeeds. In the episodes of Sheik Imam-ud-din and Shihab-ud-din, to both suspense and surprise have been well maintained. The chess symbol is suggestive both of surprise and suspense. How the conspiracy to kill the Sultan at prayer time is known to him remains a great mystery. Slowly taking out his dagger to kill Shihab-ud-din, the Sultan to our great surprise informs him that Ratan Singh wrote to him about the conspiracy. It was Ratan Singh who master minded the conspiracy and to take the revenge for his father's death. He betrayed Shihab-ud-din and also sent to Sultan the letters which he had written to his father. Karnad's play has a comic sub plot. It consists of the doings of Aziz and Azam. These two characters remind us of the clowns of Shakespeare; and Karnad's use of dramatic relief by alternating the comic with the serious. Aziz and Azam episode is used as a comic relief. In the very first scene the people disapprove of the Sultan's policies of Hindu-Muslim unity and the abolition of Jiziya tax, etc. So there is a tension in the very beginning. The royal announcer proclaims the Sultan's faith in justice as he has accepted the Kazi's judgement in favour of a Brahmin Vishnu Prasad. The Kazi accuses the Sultan of unlawful confiscation of the Brahmin's land. The Sultan expresses faith in democratic idealism and announces his decisions to shift the capital from Delhi to Daulatabad. It causes a great annoyance to his subjects. At this stage, the crowd dispenses only Azam hangs around to see the Brahmin who had won the case. He, too, shortly comes out of the court and is soon recognised by Azam that he is not Brahmin but a Muslim dhobi (washer man) named Aziz. Interestingly enough each other as they have been close friends. Aziz narrates his success story. Aziz tells Azam how he disguised himself as a clean shaved Brahmin. He is rewarded with five hundred silver dinars and a job in civil service. It is a fine example of comic relief. The irony implied in this situation further intensifies the comic. It brings out the absurdity of the situation and makes the readers and audience laugh. It is sheer irony that Muslim dhobi disguised as a Brahmin remains undetected by the Sultan's Spies. They again appear after the murder of Imam-ud-din, Shihab-ud-din and many other Amirs and Ulemas. They frighten people en-route to Daulatabad, misappropriate state subsidy and accept bribes. Aziz rebukes a man, who calls himself Kafir, for burying dead bodies lying on the road side. His conversation with Aziz and Azam is really comic. The man has a woman with six children. The conversation among Aziz, Azam and a man deserve mention:

MAN: Isn't it terrible, your Excellency? But there it is. That's what men have come to. The relatives of the dead have to pay us before taking the bodies. Well, if the orders had been obeyed I would have built a house by now. But no, they won't pay-even for the dead! They come at night and steal them. Not just the poor. Even the rich folk- the most respectable people of Delhi! I could tell you a name or two and you wouldn't believe it. It is terrible. People won't stop at anything once they get into the habit of thieving, that's certain.

(Aziz looks at Azam and laughs. Azam grimaces.)

AZIZ: So this is your family. All eight here?

MAN: Yes, sir.

AZIZ: Get on with you there. There's a tent kept for you. Yes! Whatever happens to

the others, people like you mustn't die. The sultan will need a lot more like you soon. So what are you going to do till the Sultan arrives in Daulatabad? Another couple of children?

MAN: Well, we have decided to get married first, your excellency.

AZAM (in disgust): Oh God!

MAN (apologetic): Couldn't find time for it in Delhi, sir.

AZAM: Go away. Go away!

(The family goes off.)

God, what a dirty man! I am feeling sick.

AZIZ: I like such people. They are the real stoics

AZAM: I just keep thinking of that poor woman. Why don't you let her see the doctor? I'm sure she'll come back. Look, if you want money, tell me. There are enough rich men in this camp. I'll get some in to time.

AZIZ: Don't you do anything of the kind! You'll ruin us both if they catch you.

AZAM: We'll be ruined anyway ultimately. If not today, then tomorrow. What other future's there for us? One day my fingers will slow down. I'll get caught. Then, no arms! No legs! A torn mat and a begging bowl, that's all.

AZIZ: you are a hopeless case, you know. Pathetic! You've been in Delhi for so many years and you're as stupid as ever. Look at me. Only a few months in Delhi and I have discovered a whole new world-politics! My dear fellow, that's where our future is-politics! It's a beautiful world-wealth, success, position, power and yet it's full of brainless people, people with not an idea in their head. When I think of all the tricks I used in our village to pinch a few torn clothes from people-if one uses half that intelligence here, one can get robes of power. And not have to pinch them either-demand them! It's a fantastic world!

(The Hindu woman is heard wailing.) (pp. 49-50)

Azam concerns for future and Aziz sarcastic remarks on politics make us laugh. This comic episode runs parallel to that of Tughlaq and brings to light Karnad's talent for the comic. As the play ends the Sultan orders that all the people should return to Delhi thus he compounds the misery of his people. He ordered that copper coins would be the currency of his kingdom and would have the same value as silver dinar. There was nothing wrong in it, for in China they already had paper currency. But he gave this order without making proper arrangements for the minting of the new currency. So heaps of counterfeit copper coins reached him and had to be dumped in the rose garden which was the result of much effort and labour. In this was he brought ruin and disaster on his Sultanate and made himself a laughing stock of all concerned. His spiritual anguish is well brought out by the following:

MUHAMMAD: God, God, in Heaven, please help me. Please, don't let go of my hand. My skin drips with blood and I don't know how much of it is mine and how much of others. I started in Your path, Lord, why am I wandering naked in this desert now? I started in search of you. Why am I become a pig rolling in this gory mud? Raise me. Clean me. Cover me with your Infinite mercy. I can only clutch at the hem of Your cloak with my bloody fingers and plead. I can only beg-have pity on me. I have no one but You now. Only you. Only you...

you... you... you... (p.67)

The concluding scene highlights the tragic irony in the life of the Sultan. He expresses his strong desire that god should share his madness and for that he must pray in this scene Tughlaq is isolated. Barani also leaves him on the pretext of attending his mother's funeral. The Sultan is like a tragic hero and he maintains his dignity in showing courage to face existential situation. He says that he is not alone and god will share his madness. This is the last lesson that he has learnt when he stands isolated in the world. He asks Barani to pray:

MUHAMMAD: I am suddenly feeling tired. And sleepy. For five years sleep had avoided me and now suddenly it's flooding back. Go, Barani. But before you go-pray for us.

(Closes his eyes again. Barani bows and exists, obviously in tears. There is silence on the stage for a while, and then a servant comes in.)

SERVANT: In the name of....

(He sees that Muhammad is asleep and goes out. Muhammad 's head falls forward on his chest in deep sleep. The servant re-enters with a shawl which he carefully wraps round the Sultan. He is about to go out when the Muezzin's call to prayer is heard. The servant turns to wake the Sultan, then after a pause, goes out without doing so.) (pp. 85-86)

At the level of the existential reality Tughlaq emerges as a tragic hero who realises the futility of his irrational, irreligious and fanatic moves and also of his utopian plans, yet he hopes to redeem his evil-doings through prayer and gods benevolence. All his dreams and ideals have come to nought. Even his most trusted friends have proved treacherous. His alienation is complete. He is shown on the stage all alone. He falls asleep on the throne. Even at Muezzin's call to prayer he continues to sleep. He suddenly opens his eyes. He is dazed and frightened. He seems lost. Tughlaq's madness is a symbolical gap between desire and failure. It is the result of personal and social alienation, existential crisis, and self estrangement. All these together create such a surrounding where Muhammad has no other way but to deserve that Tughlaq's madness. It is indeed paradoxical that he has not been able to achieve a balance within himself between his dream and his practical duty as an administrator, although he boasts of his desire to create an egalitarian society. Most of his problems encountered by Tughlaq are the results of his inability to reconcile the opposite poles of dreams and practical political reality. Karnad's play is a super classic in pan Indian literature. It is incomparable in depth and range. It is not just a political allegory but a tightly-knit drama about the failure of an idealistic but megalomaniac ruler of the fourteenth century who combined in himself so many qualities such as patriotism, liberalism, scientific temper and studious nature, innovative and original ideas which achieve nothing but chaos at personal and state level.

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16
**SHAKESPEARE'S KING LEAR
AS A TRAGEDY**

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As we know, William Shakespeare is the greatest playwright the world has seen. He is the national poet of England. Shakespeare has written all kinds of plays like tragedies, comedies and histories. The best of Shakespeare's tragedies are *Othello*, *Hamlet*, *Macbeth*, *King Lear* and others. *King Lear* is a great tragedy dating from 1604, performed at the court in 1606. The quarto printed it in 1608, and it appeared in all the subsequent editions. The play's sources include a chronicle play *King Lear*, the *Chronicles* of Holinshed and *A Mirror for Magistrates*. The Gloucester sub-plot derives from Sidney's *Arcadia*. G.B. Harrison says "*Lear* is the finest specimen of deep tragedy in English drama" (p. 158)

The plot construction of the play is as follows:

King Lear, the aged British King decides to share his kingdom between his three daughters and spend his remaining years as a regular guest at their courts. The plan goes awry when his youngest (and favourite) daughter, Cordelia, refuses to earn her share by joining her older sisters, Goneril and Regan, in exaggerated public declarations of love for her father. The angry King banishes the Duke of Kent when he defends Cordelia, and divides his kingdom between Goneril and Regan. The despised Cordelia is taken, without dowry, as wife by the King of France and leaves the country. Lear finds Goneril's grudging hospitality an outrage and leaves for Regan's castle, but she puts even greater restrictions on his entertainment. The incredulous King rants against his cruel daughters and is finally driven out to brave the hardships of the heath during a storm. Only his Fool and the loyal Kent, serving him in disguise, go with him. They meet 'poor Tom,' apparently a mad beggar but really Edgar, son of the Duke of Gloucester, who has fallen from his father's favour through the plotting of his illegitimate brother Edmund. Tried beyond his strength, Lear goes mad, and, in his madness, encounters his own unprotected humanity.

When Goneril, Regan, Edmund and Regan's husband the Duke of Cornwall hear that a French army has landed, and that Lear is being taken to Dover to be reunited with Cordelia, they blind Gloucester, whose pity for the King has led him to assist his escape to Dover. Edgar, still posing as poor Tom, tends his father until death. Lear finds Cordelia at Dover and is restored to sanity; but the French lose the battle and Cordelia and Lear are captured. Edmund, powerful because he is the lover of both Regan and Goneril, gives orders that they should be put to death. He is defeated in single combat by Edgar but his dying confession comes too late to save Cordelia. Lear dies cradling her body and insisting

she is still alive.

But somehow *King Lear* is not a favorite play of both, the players and critics. Mostly it is too emotional, and difficult to stage. In 1681 Nahum Tate rewrote the play, retaining about half of Shakespeare's original. In fact, his version makes Edgar fall in love with Cordelia, and it allows Gloucester, Kent, Lear and Cordelia to survive.

An important point to be remembered when we read *King Lear* is that Shakespeare himself was not happy when he wrote the play at a time between the spring and autumn of 1606. In those months many Englishmen felt that the world was indeed a vast and pestilent congregation of vapors, for in the preceding years they had endured a cumulation of disappointments, alarms and horrors. The death of Queen Elizabeth in 1603 had informed bad omens to the English people. The same year there was a plague in London, and about 30,000 people died. The plague had a profound psychological impact then. People felt that God was angry with the sinful generation. The degeneracy of court life in morals and manners was obvious too.

This general breakdown is reflected in drama and the affairs of the theater. The monstrous event of Gunpowder Plot took place in 1605. The breach showed man utmost inhumanity. Players also fell into the mood. Exactly contemporary with *Lear* are such plays as Jonson's *Volpone* and Day's *Isle of Gulls*, which in different degrees express the same queasy outlook on life.

We cannot now know why Shakespeare's mind should have erupted so tremendously in drama and such pessimism as in this tragedy of *Lear*. But this at least is clear, that if he was expressing his own mind, he was expressing also the general pessimism of his generation.

When we think of the play as difficult, the reasons are that *King Lear* is an intricate work, requiring dexterity and emotional solidity for stagnation. The play requires not only great acting, but also appreciative audience.

G.B. Harrison observes: "*Lear*, as so many Elizabethan plays, has a three-fold story; how Lear by his own folly brought destruction on himself and his three daughters; how Gloucester was destroyed by his own sins; and how Edmund, Gloucester's natural son, played high and lost. The three stories are interwoven with great skill."¹

Lear curses Goneril when she does not treat him properly:

Hear Nature, hear dear Goddess, hear:
Suspend thy purpose, if thou didst intend
To make this creature fruitful:
Into her womb convey sterility,
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honor her. If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatur'd torment to her.
Let it stamp wrinkles in her brow of youth,
With cadent tears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter, and contempt: that she may feel,

How sharper than a serpent's tooth it is,
To have a thankless child.²

Shakespeare now interlinks the two stories by bringing Regan and her husband Cornwall to Gloucester's castle, and by increasing the feeling of impending trouble. Already there is tension between the two sisters and their husbands, and hints of war – a promising situation for Edmund. It is deep night. Edmund persuades his brother Edgar to flee and then by simulating a struggle he persuades Gloucester that Edgar is guilty of seeking his father's life. Soon Lear visits his second daughter Regan for a happy stay.

At last Regan and Cornwall come out to greet the old man and he receives his next shock. Instead of love, Regan offers him cold politeness and the advice that as he is old he should be ruled; he had best return and apologize to Goneril. She tells that the father should have just 25 knights, in contrast to Goneril's 50 knights. Soon Goneril arrives there. The two sisters rebuke the King, angering him further. They deprive him of his supporters, asking him to reduce the number of his knights.

Harrison observes: "To a man suffering from intolerable strain and anguish, Nature grants four degrees of relief: words, tears, madness, death. Lear has early exhausted the relief of words; Cordelia angers him and she is cursed; Goneril hurts him and she is cursed with superlative imprecations. He will not allow himself to weep; the next state must be madness, unless his throbbing heart snaps first."³

The king soon comes to know that the war between the two dukes (Albany and Cornwall) is imminent and that Cordelia and her husband the French king are landed in England. Lear simply feels 'I am a man / more sinn'd against than sinning.' This is how Lear begins purging.

The story continues. To keep a balance Shakespeare alternates the scenes of Lear's suffering with the story of Gloucester, so that the one intensifies the other. As Lear wanders off to find the sheltering hovel, the action returns to a brief glimpse of Gloucester and Edmund. Gloucester, in his blind trust of his now favored son, reveals to Edmund his loyalty to Lear and the threats of Cornwall.

Edgar in the guise of 'Poor Tom,' a beggar passes there. Gloucester meets the king leading him to shelter. We hear that Cornwall has already recognized Edmund as the Earl of Gloucester. The thing is that as there is a threat to Lear, he needs to be taken to Dover and safety, because Regan and Cornwall plotted against him.

Regan and Cornwall catch hold of Gloucester and remove his eyes. A servant wounds Cornwall. Because of this, Gloucester like his master Lear, moves to Dover. He, too, has been justly but brutally punished.

Edmund, on the rise, is in love with Goneril. As she dislikes Albany she likes Edmund and he is likely to become the Duke of Albany. Goneril hates him for what she calls his cowardice, and he hates her for what he knows is her cruelty. Goneril's idea of a desirable man is Edmund, who is the new Earl of Gloucester now that his father has been dispossessed and blinded and his brother has disappeared. Goneril wants Edmund for her lover, but when she hears that Regan is now a widow she fears that her sister will want him too.

Then Cordelia arrives there with the French army. She meets the king, and Lear regrets for his hasty judgment about her in life. But the battle takes place there. The

inevitable takes place too. What happens ultimately is that the two elder sisters die: Regan dies of Goneril's poisoning and her husband Cornwall has already died of a soldier's wounding. Goneril dies of stabbing. Albany remains a sad figure. Edgar kills Edmund in a duel. Unfortunately, Cordelia is stabbed to death by Edmund's people and Lear falls down when he hears about her death. Gloucester dies too. Finally his son Edgar becomes the king.

Martin Luce observes, "In a perfect world Cordelia would neither be possible nor wanted; but in our world she is both possible and wanted; wanted in our war of good and evil; wanted, because every instance of good is not only an end in itself, but also a means to an end – greater good the "stream of tendency" from selfishness to charity, through all the virtues that lie between. Take from us these examples, and the tradition of goodness is threatened, reversion sets in; put them before us, and we press on to the goal of our high calling. Our good actions may cost us something; they are sure to cost us something; so does life itself; the giving of bread may cause us hunger, the giving of love may cause us pain; and we may even have to give life itself; but the giving is all."⁴

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17
**PORTRAYAL OF CRUELTY OF WAR
IN TANG POETRY**

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It was a well known fact that Language, Literature, Society and Culture are interrelated. Tang poetry in Chinese literature often acted as an extraordinary literary work of art reflecting social milieu. It represented various social situations with reasonable elegant themes written in conventional sense. Most of the Tang poets were the keen birdwatchers of the political and social setting during eighth century A.D. They had been responding and condemning the prejudice wherever prevailed and expressed strongly as the best Chinese poems. Their poems incorporated the experiences of patriotic soldiers in the battlefield, tragic end of the warriors, their family affections, celebrating the value of nationalism and solitary life of widows who lost their husbands in the warfront. Tang poets have taken herculean tasks to represent the real picture of society to do actual transformation in the lives of the people.

The Chinese Poet Li Bai had written a poem entitled “War South of the Great Wall”. In this poem, the lady who had sent her husband and sons to the battlefield boasts proudly that one could see them where the drums were kept throbbing.

....War drums throbbing:

my husband, my sons-you'll find them all

there, out where war drums keep throbbing.(TCP 129)

Even though the lady boasted about sending her husband and sons to the battlefield, she also narrated the cruelty of war. Crows picked up the guts of the dead warriors with their beaks in the battlefield. People who fought fiercely the previous day had been killed and remained as ghosts.

and crows, their beaks clutching warrior guts,
struggle at flight, grief gluttoned, earthbound.

Those on guard atop the Great Wall yesterday
became ghosts in its shadow today....(TCP 129)

The cruelty of war had also been depicted in another poem entitled “Song of the North Wind” by Li Bai. The lady who had sent her husband to the battlefield stopped singing and laughing. She kept on watching the people who passed by the road. When her husband left, he took his sword to the battlefield and he had left his quiver at home with its white feathered arrows. As her husband was dead, the widow burnt the arrows to ashes. Li Bai felt that the floods of the Yellow river could even be stopped easily but the grief of the lady

could not be removed.

The widow won't look at the arrows.
 Finally, it's too much, and she burns them to ashes.
 Easier to block the Yellow River with a few handfuls of sand,
 than to scissor away her iron grief.(TCP 128)

Tu Fu in his poem entitled “Night in the House by the River” depicted the horror of battles. The great heroes and generals finally became yellow dust.

The great heroes and generals of old time.
 Are yellow dust forever now.
 Such are the affairs of men.
 Poetry and letters
 Persist in silence and solitude.(OHP 29)

In the poem entitled “A Song of War Chariots”, the poet Du Fu described the anguish of the relatives of the soldiers who ran after the march of the soldiers. The war chariots were moving and soldiers rode on the horses. The relatives ran after the soldiers and thus a huge dust was created. The crying sound of the people reached the sky.

The war-chariots rattle,
 The war-horses whine.
 Each man of you has a bow and a quiver at his belt.
 Father, mother, son, wife, stare at you going,
 Till dust shall have buried the bridge beyond Changan.
 They run with you, crying, they tug at your sleeves. (TTP 086)

As Men folk had gone to the battlefield, the women had to take up the farming. In the army, the officers treated the soldiers like dogs and chickens. Moreover, the people were compelled to pay taxes. The people realized that it was better to have a daughter rather than a son as many young men were killed in the battle field.

Du Fu in the poem entitled “Night in the Watch Tower” described the evils of war. After the battle was over, the poet heard the wailing sound of the women. All the generals had become dust now. He could see only the barbarian fishermen and wood cutters.

I hear women in the distance, wailing after the battle;
 I see barbarian fishermen and woodcutters in the dawn.
 ...Sleeping-Dragon, Plunging-Horse, are no generals now, they are dust --
 Hush for a moment, O tumult of the world.(TTP 189)

In the poem entitled “Under a Border-Fortress” Wang Changlin described the condition of the country after the battle was over. The great walls had been destroyed and they had become yellow dust. Among the grasses grown, one could find the ruins of the buildings and the white bones of the dead soldiers.

Old battles, waged by those long walls,
 Once were proud on all men's tongues.
 But antiquity now is a yellow dust,
 Confusing in the grasses its ruins and white bones. (TTP 037)

The poet Wang Changlin in a poem entitled “At a Border-Fortress” described the destruction caused after the battle was over. One could not see any building but only yellow reeds and grasses. The bones of the soldiers from You and from Bing had been buried in the

dusty sand. He also exhorted the people not to envy the position of the cavalier.

There is nothing anywhere but yellow reeds and grasses
And the bones of soldiers from You and from Bing
Who have buried their lives in the dusty sand.
...Let never a cavalier stir you to envy

With boasts of his horse and his horsemanship. (TTP 036)

Tu Fu in his poem entitled "Travelling Northward" describes the harrowing experience of the soldiers who marched during the night time. They could hear the mourning sound of the owls from the mulberry trees. They could see the field mice scurrying, while preparing the holes for the winter. As the soldiers crossed the old battlefield, they could see the white bones of the dead soldiers shining in the moonlight.

Screech owls moan in the yellowing
Mulberry trees. Field mice scurry,
Preparing their holes for winter.
Midnight, we cross an old battlefield.

The moonlight shines cold on white bones. (OHP 10)

In another poem entitled "Old Couples Departure," the poet Du Fu describes the sad plight of an old man who had lost all his sons and grandsons in the battlefield. Still he was prepared to go the battlefield. His old wife was weeping. She had bidden farewell to him by asking him to eat more. The war had spread to ten thousand countries. One could find many corpses among the trees and grass fields. The rivers had become red due to the blood of the soldiers. The poet had described the cruelty of war vividly in this poem

I am old, but have no peace.
All my sons and grandsons dead in battle,
so what use is it to keep my body in one piece?.....
My old wife is lying in the road weeping.
The year is late and her clothes thin.
Though I know at heart this is our death farewell,
her shivering in cold still hurts me.
I know I will never come back,
yet hear her out when she says, "Eat more!".....
War has spread through ten thousand countries
till beacon fires blaze from all the peaks.
So many corpses that grass and trees stink like fish,
rivers and plains dyed red with blood.
Which land is the happy Land?...(TCP 143)

In the poem entitled "A Homeless Man's Departure," the poet Du Fu describes the return of the soldier to his native village. In this village, there was none to take care of him. The county governor's clerk had ordered him to practise the war drum. The old soldier felt sad for abandoning his mother who was sick before going to the battlefield. He also repented for having nobody to take care of him at his old age.

I will forever feel pain for my long- sick mother.
I abandoned her in this valley five years ago.
She gave birth to me, yet I could not help her.

We cry sour sobs till our lives end.
 In my life I have no family to say farewell to,
 so how can I be called a human being?(TCP 144)

Another Tang Poet Li He in the poem entitled “Song of Goose Gate Governor” describes the march of the soldiers during night time. There were black clouds in the sky with half-furled scarlet banners, the soldiers approached the Ye River. The cold drums could not produce huge sound due to the frost. It was the fate of the soldiers to fight with their swords and die.

With half- furled scarlet banners we approach the Yi River
 And in heavy frost our cold drums seem muted.
 To live up to the king's expectation on Yellow gold Tower,
 We will wave our jade- dragon swords and die.(TCP 196)

Li Qi in the poem entitled “An Old Air” describes the adventures of a young man who killed his foes recklessly sitting on the horseback. This young man was dreaming to meet his beloved who used to sing and dance waiting for his arrival.

A wanderer, from youth, on the You and Yan frontiers.
 Under the horses' hoofs he would meet his foes
 And, recklessly risking his seven-foot body,
 Would slay whoever dared confront .(TTP 047)

Chinese poet Li He in the poem entitled “Under the City wall at Pingcheng” describes the sad condition of the soldiers who used to guard the fortress for a longtime. As the soldiers became impatient, they asked the officer when their bundled corpses would be sent home. They were willing to kill themselves. This poem explains the cruelty of war as the soldiers go to the extent of committing suicide.

Please tell us, officer in charge of wall construction,
 how many thousand miles are we from the pass?
 Our one worry: will our bundled corpses be sent home?
 We're ready to turn our halberds on ourselves. (TCP 196-197)

In the poem entitled “A Song of Running- Horse River in Farewell to General Feng of the Western Expedition”, the poet Cen Can encourages the general of the Chinese troops to start his campaign. The poet asks the general to send his soldiers forward with the clattering of weapons. Even though the cold wind cuts the face like a knife, the general has to be bold and go forward. Already the cold winter had chilled the barbarian chieftain's heart. Hence the poet says there is no need of actual battle and the Chinese general could easily win.

Your challenge from camp, from an inkstand of ice,
 Has chilled the barbarian chieftain's heart.
 You will have no more need of an actual battle! --
 We await the news of victory, here at the western pass!(TTP 057)

Gao Shi in the poem entitled “A Song of the Yan Country”, describes the battle that took place between Chinese army and Tartar troops. The Emperor had ordered the Chinese generals to fight with the Tartar chieftains. The barbarians had killed half of the Chinese army men. The remaining Chinese army men look toward home. In the southern city, young wives of the soldiers were feeling sad.

Still at the front, iron armour is worn and battered thin,

And here at home food-sticks are made of jade tears.
Still in this southern city young wives' hearts are breaking,
While soldiers at the northern border vainly look toward home.(TTP 074)

In the poem entitled "Turkestan," the poet Chen Tao writes about the sad plight of the Chinese soldiers who were killed in the battlefield. They had vowed to kill the Tartars before going to the battlefield. But five thousand of the Chinese soldiers fell down dead on the desert. The bones of the soldiers remained on the banks of the river at the border. Anyhow, the souls of the soldiers would come back and enter the dreams of their wives. Thus, the poet has consoled the souls of the dead soldiers.

Thinking only of their vow that they would crush the Tartars- -
On the desert, clad in sable and silk, five thousand of them fell....
But arisen from their crumbling bones on the banks of the river at the border,
Dreams of them enter, like men alive, into rooms where their loves lie
sleeping.(TTP 309)

To sum up, in Chinese poetry, the valour of the citizens who went to the battlefield to save their country from the enemies had been depicted very well. Even the ladies would encourage the men to go to the battlefield. Anyhow, the plight of the suffering women who had sent their husbands and sons to the battlefield had been depicted picturesquely. The cruelty of war had been depicted in the Chinese poetry impressively. The sufferings of women who had lost their husbands in the battlefields had also been depicted realistically. It is an undeniable fact that Tang poetry is still admired by literary critics all over the world.

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**THE CULTURE OF PAIN: THE HOLOCAUST,
NO POETRY AFTER AUSCHWITZ**

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The Holocaust evokes unspeakable horror, violence and terror of the II World War which altered our perception of a civilized, ordered and humane world. It brought in its wake, pain trauma, loss Despair and suffering of unprecedented dimension. Amidst advancement of knowledge and technology promised by modernity, a new culture a second coming of Yeast's beast came into being , namely a culture of Frankenstein a annihilation and nihilism. The world woke up to culture of pain infected by monomaniacal leaders owing allegiance to absolute power. To exterminate an entire race of people is the underworld of rationality.

Holocaust refers to the Nazis' persecution and genocide of the Jews from 1933 to 1945 when Adolf Hitler became Chancellor of Germany. The Holocaust evokes unspeakable horror, violence and terror of the II world war which altered our perception of a civilized, ordered and human world. It brought in its wake, pain, trauma, loss, despair and suffering of unprecedented dimension. Amidst advancement of knowledge and technology promised by modernity, a new culture a second coming of Yeast's beast came into being , namely a culture of Frankenstein a annihilation and nihilism. The world woke up to culture of pain infected by monomaniacal leaders owing allegiance to absolute power. To exterminate an entire race of people is the underworld of rationality. True, Germany was at war but the Jews who died were not casualties of fighting that ravaged Europe in World War II rather they were victims of Germany's deliberate and systematic attempt to annihilate the entire Jewish population of Europe, Hitler called the Jews a pain and “The final solution” due to the Nazi Propaganda assault that “The Jews are our misfortune”. The tragedy of this awful genocide culminated in the merciless murder of 6 million Jews. What kind of rationality based on a hate campaign was justified by an advanced nation? What kind of intellectual and racial superiority, do the Aryans – Germans boast of? What kind of rationale did the propaganda machine churned out to create hate waves of racial anti – Semitism? Words such as racist, ghettoization, concentration camp, dehumanizing, extermination, Auschwitz entered the global lexicon with a brutality that language has yet to grapple with.

Holocaust literature is being revisited as a site of pain, trauma and suffering as in the present times harbarious acts of terrorism and cross border violence is a reality that nations of the world are yet to find a solution for. Holocaust literature throws up

multitudinous ways of understanding human pain, trauma and suffering. The pol pot regime in Cambodia repressive regimes of Myanmar, the prolonged war in Sri Lanka, partition narratives of India and Pakistan, terrorist attacks on India are present and clear danger, the ethnic cleansing Rwanda, the ongoing war in Afghanistan and Middle East, Ground Zero in the United States are indicators of the failure of Enlightenment modernity. The holocaust provides a devastating critique of enlightenment legacy namely the rupture between powers, culture and social welfare. Jean Francois Lyotard writes that

Modernity had become obsolete and society had entered 'The post modern condition' which is one of disillusionment with meta-narratives of emancipation and progress. Lyotard also calls attention to capitalism "The games of scientific language become the games of the rich in which whoever is wealthiest has the best chance of being right."

History and modernity play a ceaseless cat and mouse game. The holocaust is historical memory not amnesia and when recalled and revisited by literature it plays the role of a conscience keeper to warn against this nightmare of history. Literature redeems the memory of suffering. Suffering provokes us to undertake a journey – one which is narrative in character and leads us to an uncompromising world of pain and loss. It is a journey prompted by the jarring shock of untamed feelings and untameable passions aroused by the suffering of fellow human beings. The rethinking of the meaning of pain in cotemporary times is an area of research of considerable proportions. World literature stands at the fulcrum of a combative strategy to foster a human understanding of a better world. The Jews will not permit amnesia of their suffering in history. They indulge in a ritualistic revisiting of the sites of pain and suffering.

In 18th Cen. Europe reason expressed itself in a triad world view in three separate domains of science, morality and art, these specific aspects of validity handled questions of knowledge, justice and morality in cultural modernity therefore the accumulated specialized cultures of the three dominated the rational organization of everyday social life. The idea of communicative rationality is Habermas's conceptual idea to foster an understanding on the level of communication. It may not ensure human happiness but it can achieve a mutual understanding between 'speech acts' of individuals, with good reason within the frame work of rational discourse. The Theory of Communicative Rationality can be defined as "It carries with it connotations based ultimately on the central experience of the unconstrained unifying, consensus bringing force of argumentative speech in which different participants overcome their merely subjective view and owing to the mutuality of rationally motivated conviction assure themselves of both the unity of the objective world and the inter subjectivity of their life world."

Communication rationality refers primarily to the use of knowledge in language and action. One critic appreciates as it, is "incarnated in mutual understanding of language in everyday practices of reciprocal recognition. M. Coetzee's novel *The Life and Times of Michael K.* creates space for mutual understanding, reciprocity and interaction. This novel attests the worth of a man in a war ravaged country who loves his freedom and recognizes the need to response and care about other people's miseries and happiness. There is poetry after Auschwitz but it is the poetry of pain, displacement, trauma and suffering, yet there is hope for humankind.

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**HINDUSTANI AND CARNATIC MUSIC:
A COMPARATIVE STUDY**

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Indian music has two varieties called Hindustani Music (Uttaradi) and Carnatic Music (Dakshinadi). Yet these two kinds are not distinct from each other, for they have originated from only one source. It is said Indian music was only one until the time of Jayadev in the thirteenth century. So due to certain artistic difference Indian music got a divide and the two branches grew separately.

According to historical records, music had much to do with folklore, religion and metaphysics. Such music was known as 'Margi.' Later, Indian music developed its own property of entertainment. It became independent later. Hence, it acquired the name 'Desi.' It was viewed as peoples' highest art. Naturally music went on changing in different times and climes. So it became 'ever changing' and useful for people.

As for the division in Indian music, scholars are of the following opinion. As we know, foreign invasions on the north of India intensified in the tenth century. Critics are of the view that because of Muslim invasions, Persian influence was extremely pervasive. Such influence changed the nature of music in north India. Yet northern music retained its basic features. It changed only in its outward look. Of course, both kinds have changed today. It may be said the changes are due to progress. No doubt, neither Hindustani nor Carnatic music strictly conforms to the rules laid down in *Natyashashtra*, *Brihaddesh* and *Ratnakar*.

First, Indian music had several properties such as margi sangit, gram, murchan, uparaag, jaatipradhan and then bhasha, vibhasha, antarabhasha, raagang, upang, bhashanga, kriyang etc. This was known as 'Margi' music.

Music critics think that the division in music began in the early thirteenth century. Thereafter, northern music developed gramraag, upraag, raag-raagini classifications, while southern music imbibed new elements like janakamel, janyaraag etc. By the bye the past musicians improvised music according to their capacity, talent and interest. Pandit Venkatamukhi, Shri Muttuswami Dixitar and Shyamashastrri developed Carnatic music while great scholars like Pandith Vishnu Narayan Bhatakhande and Pandit Vishnu Digamber Paluskar developed Hindustani music.

The following is a comparison of Hindustani and Carnatic Music:

Hindustani Music

1. The music was born with three sounds
Of 'a,' 'uu' and 'ma' belonging to the sound 'om,'
2. The sound emerged from the synchronization
between 'Na'akaryukta pran and Daakaryukta agniya
varieties of sound
3. Anahat delicate sound, Ahat deep sound,
Ahat" sound are useful.
4. As the sound is vibrated the intensity of it is increased.
5. There are seven notes.
6. Rhythm and Taal have as much importance as notes.
7. 'sa' and 'pa' are stable (achala) whereas 'ri,' 'ga,' 'ma,'
'dha' and 'ni' are chala swaraas.
8. Mandraswar, Madhyaswar and Taraswars
originate from novel and heart.
9. Notes have twelve places.
10. A Thaata is based on twelve notes.
11. Compositions are recited with Alaap and Taan.
12. Raga is originated in Thaata or Mela
13. Tata-Vitata, Sushir, Avanaddha and Ghana kinds of
instruments are used.

A comparison of the two in so far their form is concerned:

Carnatic Music

1. Alaapam
2. Raagam – taanam pallavi
3. Lakshanageetam
4. Swarajati
5. Tillanaa
6. Kirtan
7. Madhyam kalakriti
8. Dhrit kalakriti
9. Padam or Javali

Tunes (Thaata) – Raagam – Comparison:

1. Dhir Shankarabhoran mel
2. Mech kalyani
3. Harikambhoji
4. Maya Maalav gaul
5. Gaman priya
6. Kharahar Priya
7. Nata Bhairavi
8. Kaamavardhini
9. Hanumtodi

Carnatic Music

It is similar.

"
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Hindustani Music

for Alaap
for Vilambit Khyal,
Dhrupad, Dhamar
Lakshanageets
Swarageet
Tarana
Bhajan
Madhy laya khyal
Dhritkhyal
Thumri

Bilaval thaata
Kalyan
Khamaaz
Bhairav
Marava
Kafi
Aasavari
Purvi
Bhairavi

10. Shubha pantuvarali

Todi

A comparison according to notes in raga:

1. Hindol
2. Shuddha saveri
3. Madhyamavati
4. Mohan
5. Bhairavi
6. Hansanandi

Malakams
Durga
Madhumaad Sarang
Bhoop
Asavari
Sohani

Notes of many ragas are not similar. The names of ragas too sound alike. For ex:

Carnatic Music

1. Shri
2. Sohani
3. Kedar
4. Hindol
5. Adhana
6. Dhanashri
7. Hamsa Dhvani (both notes
and names are one)

Hindustani Music

Shri
Sohani
Kedar
Hindol
Adhana
Dhanashri
Hamsa Dhvani
(Similar)

So different ragas have identical names and common raga adjustments while their composition is as follows:

As per an examination, sthayi difference of Drupad, Trivat and Chaturang and Pallavi, Anupallavi, charanam, chitteswaams of Carnatic music are nothing but Udgah Dhruva, Melpak, Abhog, Antaraa compositions of the ancient Indian music.

The alaap in Hindustani music has a specialty, its raga alaap and gamak running in rhythms such as Vilambit, Madhya and Drit. So is Carnatic music. Badakhyal, Madhyalaya Khyal and Dritkhyal are important in Hindustani music making use of Vilambit, Madhya and Dritalayas respectively. There will be some rhythmlessness in the beginning of it. Whereas it ends with a respective rhythm. Not to speak of literature is in sthayi and antaraa and it is less in Khyal music. Whereas Carnatic music has certain literature called 'Kriti.' Yet varieties provide an ample chance to the singer for creativity and expansion. He may use refrain, anupallavi and quartet.

Another interesting feature of Hindustani music is that it has rhythmical tarana composition as Tillana in Carnatic Music.

Bhajan sangit of Hindustani music has beautiful compositions such as Meerabai and Suradas's lyrics. Carnatic music makes use of hymns by Purandaradas, Tyagaraj and others.

A contrast of Hindustani and Carnatic music may be drawn as follows:

Carnatic Music

1. Shadza
2. Shuddha Rishabh
3. Chatushrut Rishab or Shuddha Gandhar
4. Shutsriti Rishabh or Sadarana Gandhar
5. Antara Gandhar

Hindustani Music

Shadza
Komal Rishabh
Shuddha Rishabh
Komal Gandhar
Shuddha Gandhar

6. Shuddha Madhyam	Shuddha Madhyam
7. Prati Madyam	Tivra Madyam
8. Pancham	Pancham
9. Shuddha Daivat	Komal Daivat
10. Chatushriti daivat/Nishad	Shuddha Daivat
11. Shutshriti Daivat/Kausik Nishad	Komal Nishad
12. Kakali Nishad	Shuddha Nishad

As cited above, Shuddha Rishab and Komal of Hindustani music have two names in Carnatic music. So are Shuddha Daivat and Komal Nishadha. Therefore, Carnatic music has sixteen names of notes. Yet like Hindustani music, Carnatic music makes use of only twelve notes.

13. 19 of 72 imagined thaats are used.	10 of 32 thaats are used.
14. Compositions are available in Tamil, Telugu and Kannada.	Compositions are available in Hindi, Urdu, Farsi and the Punjabi
15. The production of notes is highly, vibrant bursting vaguely sometimes.	The production of notes has stability and dignity.
16. Taals have varieties. For ex: Trishra zampa, Chatashra zampa, Mishra zampa, zampa Khand zampa and Sankeema zampa	No such varieties.
17. Pure Mel (Thaat) has become 'Kanakangi.'	Just one Pure Thaats is Bilaval.
18. Thaats has two forms of similar note, being used simultaneously. For ex; 'sa,' 're,' 'ra,' 'ga,' 'ma,' 'pa,' 'dha,' 'ni'	No such use.
19. Mridang is used for Taal	Tabala is used.
20. The literature composition confines to compactness (Bandhish)	No strictness that way
21. Singer provides a chance to the accompanists	No such allowance
22. There is no sense of raag.	There is a sense of raag.
23. It makes use of Gotuvadya, Saraswati, Veena, Naarad veene. Soft instruments include flute, naagaswaram. Big instruments are ghatam and jalatarang.	It makes use of Beena Isaraj, Surabihar, Sarangi, and harmonium Soft instruments are Baasuri, Shahanahi and the Big ones are Ghanatarang, and Jalatarang.

24. Beauty lies in divinity.

Divinity lies in beauty.

There are some ragas in which raga svara and namarupa are similar in both the styles of music. For ex. Kalavati, abhogi, hamsadhvani and others.

Thus the two Indian musics had a lot of similarity in their names, nature and strength once upon a time. Of course, the two varieties are distinct now, and they are imbibing other values, benefiting from each other. In a way to speak of their sharp contrast, Carnatic music has beauty in divinity while Hindustani music has divinity in beauty.

**USING COMICS AND ANIMATION IN DEVELOPING
COMMUNICATION SKILLS AMONG COLLEGE STUDENTS**

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Communication is a two way process of transmitting and receiving information. There are two modes of communication in the teaching learning process. They are Oral Communication and Written Communication. Oral communication paves the path for written communication and so the teacher should develop in his pupils the necessary skills of oral communication first.

Oral communication is largely oral or verbal interaction. It takes place between the teacher and the students in the classroom of language learning. That is through listening and speaking processes. Oral communication is broadly divided into four categories, intra-personal, inter-personal, group and mass communication.

Intra-personal communication is the process through which an individual communicates within himself. Inter - personal communication is the process of face - to face interaction between two persons generally. Group communication refers to the communication that takes place with the members of the group or with the members of the other group. Mass communication is the kind of communication where a large number of people are involved.

There are three important elements implicit in the process of communication. They are reasoning, understanding and responding. In the process of communication, the speaker and the listener should be active participants with each one respecting the feeling of the other. Communication is a two-way process and the teacher and the pupil should work together to make the process of communication effective. Utility of language, motives and drives, teacher's competence, readiness for communication and conducive environment are the important factors that influence the process of communication.

In order to develop communication skills among the pupils, the teacher should provide them ample opportunities for conversation or dialogue practice. The students may be involved in a good number of activities which facilitate them to acquire the skills of communication. Pair work and group work form an integral part of any communicative system.

The interactive language learning makes the students active, whereas the traditional methods make the students passive. Because of interactive language learning, the students can improve their communication skills. The students can be given the

opportunity to indulge in interaction after reading the text. In planning reading activities teachers should consider whether students will profit more from working in large groups. Instructions should be tailored to the learning predilections of individual students as much as is feasible and even within large group, provision of instruction should be made for a small group interaction or at least inter student discussion as well as for individual reading. So this way of teaching needs lot of efforts taken by the teacher and it reaches the student in a slow manner if the instruction reaches the student in a correct way otherwise, it will be failed.

The communicative approach became prominent in the late 1970s and 1980s. In the communicative approach, the focus is on using the language rather than analysis of the language, and grammar is taught implicitly rather than explicitly. But this approach requires a lot of preparation on the part of the teacher and the students.

In teaching English, Comics and Animation pictures are like a transport tool, to reach the correct destination without committing any mistakes. Communication is effective when the tools are easily accepted by the learners and at the same time it should be handled in the apt way by the teacher. In this way comics and animation pictures play a vital role in developing communication skills.

Comics are a hybrid medium in which the verbal side is tied to the visual side conveying a narrative. It comes from the Greek *komikos* and Latin *comicus*. A graphic novel is a narrative work in which a story is conveyed to the reader using sequential art in experimental design or traditional comic format. It is bound in a more durable and longer format as a book. What all goes into the production, creation and reading of these comics and graphic novels is an interesting issue.

It can be called a pictographic narrative known to man since the Egyptian cave paintings where a form depicted ideas rather than symmetry or aesthetics. In the modern day they are a vibrant and culturally relevant means of communication. The form became known in the 19th century and by the 20th century comic book heroes and heroines became national icons. Graphic novel adaptations may be made into animation films. India, America, Europe, Far East and Japan all have their own traditions of this form. Now it is used largely to explore contemporary concerns as gender, globalization, and approach to justice and so on.

Moving graphic images are named as Animation which are highly useful for illustrating concepts that involve movement and also a most powerful communication. This can make even the most complex processes simple and elegant if executed properly. Animation is computer generated images. Series of images are displayed in rapid succession giving the illusion of movement. For illustration, the flight of a bird or movement of a car or a man are difficult to show using text. Animation helps to make it easier to portray these concepts through multimedia application. There are two basic kinds of animation – frame and cast. Frame animation is similar to conventional manual animation; each frame is progressively different from the previous one. When these frames are displayed in rapid succession, the illusion of motion is created. Thus, animation helps the learners to witness the real situation and keep the concepts in their memories for a long period.

In using comics and animation pictures in language learning class, the teaching

should be active, imaginative and innovative and it should include all ingredients for effective language learning. This kind of learning stimulates the interests of the learners and makes them involved in the learning process. In this process, students achieve facility in using a language when their attention is focused on conveying and receiving authentic messages.

Brain is a part of human body which observes pictures and moving graphic images. The teacher has to make use of the quality of the brain which is dynamic. It interrelates what one has learnt earlier with what the learner is learning at present, and gives messages so as to enable the student to retry and interrelate a great deal of what he has to encounter in a foreign language situation. Usage of comics and animation pictures is essential for the students for the survival in new language situation and culture.

To improve the communicative skill of the student, the teacher should create an atmosphere while watching animated pictures. The listening skill of the students is developed and then with the help of listening, the students are able to speak. As they are trained in speaking, their knowledge of reading skill will be automatically developed. With the help of speaking and reading skills, the writing skills of the students are developed.

To know the effectiveness of comics and animation pictures, experimental method is used by the researcher. One hundred college students were divided into two groups. In testing the proficiency of the students in speaking skills and writing skills in English, a standardised rating scale was used. Regarding the speaking skills, intonation, stress, grammar, comprehension and fluency have been taken as sub skills. Similarly, for the writing skills, grammar, vocabulary, mechanics, style and ease of communication and form have been taken as sub skills.

The effectiveness of comics and animation pictures in improving communicative competence was measured by conducting the proficiency test developed for the purpose. In order to assess the speaking skills and writing skills of the college students, a six point rating scale as given in the book entitled "Testing for Language Teachers" by Arthur Hughes has been used.

A pre-test was conducted for the control group and the experimental group students. Based on the rating scale, the scores achieved by the students were calculated. The control group students were taught through the grammar cum translation method. The experimental group students were taught using the comics and animation pictures for a period of forty five days. At the end of the period, a post test was conducted for both the groups. Based on the scores secured by the students, Mean and Standard Deviation for pre-test and post test had been calculated for the experimental and control group students.

The investigator had used the null hypothesis as a useful tool. In testing the t-test was applied to find out whether there is any significant difference in the achievement of experimental group and control group students in speaking skills, writing skills and communication skills in general.

When comparing the pre test scores of the control and experimental group students, it is obvious that the obtained t-value for speaking skills (1.50) is not significant at 0.01 level. Hence it is evident that there is no variation in the proficiency of control group and experimental group students in the speaking skills before conducting the experiment.

The obtained t- value for writing skills (1.91) is not significant at 0.01 level. It also shows that there is no change in the proficiency of the control group and experimental group students in writing skills. The calculated t – value for the communication skills taken together (1.83) is not significant at 0.01 level. Therefore the formulated hypothesis that there exists no significant difference between the pre-test mean scores of control group and experimental group students regarding communication skills in English is accepted.

Similarly, when comparing the pre test and post test scores of control group students, it is obvious that the obtained t-values (2.16, 2.14, and 2.12) are not significant at 0.01 level. It shows that there is no significant difference in the speaking, writing and communication skills taken together when the students are taught through the traditional method. Therefore, the formulated hypothesis that there exists no significant difference between the pre-test and post-test mean scores of control group students in communication skills in English when they are taught through the traditional method is accepted.

When comparing the post test scores of control and experimental group students, it is clear that the obtained t-value with regard to the speaking skills (22..09) writing skills (21.06) and the communication skills taken together (19.39) are significant at 0.01 level. It proves that the experimental group students who were taught through the means of comics and animation pictures had improved their proficiency in English significantly. Therefore, the formulated hypothesis that there is a significant difference between the pre-test and post-test mean scores of experimental group students in communication skills in English when they were through the comics and animation pictures language learning is accepted.

To sum up, it is confirmed that the teachers can easily improve the communication skills of the college students with the help of comics and animation pictures.

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PHENOMENON OF REPAIR

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1. Introduction

Before 1970s scholars rarely treated practices of repair as worthy of investigation in their own right. Emanuel Schegloff et al.'s (1977) seminal article entitled, "The Preference for Self-correction in the Organization of Repair in Conversation" brought a key turning point in the investigation of repair. Now the phenomenon of repair has been recognized as a central part of the study of organization of interactions. Resultantly, it has been investigated in various contexts interactions occur, especially, in spontaneous speech as well as dramatic dialogues.

The present research paper focuses on various theoretical aspects of repair pertained to its definitions, types, the terms like self-initiation and other-initiation, various techniques, mechanisms, etc. According to Schegloff (1987), the concept of repair is universal, because it has specific features. It varies from one linguistic community to next one. Since, interlocutors have to accomplish their conversational activities; they have to maintain continuity of their interactions. However, sometimes interlocutors identify that whatever is produced in the talk seems mispronounced, wrong names, confused facts, inadequate information etc. Consequently, it has been immediately needed to be rephrased, argued, corrected, replaced and so on. Hence, Alessandro Duranti (1997, p. 261) claims that "People who talk to one another need a mechanism that allows them to maintain continuity in the interaction while taking care to whatever problem arises in the course of their conversation."

2. Definitions of Repair

Repair is one of the main concepts in conversation analysis. It has been defined by several linguists and pragmatists. The selected definitions are given below.

Considering that repair as an organizing mechanism, which deals with breakdown in the flow of conversation Schegloff et al. (1977) define it as "the organization of repair is a mechanism for interactants to deal with breakdowns in speaking, hearing and understanding." (p. 361)

Focusing on a repair as a strategy, Schwartz (1977, as cited in Tarone Elaine, 1980, p. 425) in his M. A. thesis claims that "repair is a strategy for achieving understanding when there is some kind of breakdown or trouble,

or some is anticipated.”

Commenting upon an alteration of prior material Blackmer E. and Mitton J. (1991) formally define repair as “an alteration of prior material, and/or a repetition of prior material (excluding repetition for emphasis) and/or an editing term.” (p. 180)

Paul Seedhouse (2004) says “repair as the treatment of trouble occurring in interactive language use.” (p. 143)

3. Self-Initiation and Other-Initiation

The terms 'Self Initiation' and 'Other Initiation' are associated with the repair operation in conversation. Initiating repair operation is an action or a move in interactions. Different moves have been played by the interlocutors to expedite and accomplish conversational activities. The 'Self' and 'Other' initiation respectively have 'Self' and 'Other' interlocutors who exploit various techniques in the process of repair work.

3.1 Self Initiated Repair

The phenomenon of self-initiated repair is typical one in repairs. Whenever, the current speaker realizes that a repair is needed he/she immediately uses a self-initiated repair. In fact, the current speaker enjoys opportunities for self-initiation. Therefore, self-initiation always come before other initiation. According to Schegloff et al. (1977, pp. 366-372) opportunities for self-initiation are taken by speakers of the trouble source. According to Gene H. Lerner and Celia Kitzinger, (2007, pp. 529-530) the majority of self-repairs come across in same-turn-self-initiated self-repairs. In this process the speaker initiated the repair and produces the repair solution in the same turn construction unit.

3.2 Other Initiated Repair

Enfield et al. (as cited in eds. Hayashi et al. 2013, pp. 344-349) define 'other-initiated repair' as “a hearer of a turn at talk has the opportunity to initiate repair of what the prior speaker has just said, through a turn that, firstly draws attention to a problem of speaking, hearing or understanding in the prior turn, and secondly, normatively requires the speaker of that problem-turn to fix the problem.” Maria M. Egbert (1995, p. 611) says that other-initiated repair is unique one and it has the following three aspects:

1. In multiperson interaction, repair can be initiated by more than one speaker on the same trouble-source. Such a succession of repair initiation turns by different speakers shows a momentary affiliation to the repair initiation speaker.
2. Usually, the trouble-source turn speaker responds to the repair initiation. In multiperson interaction, a person other than the trouble-source turn speaker can respond before the trouble-source turn speaker's attempt to fix the trouble. In such instances, other coparticipants employ actions which display that such conduct is inappropriate if there is no apparent justification.
3. Initiating repair can be used as an entry and exit device to a conversation and to transformations in the participation framework from a single conversation to two simultaneous conversations (schisming) as well as to return from schisming to a single conversation (merging).

4. Techniques for Repair Initiation

Self and Other initiations are accomplished by exploiting different types of techniques. Both Self and Other interlocutors deploy their own strategies for repairs. Schegloff et al. (1977, pp. 367-368) say that the following techniques have been utilized in the repair business:

Self-initiation: Self-initiation within the same turn contains the trouble source use variety of non-lexical speech perturbations, e.g. cut-offs, sound stretches, 'uh's etc., to signal the possibility of repair-initiation.

Other-initiation: According to Schegloff et al. (1977) other-initiation uses different turn-constructive devices to initiate repair. They are:

Question words (*who, where, when, etc.*),

Unfocused problem-markers (*huh?, sorry?, what? etc.*),

Open class repair initiators,

Partial repeats of the trouble source with or without a question word (*the who?, to a where?*),

Possible understanding of the trouble turn, preceded by *Y'mean* or equivalent discourse particle.

5. Types of Repairs

Various linguists and pragmatists have been classified the concept of repair into different types. The scholars are Schegloff et al., Fathman, Levelt, Claus Faerch, van Hest, and Judit Kormos. Some of these scholars have been divided types further into various subtypes. Constraint on the length of the paper only Schegloff et al.'s types which are pioneer ones have been mentioned here.

Schegloff et al. (1977) broadly classify 'repair' in terms of 'Self' and 'Other'. Hence, the phenomenon of repairs has been classified into two groups as follows:

Self-repairs: Those repairs in which the problematic item is produced and replaced by the same interlocutor.

Other-repair: Those repairs in which the problem is addressed by a participant other than the one who has produced it. On the basis of the terms of "Self" and "Other", the repairs have been classified into the following types.

- i. Self-initiated and self-completed repair
- ii. Other-initiated and self-completed repair
- iii. Self-initiated and other-completed repair
- iv. Other-initiated and other-completed repair.

6. Repair Mechanisms

Interlocutors adopt various strategies, devices, techniques and mechanisms to repair reparandum. In conversation, they never anticipate reparanda to be immediately replaced for the smooth flow of taking turns. According to Clark H. H. (1996, pp. 271-278) interlocutors are compelled to proceed the conversational activities by "a commit-and-repair" strategy. They claim that the following types of strategies have been adopted to accomplish the communicative activities.

I. Instant replacements:

In these, the speaker replaces the reparandum and nothing more. For example, have I ever tel - { } talked to you---

II. Trailing replacements:

When speakers don't suspend their delivery immediately after the reparandum, they need to replace the reparandum plus the trailing elements. For example, To buy any more sites, { . } in the college, { . } for { . } the college

III. Anticipatory replacements:

Speakers often replace not only the reparandum, but elements before it as well. Sometimes the process is obligatory. For example,
 .he think E – { } thinks Ella's worried about something
 . everything is mitch { } much more complex

IV. Fresh starts:

According to Jefferson (1973) and Sacks et al. (1974), to avoid overlaps, the interlocutors try to project the end of the current speakers presentation before starting their own. In fresh starts interlocutors are very precise. The current speaker makes fresh starts with no overlap.

7. Conclusions

On the basis of the theoretical framework discussed in this paper, it can be applied to build up an analytical model to be used for analyzing natural conversation as well as dramatic conversation. Moreover, it can be used to analyse conversational excerpts occurring in the fiction. This theory of repair has pedagogical implications while teaching, especially, dramas in the classrooms. Teacher may locate and explain the exact intentionality behind the phenomenon of repair.

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ASSESSING EDUCATIONAL REFORMS IN HIGHER EDUCATION IN THE KINGDOM OF SAUDI ARABIA- CHALLENGES AND OPPORTUNITIES

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The higher education system in the Kingdom of Saudi Arabia has gone through a drastic change in the recent years. The kingdom has heavily invested in setting up numerous universities and education al institution. It has developed policies and practices to bring in educational reforms and match up to the international standards of higher education. The key aim of the reforms is the future development of the Kingdom where the economy is not solely depended on its oil resources. One of the major reforms introduced in the recent times is the accreditation for assessment and quality assurance of the higher education institutions as per the standards and policies framework set by the National Commission for Academic Accreditation & Assessment (NCAAA). The NCAAA seeks to develop high standards of learning outcomes and standardize the educational practices throughout the Saudi Arabia's higher education system. It has also brought in various alternative methods of teaching, learning and assessment which are broadly based on the theories of constructivism. However, there has been resistance in implementation of these reforms and policies, which is mainly attributed to the hierarchical administration in academic institutions and a certain level of obscurity associated to the policies related to teaching strategies, learning outcomes and assessments. This paper evaluates the shortcomings and challenges in the implementation of the NCAAA and also its impact on the assessment practices of the learning outcomes in higher education system. Keywords: Higher education in Kingdom of Saudi Arabia, assessment of learning outcomes, NCAAA.

1.0 Introduction

Development of a nation is correlated with the nation's efforts in development of its human resources (Lepak & Snell, 2002). Higher education plays a key role in the development of human resources and subsequently in the development of the nation socially and economically, thus it calls for a strategic investment by the countries (Olaniyan & Okemakinde, 2008). Although, with the help of numerous higher educational programmes a nation can develop skilled and knowledgeable human resource, however if these developments are accelerated superficially nations are likely to confront serious challenges (Dunning, 1998). The kingdom of Saudi Arabia besides being the top oil producer and exporter of the world has also been playing a supportive role and investing heavily in the educational policies and infrastructure to develop the nation's higher

education system (Organisation for Economic Cooperation and Development, 2008). In the 2009 report by the Deputy Minister for Educational Affairs read “the Ministry of Higher Education endeavours to raise the level of excellence and fulfil its requirements in the various higher education institutions. It also works to strengthen and invigorate the National Commission for Academic Accreditation and Assessment (NCAAA). The Ministry has taken up a number of serious initiatives designed to elevate the level of excellence in institutions of higher education...” (p.18) (Ministry of Higher Education, 2009). The pre-university education system of Saudi Arabia consists of numerous colleges, training institutes and over 24,000 schools. As per the same report higher education in Saudi Arabia has undergone remarkable stages of development both quantitatively and qualitatively. And in order to bring in reforms in higher education system the strategic plans developed by the ministry of Higher Education has not only provided a framework with regards to educational practices, policies and vision but has also helped in restructuring the universities to align them with the international standards of education. The key focus of the Ministry of Higher Education is on increasing the level of quality, effectiveness and efficiency of the higher educational institutions. The aim is to develop a coherent network of higher education institutions that are complementary to each other rather than being competitive. Keeping in line with this concept the ministry has introduced a systematic process of accreditation for all the higher academic institutions for quality assurance in higher education and desired learning outcomes. The body that is responsible for the accreditation and quality assurance in higher education in Saudi Arabia is the National Commission for Assessment and Academic Accreditation (NCAAA) established in 2004. Hillyard (2008) accords the rapid development of the higher education sector of Saudi Arabia to NCAAA, according to him it is the most influential factor in bringing in educational reforms in the Kingdom.

The purpose of this study is to investigate the challenges and opportunities associated with the new educational reforms posed by the accreditation and quality assurance in Higher education system by NCAAA. The paper will evaluate the shortcomings as well as the barriers that Saudi universities are facing in the implementation and achievement of the standards stated by the NCAAA.

2.0 Higher education in Saudi Arabia

Free education for Saudi citizens and non-Saudi students is available right from elementary education to higher secondary in Saudi Arabia. However, as far as higher education is concerned, it was strictly available only for the citizens where students were paid allowance to enrol in the higher education (Alamri, 2011). The level of literacy was low in Saudi Arabia despite the fact that students were paid allowance to enrol them in higher education. The rate of illiteracy was particularly high amongst the women (CIA, 2011).

In the last decade there has been a phenomenal growth in Saudi's higher education sector. The growth in the sector has been driven by the huge demand of higher education and was made possible with the help of heavy investment by the government in the educational infrastructure. The expansion has led to inclusion of 18 Primary Teacher's Colleges for men and 80 for women, 37 institutes for health and colleges, 23 Government Universities, 33 private colleges and universities and 12 technical colleges.

Number of private institutions providing higher education in the Kingdom and on a constant rise, even though this development is fairly recent about a decade ago there are large number of higher education institutions in Saudi.

2.1 Ministry of Higher Education in Saudi Arabia

The rapid development in the higher education sector led to the establishment of a separate entity in 1975 which was named as Ministry of Higher Education, the responsibility of this body was to regulate higher education in Saudi Arabia exclusively which entailed (SACM, 2006):

1. Creation and administration of colleges and universities in the Kingdom.
2. Enhancing and standardising the level of communication amongst higher learning institutions and collaborating with other agencies and ministries with regards to needs and interests in higher education.

Representing the government of Saudi Arabia in international educational and cultural event, through numerous educational offices spread over 32 countries (SACM, 2006).

It is the sole authority of the Ministry of Higher Education to direct and regulate the higher learning institutions to operate in compliance with the policies adopted and also oversee the development of the universities in every sector. It is also involved in encouragement and coordination with various universities particularly in the field of scientific research and degrees and formulation of rules and regulations for standardising educational practices across higher education sector in the Kingdom (SACM, 2011).

3.0 National Commission of Academic Accreditation and Assessment

The National Commission of Academic Accreditation and Assessment was established in the year 2004 by the Saudi government to introduce the system of quality assurance and accreditation of tertiary educational institutions and programmes (Abdullah, 2010). Furthermore the process of accreditation of higher educational institutions for quality assurance and assessment was made mandatory in the year 2009 by the Kingdom of Saudi Arabia. Even though it was mandatory the NCAAA had received only three applications at the time for the certification, they were from King Abdulaziz University in Jeddah, King Saud University in Riyadh and Taibah University in Madinah. In response to the reluctance of the universities Abdullah Al-Musallam the secretary-general of the National Commission for Academic Accreditation and Assessment commented:

“Universities must ensure consistency in maintaining and developing high standards of student learning outcomes and quality of education (Mokhtar, 2009)”. He further warned the Saudi colleges and universities after a year that those who lacked official accreditation by NCAAA could face a loss of funding as well as licensing (Abdullah, 2010).

In brief, NCAAA identifies the core operational criteria in the higher educational system and supervises educational practices of the higher educational institutions before granting accreditation to them (UNESCO, 2011).

4. 0 Assessment and learning reforms in higher education

Educational reform has brought in a change in the methods of teaching and learning, whereby the basic principles of teaching has shifted from behavioural theory to theories of constructivism that are related to the process of cognitive development. This

bring in a lot of clarity in the learning outcome for the teacher as well as the learner, whereby learners can evaluate themselves and their learning outcome as against the required standard of performance (Boud, 2000). The approach of the educational reforms mainly focuses on international standards of quality in higher education and strongly emphasises on the quality assurance of the learning outcomes and its assessment and on subsequent academic accreditation.

4.1 NCAAA standards of assessment of learning outcomes

Numerous studies related to learning outcomes and its assessment in the Arabic world were summarised by Darandari (2010), whereby she concluded that the current assessment practices of learning outcomes are not all encompassing and also lack in clarity. She further stated that at an education institutional level the theories of learning and assessment of the students are not coherent and integrated. Although the establishment of NCAAA enforced a strong emphasis on the teaching and learning practices. The aim of this body is to promote paradigms of learning outcomes in higher education and also emphasise on the planning and design of the assessment as the significant part of curriculum (Smith & Abouammoh, 2013). Resultantly there's been a change in overall approach in the assessments practices to comply with the range of learning domains as required by NCAAA (Almusallam, 2007).

The quality assurance and accreditation system of NCAAA determines the learning outcome of the assessments which is broadly based on international practices and contemporary theories (NCAAA, 2007b). The assessment practices in various educational institutions and same universities were varied across departments and disciplines. However after the establishment of the accreditation there's been more consistency in the assessment of the students across and within educational institution which are at par internationally (Peterson & Perorazio, 2001).

5.0 Shortcoming in NCAAA and challenges in its implementation

The process of accreditation started in 2010, it started with a process of review of four of the higher educational institutions though none of them have still been accredited yet. Moreover, there are limited number of universities that go through the process of review and accreditation (Darandari & Ward, 2011).

The reluctance in the implementation of NCAAA accreditation and quality assurance can be attributed to numerous reasons. First and foremost issue is the lack of details in the process framework. Furthermore the usual approach in the higher education sector in Saudi Arabia is hierarchical where strategic plans are made by the higher management, middle management administers them and next level of workers operationalize them. Consequently a large part of the academic staff fails to relate as they feel that they have not been consulted or been involved in any of the strategic planning process (Al-Yafi, 2008; Onsman, 2010b).

The rational organizational economic model does not apply in the construct of universities due to their systemic complexity that arises from institutional diversity (Pusser, 2003). The author argues further stating that the social and political environments are not proportionately part of the development of the policies of the university. However on the other hand, Powell (2008) states that there is little or limited evidence available to that context. According to him the most influential member in the policy making is the

academic boards of the universities.

According to the theory of network, the networking between public, corporate and private sectors function beyond the limits of the organisation. The main characteristic of the network theory is that the decision making is perceived as effective only when it is well coordinated rather than hierarchical (Pusser, 2003). However the model policy decision making that is prevalent in universities follows the hierarchical pattern, whereby the decision is made by the higher management and the implementation is done by the workforce (Churchman, 2006) the practice followed in the universities in Saudi Arabia is same.

According to Meyer and Evans (2005) this hierarchical pattern, whereby institutions are forced to reach target of government certification leads to the withdrawal of academic staff from providing input in the strategic decision making within the institutions. Even in the Saudi Arabia, the reluctance to implement the government policies arise from the lack of loyalty both at the institutional and national level, as these policies are perceived as disparaging for individual institution's autonomy, authenticity and authority (El-Maghraby, 2011). Moreover for the decisions to have a wider impact it is imperative that there is an understanding at an administrative level, the way these decisions are understood and responded to at an institutional level (Agranoff & Yidiz, 2007).

The challenges associated with the implementation of the academic policies that dictate the standards of the academic performance and supervises the practices as well to ensure a positive learning outcome of the students are mostly three-fold in nature that are related to communication skills, teaching skills and cultural diversity (Onsman, 2010a).

Additionally the framework provided by NCAAA for the higher education institutions for accreditation and quality assurance is strong; however it does not specify standards of competencies clearly for the members of the faculty (Al-Ghamdi, Al-Gaied & Abu-Rasain, 2012). The authors stated that the evaluation process of the faculties are not up to the mark, moreover there are no performance indicators or standards set by the NCAAA to evaluate the performance of the faculties.

An external review report of 2008 to NCAAA regarding the educational and assessment practices in one of the universities in eastern Saudi Arabia showed that the traditional methods of assessment of learning outcomes were still widely in use and are not integrated with the teaching and learning outcomes as specified by the NCAAA. The report pointed out to the areas of improvement and reported that there are certain areas and practices that needed immediate improvement (Al-Hattami, Muammar & Elmahdi, 2013). It is thus very important that the policies should well establish and emphasise on specifying clear learning outcomes integrating them with strategies of teaching and assessment. The absence of uniformity in the educational practices was also highlighted in the same report. Moreover the reviewers also observed that there was more emphasis on theories than on application of theories in the teaching and learning practices at the institutional level (Al-Hattami a, Muammar a & Elmahdi a, 2013).

6.0 Conclusion

The Kingdom of Saudi Arabia has taken radical steps towards the development of the higher education sector and establishment of its international competitiveness. The national and political interest has been greatly supported by the huge financial grants from

the government and is driven by the increasing demand for world class higher education system by the Saudi population. Although, despite the progressive development and planning by the Saudi government in higher education sector, the review of various studies and books indicate that its implementation and effectiveness is still subjected to numerous factors that are acting as barriers in the establishment of the international standards of higher education. Additionally there is growing reluctance in the implementation of these standards of accreditation and quality assurance, which are perceived as intervening with the standards set at institutional levels.

These challenges need to be tackled at the earliest else they would slow down the process of development. Most of the institutions in the Kingdom with expatriate academic staff are working towards achieving more parity across the board; however, it is difficult to do so in the regional educational institutions and may take longer to comply with the reforms and gain benefits out of it.

Additionally it has also been noticed there is a need for laying down specific performance indicators for evaluating the performance of the faculty members, so that it is easier to implement the standards set by NCAAA.

To ensure greater compliance to the framework of NCAAA, the Ministry of higher education has threatened to cut the funding of the educational institutions if there is reluctance or delay in seeking accreditation. However, what would be the impact of these stern measures is a subject of further research. The future studies can concentrate on evaluating the effect of accreditation and quality assurance standards on the quality of assessment of learning outcomes and teaching practices in higher education in the Kingdom.

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**PORTRAYAL OF VIOLENCE IN GIRISH KARNAD'S
TUGHLAQ AND TAGORE'S NATIRPUJA**

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The play Tughlaq has an interesting story, an intricate plot and uses of dramatic conventions. The Sultan's journey is from idealism to madness through frustration and cruelty. His exercise of impartial justice and equal human treatment to the Hindus alienate him from the Muslim Community. He is also considered an insult to Islam. His cruelty arises from his anguish and he shows his anger over the scapegoat. He considers that his actions are justified. The realization that his killings have not solved the problem that makes him frustrated. Tughlaq grants five hundred silver dinars from the State Treasury to a Brahmin named Vishnu Prasad. At the same time he announces the change of his capital from Delhi to Daulatabad. It is really a mad whim of a tyrant. Sheikh Imam-ud-din has also declared that the Sultan killed his father and brother.

Third man: What a man! What a voice! The audience was spell bound. And he said the Sultan's guilty of killing his father and brother, he said.

Sultan himself asks his step-mother whether she believes this fact.

Muhammed: But do you believe it? And why shouldn't you? After all my own mother believes it. My Amirs believe it. Why shouldn't my step-mother believe it?

Moreover, Najib also confirms it.

Najib: He says your Majesty has forfeited the right to rule, by murdering your father and brother at prayer time

Sheikh Imam-ud-Din admonishes Tughlaq that he tries to become another God. He adds that it is a sin worse than parricide. Tughlaq asks Imam-ud-Din to act as his envoy and dissuade Ain-ul-Mulk of Avadh who is marching on Delhi at the moment. He would trust Sheikh's words and stop fighting. When Sheikh goes to Persuade Ain-ul-Mulk to stop fighting, the trumpeter from Sultan's side sounded the charge. Then Sheikh was killed by the enemies. It was planned by Sultan.

After killing Shihab-ud-Din, Tughlaq orders his men to kill all Shihab-ud-Din's soldiers.

Muhammed: Najib, see that every man involved in this is caught and beheaded. Stuff their bodies with straw and hang them up in the Palace-yard. Let them hang there for a week. No, send them round my kingdom. Let everyone of my subjects see them.

Being a tyrant, Muhammed orders everyone to leave Delhi and travel towards Daulatabad. His arrogance and cruelty have been revealed in his words:

Mohammed: I want Delhi vacated immediately. Every living soul in Delhi will leave for Daulatabad within a fortnight. They will only understand the whip. Everyone must leave. Not a light should be seen in the Windows of Delhi. Not a wisp of smoke should rise from its Chimneys. Nothing but an empty graveyard of Delhi will satisfy me now.

To ascertain his order, the Sultan uses negative statements to startle the hearers. When Najib is murdered, Tughlaq wants to know who killed him.

Step mother: I am glad Najib is dead. He was leading you astray..... The Ulema are against you; The noblemen are against you; the People hate you. It's all his work. I am glad he is dead. He Should have died long time ago.

When Tughlaq asks her again and again to tell the secret, she accepts that she has poisoned Najib.

Step mother: Why shouldn't I have killed him? It was easier than killing one's father or brother. It was better than killing Sheikh Imam-ud-din.

As she hints out at his murdering his father, brother and Imam-ud-Din, Tughlaq accepts his misdeeds but gives logical reason for his acts.

Muhammed : I killed them – yes – but I killed them for an ideal. Don't I know its results? Don't you think I've suffered from the curse? My mother Won't speak to me - I can't even look into a mirror for fear of seeing their faces in it. I had only three friends in the world - you, Najib And Barani. Why are you doing this to me ?

Then the step mother replies that Tughlaq has made the kingdom a kitchen of death.

Stepmother : It's only seven years ago you came to the throne. How glorious You were then, how idealistic, how full of hopes. Look at your

kingdom now. It's become a kitchen of death all because of him.

The acts of violence have been portrayed very well in Tughlaq by Girish Karnad. Similarly, Tagore in his play Natir-Puja describes the violent acts of the king.

In Tagore's Natir Puja, the bravery of Srimati, a dance girl who acts against the order of King Ajatasatru has been delineated. Bimbisara voluntarily gives up his kingdom to his son Ajathasatru and retires outside the city to spend his days in penance. His younger son also becomes a Bhikhsu. Bimbisara's wife Lokesvari, once a devotee of the Buddha, turns bitterly against the Buddhism that has deprived her of her husband and of her son.

Ajatasatru forbids the practice of Buddhism and punishes its followers. Ratnavali, one of the princesses, gets an order from the King that Srimati should dance before the Stupa. Srimati accepts the order and she has prepared to dance before the Stupa.

As Srimati is chanting the Master's praise, a guard feels as if his heart was lightened. He also informs her that King Ajatasatru has destroyed the Lord's altar. He announces the King's order that whoever worships Buddha will be put to death : "The king has issued a proclamation...anyone who brings a lamp For evening worship, or chants the hymn, will be put to death. There is nothing you can do here now, Srimati".

Srimati dances before the Stupa. Her dance turns out to be one of religious ecstasy. She discards one by one all her ornaments as well as the gorgeous outer garments. Finally, she is left with only the ochre wrap of a Bhikshuni.

Ratnavali indancing girl, he has turned back. He has trembled in fear when he hears what has happened.

To sum up, one could realize that horror and murder have been depicted gravely both in Tagore's Natirpuja anduces the guard to strike Srimati. But the guard says that she has not chanted any holy text. Suddenly Srimati chants the holy text. The guard asks her to be silent. Yet Srimati goes praying. Hence the guard strikes her who falls dead across the holy seat. In the meantime King Ajatasatru arrives there to worship the Lord. After hearing the death of the d Karnad's Tughlaq. C.J. George aptly opines that the word prayer is repeated several times in the play Tughlaq. It is not only the leitmotiv or recurrent theme but the essential structural element of the play. This idea is applicable to the play Natirpuja also.

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**A REVIEW OF THE RESEARCHES ON THE USE OF
DRAMA IN DEVELOPING COMMUNICATION SKILLS**

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Teaching communication skills to the students who were taught through mother tongue is really a difficult task for the second language teachers. It requires much effort on the part of the learners also to learn the active skills viz speaking and writing skills. A review of the researches done by different researchers shows a clear way to teach the communication skills.

Kassab L.J in his study on “A dramatic approach to facilitate oral communication” examines the effects of a drama on high school students' oral communication skills. Twenty seven sophomores from a rural public high school participated in a six week workshop done by him. Results indicate that the drama sessions increased students' willingness to communicate improved their oral communication skills and increased their comfort communicating and enhanced their self-confidence and self-image.

Dr. Munther Zyoud in his article entitled “Using Drama Activities and techniques to Foster teaching English as a Foreign Language a theoretical perspective” states that one could develop language skills such as reading, writing, speaking and listening using the drama. Drama is a powerful language teaching tool that involves the students to interact It can also provide the means for connecting students' emotions and cognition as it enables students to take risks with language and experience, the connection between thought and action. Teaching English as a foreign language inevitably involves a balance between receptive and productive skills. Using drama in the English class room has certain advantages. It encourages students to speak and gives them the chance to communicate, using non verbal communication such as body movements and facial expression. It also results in real communication of emotions and feelings, appropriately. It can help to restore the totality of the situation by reversing the learning process, beginning with meaning and moving towards language form. Drama is both a creative and holistic form of learning. The interdependence of cognitive and emotional contents help to further a number of educational purposes.

Sarah Chatterton and Sian Butler in their article entitled “Development of communication skills through drama” decided to provide a speech and language therapy service to children with severe learning difficulties, which offered much opportunity for multidisciplinary work. They chose a group of seven children with the aim of developing

communication skills through the use of drama. Five of the seven children had down syndrome and all were integrated into local mainstream schools. At all times the children were encouraged to use their imagination and creativity. Linguistically there were opportunities for descriptive language, storytelling, verbal prediction, verbal negotiation, expression of feelings and emotions. In conclusion, the speech and language Therapist observed the children communicating in a novel environment, took part in new activities which naturally led them to the use of higher language skills.

The study undertaken by Pamila J.Flores examines “Using Improvisational exercises for increasing speaking and listening skills”. This study tries to find out the ways to interact. If language learners do not interact with the material they are learning, it is difficult for them to understand and integrate it. In classes where students are reluctant to speak, it is often helpful to integrate a phrase or other structure to encourage this skill. Acting and comedy improvisational exercises allow students of all abilities and interests to participate and make manifest grammar, vocabulary and pronunciation lessons in a fun and realistic way, right away. By using acting and comedy improvisational techniques, students not only are provided with that structure but are encouraged to speak quickly and decisively, thus decreasing their reliance on their native language and allowing them utilize the vocabulary and grammatical structures of the target language more naturally. This paper explores the philosophy of improvisational exercise as well as ways to foster spontaneous speech and increase listening skills for language learners. Multiple formulas for specific patterns are discussed including the use of nonsense words, sentence construction and co-operation.

Liane Brouillette in her study on “Advancing the speaking and listening skills of English language learners through creative drama”, tries to find out the ways to encourage oral language use. In recent decades the United States has experienced a dramatic increase in children entering school whose home language is not English. If they are to achieve to their full potential, these children need direct and frequent interaction with individuals who can provide English language learners with accurate feedback. Creative drama activities that allow for the use of nonverbal communication in combination with verbal interactions can be an effective way for teachers to directly interact with many children at once, providing feedback and building vocabulary. Creative drama activities, in which non verbal communication is used in combination with verbal interactions can be an effective way to encourage oral language use.

^Laura Micoli expressed her ideas in the article entitled “English through drama for oral skills development”. She presented the results of an investigation into the value of using drama in a Brazilian University classroom. It included the case study of the use of drama in an oral skill class, learners voices as taken from their portfolios and evaluated results presenting setbacks and possible solutions. Finally it encouraged the use of drama and portfolios for transformative and emancipator learning. Yet in a foreign language-teaching situation, this can be quite difficult, since culture included aspects such as how native speakers hold their bodies, how far they stand apart, where they look when they talk, how men shake their hands with each other, how children talk to their parents and so on . In addition, culture involves issues such as how anxiety or excitement are expressed or how culturally accepted intonation is used to deliver humor or anger. These aspects of language

are subtle for learners to grasp, let alone learn to use. Moreover they are not commonly addressed in regular conversation courses. Drama is a way of bringing the issues above naturally into the language classroom. It also allows for making linguistic and cultural analysis of characters where participants use English in meaningful contexts. As learners rehearse, they engage in a process that includes the establishment of characters, personalities, motives and persona, creating a genuine purpose for communication. In other words, drama provides a reason to use language. Finally it brings motivation and fun to the classroom. Reflective learning encourages critical reflection in order to precipitate on facilitates transformative learning in adults. The students describing their classroom experiences are the best way to promote students' reflection. The process includes tapping into feelings and finally, re-evaluating the experience. By sharing observation and attitudes, and comparing them to those of their classmates, the process called appropriation leads to the making of new meanings of experience. Portfolios are a record of best performances on productions. They have been used mainly as evaluation tools. Portfolios - a collection of one's best efforts-are similar to journals, and are used to record learners experiences, promoting reflection and change. The difference from journals is that portfolios should include the presentation of evidence of learning.

Abdulla Mohd Nawi and Ady Mukhtarrudin Bin Msutaffa Ng in their study on “Using drama activities as a catalyst in improving communicative confidence: A case study” tell about the use of drama activities as a catalyst in improving communicative confidence. The purpose of this study is to investigate the efficacy of drama activities in improving students' confidence in communicating English, identify students' views on the use of drama activities as a communicative confidence building tool and consequently suggest how these activities can be incorporated in English language teaching. For this purpose a workshop was organized and communicative drama activities were carried out with the participants of the programme, made up of 24 students of university Teknologi Malaysia. Data for the study was obtained from these participants via feedback forms and questionnaires that were distributed to them. The data was then analyzed qualitatively and quantitatively. The research findings show that a majority of the participants reacted positively to the communicative drama activities and also agree with the use of drama activities in improving communicative confidence building is determined. Besides that, suggestions for effective incorporation of communicative drama activities in English language teaching are also given.

Chamkaur Gill examines the role of drama in the article entitled “Enhancing the English language oral skills of international students through drama”. The study was conducted with ten non English speaking background students of Board University were observed to identify the effects of drama on oral English. Over a period of twelve weeks (two hours per week) elements of their oral English communication were measured. The weeks were divided into four lots of three weeks each, with the first three weeks made up entirely of communicative non-drama based (CNDB) lessons, weeks four to six comprising only communicative drama based (CDB) methodology, weeks seven to nine reverting to CNDB methodology and the final three weeks being made up of CDB strategies again. The hypothesis of this study was that all the participants would show improvement once CDB methodology was introduced and that by the end of week 12, their mean scores would

be higher than when they were first observed. The first part of the hypothesis was disproved for a majority of the participants, while the second part revealed positive findings for all ten.

Bahram Moghaddas and Reza Ghafarinae examine the techniques of using drama in their article entitled “Applying drama techniques in teaching English in Iran”. Their paper concentrate on the teaching of drama, its advantages to language teaching and learning, how to utilize drama in English classrooms. It concludes with some diverse activities for contributing English learners in India. Drama here means any practical and educational activity which simulates the use of language in everyday life and involves some amount of imaginary situation (Holden, 1981) some benefits of using drama in language learning are enhancing learners autonomy and responsibilities over their own learning, providing a stress free atmosphere to learn the language, putting new vocabularies and expressions in context, helping to get acceptable pronunciation and intonation proper understanding of Foreign language culture and building up learners confidence to speak in public. These drama techniques have been utilized by some English teachers at two different high schools in IAM, province in Iran which amazingly turned the English classrooms to active participants, reduced the academic stress and provided natural context for learning. Although text books prepared the learners with language, drama activities prepared the learners to participate with real communication and paved the way for the learners to experiment personal language learning.

Katerina Trachtulcova in her study entitled “Effective learning of English through drama” deals with using drama for effective learning of English as a foreign language. The aim of her study is to prove that drama is a very effective learning technique and to show some examples of how to use it in the language lessons. In the first place, it must be mentioned that drama as a teaching technique does not mean any big end of term play. The word 'drama' in this work indicates learning process rather than rehearsing a performance. This kind of technique represents short drama activities where students learn through drama. These activities are based on principles used by actors in their training to stimulate their feelings and imagination. This subject matter is worth studying because drama as a teaching technique encourages students to learn language in a very effective way. This means that these techniques give students opportunity to learn interactively, in context and to use their creativity and imagination. Students have to react spontaneously without any preparation which is very important for fluency in language. Most students of a foreign language want to be fluent. This ability means connecting fragments of language and making them sound natural so that everyone could understand them. The problem with fluency does not have to be in the learners' level of knowledge. The reason for difficulty in speaking can lie in the fact that fluency involves a skill in performance because there is no time for preparation in communication. A lack of these skills frustrates a speaker so that he/she cannot communicate with self confidence. Drama is a very good way of practicing real fluent discourse in friendly environment. Drama gives satisfaction not only to students but even the teachers enjoy teaching in this way because they see students learning with pleasure and fun. Without a doubt this form of teaching practises most language skills at the same time. Students work on speaking and listening while they perform. At the same time it is easy to include reading and writing into these activities. Drama is a very good teaching

method, which expands the repertoire of every professional teacher. It puts emphasis on meaningful communicative activities instead of mechanical drills. This paper is divided into two main parts. The first part is theoretical and presents reasons for including drama in foreign language lessons from various points of view. Further more, it gives a list of main drama techniques useful for teaching and deals with clues on how to succeed with drama in ELT. The second part of this paper is practical and it demonstrates using drama in a foreign language teaching. Drama techniques are incorporated into lesson plans based on the following topics: Friendship, environment, values, familiarization, and family. The topics are only an illustration of the way of linking cross curricular items into the drama language lessons. These topics lead students to develop not only the language skills but also qualities as originality, sensitivity, flexibility, cooperation form moral attitudes, toleration, imagination and creativity. Another advantage is that drama is the opportunity to enter another world and explore various situations. It offers to escape from our everyday selves and to put on a role. It is easier to speak as somebody else. It is like hiding behind the mask. It gives a person freedom to express his/her feelings easier and without anxiety. This means that people feel free to scream, cry, laugh, dance and do other things that they do not usually do without the 'mask'. The 'mask' is great opportunity for people. It helps them to do the activities listed above and obviously it helps them improve their speaking skills. This point is especially useful in teenage classes because students in this age do not want to reveal anything about themselves. The role gives them a chance to speak and not to disclose their feelings. Although this may be true, in teenage class which is not used to do drama it is not easy to start. It must be very graceful. The best way is to start with drama from the beginning of the language teaching. To sum up, drama plays a vital role in developing the communication skills of the students as it is obvious from various research works.

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**PERSPECTIVE VIEWS IN JHUMPA LAHIRI'S
*INTERPRETER OF MALADIES***

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Indian authors have influenced an entire generation with their writing. Over the years, Indian writers have contributed to the world of English literature and books in regional languages. Indian authors in English deserve a special mention as they have portrayed India; its rich cultural heritage and societal norms to readers in the west. Indian writers have also striven to add variation to the pre-existent and chiefly dominant genres.

In 1999, Lahiri published her first short story collection entitled [Interpreter of Maladies](#). It dealt with the issues of Indians or Indian immigrants, including their generation gaps in understanding and values. The protagonist in *The Third and Final Continent*, the last of the *Interpreter of Maladies*, is based on Jhumpa's father, librarian Amar Lahiri. While American critics praised the short story collection, Indian critics were hot and cold. Some of them felt that the collection represented Indians negatively. *Interpreter of Maladies* was awarded the 2000 Pulitzer Prize for Fiction and sold 600,000 copies.

Lahiri married journalist Alberto Vourvoulias-Bush in 2001. They had two children: Octavio in 2002 and Noor in 2005. The family currently lives in Brooklyn, New York.

In 2003, Lahiri published her first novel, [The Namesake](#), originally a novella in *The New Yorker*. It is the story of the Ganguli family, comprised of parents who immigrated to the United States from Calcutta and of their children, Gogol and Sonia, raised in the USA. The story follows the family over the course of thirty years in Calcutta, Boston, and New York.

She published another collection of short stories called [Unaccustomed Earth](#) in 2008. With this collection, Lahiri broke from her previous literary focus on first-generation Indian immigrants to the United States and their family problems. The stories in *Unaccustomed Earth* focus instead on the second and third generations of immigrants and their assimilation into the culture of the United States.

Lahiri has published many short stories in *The New Yorker* including "Cooking Lessons: The Long Way Home" in 2004; "Improvisations: Rice" in 2009, and "Reflections: Notes from a Literary Apprenticeship" in 2011.

She has won many awards, including the Transatlantic Award from the Hen field Foundation (1993), the O. Henry Award for the short story "Interpreter of Maladies" (1999), the PEN/Hemingway Award for Best Fiction Debut of the Year for the *Interpreter of Maladies* collection, and most recently the Frank O'Connor International Short Story Award (2008) and the Asian American Literary Award (2009), both for *Unaccustomed Earth*.

Jhumpa Lahiri's *Interpreter of Maladies* is a collection of short stories that focus on Indians, sometimes living in India, sometimes living in that great repository of exiles, the United States, where the smells and sounds and social chatter are unfamiliar and no one knows how to really cook.

The collection begins with a sad tale, "A Temporary Matter," in which a stillbirth gives rise, in a year, to a separation. The characters are displaced Indians, but there is nothing fundamentally different about their problems than you would find among Americans, Mexicans or Germans. The darkness of pessimistic situations can be dispelled by going back to those memories which have positive values. As Sumana Roy rightly observes

"Shukumar and Shoba are exiles who are trying to locate space through time. It is only the electric lights are off but the electricity of their closeness lights on them; their area of darkness is flooded by the flash lights of memory (Bala 71)

"When Mr. Pirzada Came to Dine" focuses on a child's perception of exile as seen through the eyes of Mr. Pirzada, a family friend who is temporarily working in the U.S. just as the war unfolds creating what now is known as Bangladesh, an inevitable consequence of being thousands of miles away from its larger element, contemporary Pakistan, and not an especially happy development.

"Finally, several months later, we received a card from Mr. Pirzada commemorating the Muslim New Year along with a short letter. He was reunited, he wrote, with his wife and Children (41, 42)." To celebrate the good news Lila's mother prepared a special dinner. Lila felt Mr. Pirzada's absence and said

"It was then, raising my water glass in his name, that I knew what it meant to miss someone who was so many miles and hours away, just as he had missed his and daughters for so many months (42)."

The idea of exile stories goes far back, of course. At its core, the exile story is one of alienation, loneliness, nostalgia, and telling detail. Lahiri's general backdrop is Bengal. Proust, in a weird way, wrote his two thousand page exile story, *A Remembrance of Things Past*, with the backdrop being childhood; he didn't even have to leave France to lose it. Failure and quiet desperation and confusion are other well-known features of exile stories. There were such great dreams about how wonderful life would be, but only dreams, not realities.

"This Blessed House" mixes Christianity and Hinduism in a charming way. "The Treatment of Bibi Haldar" presents the case of an apparent epileptic whose "cure" seems to be, ultimately, marriage, but there isn't any marriage, only a child.

"The Third and Final Continent" is the most complete immigration/assimilation tale. Lahiri portrays an Indian librarian working at an MIT library eating cornflakes for several weeks upon his arrival in America. Then he finds lodging with a woman who,

astoundingly, is 103 years old. Then his arranged wife joins him in America, and they are bewildered into falling in love with another by virtue of affectionate laughter provoked by the 103 year olds judgments and pronouncements. Things work out for this couple; thirty years later they're still together, have a son at Harvard, but keep eating the precious foods of India, having set cornflakes aside a long time ago.

"-- I slow down and point to Mrs. Croft's street, saying to my son, here was my first home in America, where I lived with a woman who was 103."

It was then the distance between these couple began to lessen. This is the real couple Jhumpa Lahiri created in that story. She has set an example before this machine-age- the example of a peaceful couple whose life is smooth like a gust of cool breeze. They live a life by listening to the inner music of the souls very gradually moving towards perfection.

Interpreter of Maladies is the story of Indian tour guide [Mr. Kapasi](#). [He shows the Indian-American Das family the sun temple in Konark and reveals his second job as a translator of symptoms of patients who speak his native tongue](#). Mrs. Das declares his job romantic and important, and Mr. Kapasi becomes briefly infatuated with the woman. She is very different - quite American - and he senses she has a bad marriage, as does he. By the end of the day, Mrs. Das admits that her middle child was fathered by another man. Seeking solace in a stranger, Mrs. Das wants a remedy for her malady. However, Mr. Kapasi sees only guilt and cannot offer a solution to her problem.

"What is your address Mr. Kapsi? Mrs. Dass inquired. Mr. Kapsi wrote his address in clear and careful letters. (55)"

Mr. Kapsi wrote his Address in clear and careful letters with the expectation that she would send the photos to him. But at the end of the story the attitude of Mrs. Dass made Kapsi to feel the insult and made Mrs. Dass to realize that Mr. Kapsi was merely an unimportant Tour guide and in no way connected to their family.

"When she wiped out the hair brush, the slip of paper with Mr. Kapsi's address on it fluttered away in the wind. No one but Mr. Kapsi noticed (69)."

The Interpreter of Maladies also presented moments of carelessness, this time in the relationship of two different families. The Das family hardly felt like a family at all. The parents did little to control the actions of their children and seemed to care less about any of the antics they got themselves into, including provoking monkeys with a stick. Mr. and Mrs. Das were even oblivious to each other's actions for the whole of the story; Mr. Das hardly ever looking up from his India guide map, and Mrs. Das having no interaction at all with the family but rather the tour guide, Mr. Kapasi. Even Mr. Kapasi thinks thoughts that show no care about his family waiting at home, expressing an interest in Mrs. Das as an adventure to pursue. But even more specific, is the example of food that is present in the story. Mrs. Das carries with her an Indian rice snack that she never cares to offer to any of her family or the driver. It is this food that is carelessly spilled on the dirt, leaving rice for the monkeys to eat. The food sparks a climactic moment in the story in which the monkeys attack a child that has been provoking them with a stick and starts beating him. The parents do nothing about this incident, calling on the surprised tour guide to interfere with the scene and save the child from any more harm.

The Immigrant Experience/Assimilation

The immigrant experience takes several forms in *Interpreter of Maladies*. For some characters, like the narrator of *The Third and Final Continent*, the transition to a new life is challenging but smooth. The narrator looks forward to the opportunity that the new country can afford. For Lilia's parents, the move to America also affords them a wealth of opportunity not open to them in India, but the price is paid by Lilia in terms of connection to her culture. Mrs. Sen flat-out refuses to assimilate. For her, "everything" is in India and there is no reason to attempt to make a life in her new home. Home for her means India. Externally she makes all the suitable gestures to get adjusted to her new surroundings but her driving lessons and babysitting works are half-hearted attempts to adopt her to a new Society. There is an emotional trade-off when moving to a new land. Each character in this collection wrestles with identity, whether newly displaced or descended from immigrants. There is a longing felt for the place of one's birth, a fear of losing one's culture and fear of not being accepted.

Marriage/Love

Love and marriage are complicated in *Interpreter of Maladies*. A marriage is the beginning of a new joint life for two people. In these stories, a marriage is an occasion of joy but also of secrets, silences, and mysteries. Twinkle and Sanjeev's relationship crystalizes the disparate attitudes and attributes of marriage in Lahiri's collection. Although they are both born in America and their marriage is not arranged, Twinkle and Sanjeev are nearly strangers to one another. No matter what romantic feelings transpire within couples, each husband and wife in the stories remain individuals, each with their own secrets and desires. Sanjeev doubts his love for his wife because of this disconnect. But, as is proved by the narrator of *The Third and Final Continent*, that distance can be closed by shared experience. Marriage is not a solid institution but a fluid invention in their case. The portrayal of Mrs and Mr. Das in the *Story Interpreter of Maladies* is a testimony to Lahiri's maturity in handling the craft of fiction. Their alienation from their cultural roots and bondages to the conventions of a different Society is presented with a strong and contrasted with their inner and claustrophobia. Shukumar and Shoba are radically altered by the death of their child, and the toll is taken on their marriage. They are no longer the same people as when they met. Love is found in unexpected places and can shift in the wake of experience. By reading *Sexy* from the point of view of a mistress, the reader also understands that each romantic connection is a unique and personal affair. There are no absolutes or strict moralities.

Communication

Lahiri has stated that much of her writing is concerned with communication and its absence. Miscommunication or unexpressed feelings weigh on several characters, destroying their well-being. *A Temporary Matter* is the best example of secrecy taking its toll on a marriage. Shukumar and Shoba, lost in their own grief, cease communicating with one another. Blackouts allow them the freedom to share secrets they have never shared. They are unfailingly honest and can no longer maintain the illusion that their marriage is still viable. Mrs. Das tries to unburden herself by telling Mr. Kapasi the secret of Bobby's conception. But only Mr. Das can absolve her of her guilt. At the end of the story, nothing has changed in their marriage because she is not able to communicate her lack of love for her family to anyone other than a stranger. Twinkle and Sanjeev have different outlooks on

life which cause initial discord between the newlyweds. Communication is necessary to healthy relationships.

Parent/Child Relationships

As children grow older, the relationship between them and their parents shift, becoming either adversarial or enriched with understanding. During the bulk of *When Mr. Pirzada Came to Dine* the narrator Lilia is 10 years old. She brings a childlike innocence to her relationship with Mr. Pirzada, who she thinks is no different from her parents despite being a Pakistani. Lilia's parents are frustrated by her ignorance of current events in their homeland - the byproduct of her schooling in America. There is a disconnect between parents and children, both across generational and cultural lines. There is an unspoken truth between Eliot and his mother. Eliot is keenly aware of his mother's sadness and also of his powerlessness to help. Conversely, the narrator of *The Third and Final Continent* takes care of his mother when she is ill. "Nearly six years ago, before leaving for London I had watched her die on that bed, found her playing with her excrement in her final days. Before we cremated her I had cleaned her fingernails with a hairpin, and then because of my brother could not bear it, I had assumed the role of elder son, and had touched the flame to her temple, to release her tormented soul to heaven" (182). In the story *Sexy*, Rohin is also keenly aware of his mother's pain. Rohin insisted Miranda to wear the Silver cocktail dress and repeats Dev's words "You are sexy" Miranda asked What does it mean?. Rohin whispered "Loving someone you don't know." Rohin continued "He sat next to someone he didn't know, someone sexy, and now he loves her instead of my mother." (108). The boy's pain has made to realize her mistake. "it wasn't fair to her. Or to his wife, that both deserved better, that there was no point in it dragging on" (110). Lilia, Rohin, the narrator of the story *The Third Continent* and Eliot all understand the grownups' sorrows and offer high-level observations on the nature of love and loss.

Religion and Tradition

Maintaining old traditions and customs while learning new ones is part of the assimilation process for immigrants. Mr. Pirzada is puzzled by Halloween - the pumpkins, the costumes and the candy all mystify him. In part, Mr. Pirzada worries enough over his daughters and the thought of Lilia freely inviting danger is too much for him. Twinkle reassures Sanjeev that they are "good little Hindus" despite her affection for discovered Christian iconography. Just because she is charmed by the statuettes does not mean that she has forsaken the customs of her ancestors. Mrs. Sen, unwilling to settle in America, obstinately upholds the patterns and routines of her life in Calcutta. Adopting new customs is the mark of a successful transition into a new country. Mala's effortless absorption of the American customs preferred by her husband indicates that her assimilation will not be as painful as Mrs. Sen's.

In Conclusion Jhumpa Lahiri's "Interpreter of Maladies" illustrates many values like honesty, compassion, tolerance and respect through her Stories and made the readers to understand that every individual should inculcate such values in order to sustain a healthy relationship with others.

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**LORRAINE HANSBERRY'S PLAYS:
A FEMINIST READING**

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Black women writers who emerged in America before and after the feminist movement were determined to change the negative stereotypes that accompanied the literary representation of black women. One such author is Lorraine Hansberry. This study sought to analyze the notion of female strength in some of Hansberry's plays, primarily *A Raisin in the Sun*. The analysis considered three female characters, Mama, Beneatha and Ruth. They portray emotional, spiritual, moral and physical strength. Equally, Hansberry's other plays, *The Drinking Gourd* and *Les Blancs*, show that she is a feminist writer because she portrays strong, black women who influence the decisions of the male characters. In *The Drinking Gourd*, Rissa defends her son against abuse by her husband's foremen. In *Les Blancs*, a black, female warrior convinces Tshembe to join the revolution against the colonial regime. Thus, Hansberry contributes to the elevation of the black woman by portraying strong female characters.

Introduction

In the course of the Civil Rights Movement, Lorraine Hansberry became the first black woman to stage a drama on Broadway through her play *A Raisin in the Sun*. "Never before had a black female playwright commanded such attention in the American theatre" (Perkins 1). Hansberry creates in the Youngers' family one of the first honest depictions of a black family on an American stage, in an age which does not witness a lot of black audiences. The play revolves around the Youngers, an African-American family that lived in Chicago, in the 1950s. The play begins as the entire family anticipates a \$10,000 insurance check after Mr. Younger's demise. Every family member has his/her own views about how to use the money. Ruth and Mama desire to use the money to purchase a house in a white neighborhood; Walter Lee, Mama's son, would rather like to use the money to invest in a liquor store with his friends, while Beneatha wants to advance her education to achieve her dream of pursuing medicine. In the play, Hansberry explores several issues, including the survival and strength of the African-American family, racism, abortion, womanhood and manhood.

Moreover, Hansberry gives several key roles in the play to women in her attempt to follow in the footsteps of previous black women authors who wrote out of their awareness of black issues. Her three courageous, revolutionary black women (Ruth, Mama and Beneatha) have their individuality and are at different phases in their lives. Beneatha seeks to develop her intelligence and serve humanity through medical practice. Ruth desires that her son Travis grows up in a decent house and neighborhood. Lena seeks to protect her family from

separation due to the economic and social pressures surrounding them. Beneatha resembles a modern black woman in her desire to pursue a career life. By contrast, Ruth and Mama seem content in the traditional female role of a homemaker. Despite their differences, the three women demonstrate their unity in sharing their struggles with one another and their men. In addition, they unite to fulfill their family's dream of relocating into a new home in a decent, white neighborhood. They prefer to live in a racist neighborhood than remain in a poor setting. Hansberry's other plays, *The Drinking Gourd* and *Les Blancs*, portray her as a feminist writer. In *The Drinking Gourd*, she examines the problems and concerns of slave life, including questions of liberation (Anderson 8). "Of all her plays, *The Drinking Gourd* is the most representative of Hansberry's Left feminist ideas; it is the one play in which she focuses on the development of political consciousness in a woman" (McDonald 90). In *Les Blancs*, Hansberry portrays a black, female warrior who convinces a reluctant African man to participate in the armed revolt against colonial rule. Tshembe, a black intellectual residing in Europe, must decide whether to join the insurgency and follow in the steps of his deceased father who helped start a resistance movement against colonialism. This paper argues that the notion of female strength emerges through Hansberry's female characters in *A Raisin in the Sun*, *Les Blancs* and *The Drinking Gourd*.

Feminist approach

The feminist approach is the extension of the feminism movement into various fields of study, including literature. The feminism movement represented the fight against all forms of discrimination against women. It sought to improve the conditions in which women live, their self-perception and place in society. This movement enabled the analysis of women's issues and their literary representation through the development of the feminist literary approach. Although women writers produced literary works prior to this movement, feminism played a significant role in advancing the female cause. Part of this involved the participation of women in public life, including education and the pursuit of a career. The term feminism originated in France towards the end of the 19th century. It signified women's collective fight for gender equality and liberation from male dominance and oppression (McManus 58). In addition to fighting against female subordination, the feminism movement sought to enhance women's progress in their social, economic and political settings, as well as, change their self-perception. The feminist approach affirms that there is a need to change the unequal gender relations so that all human beings, primarily women, can have a chance to achieve self-fulfillment (Bettie 5). Feminists posit that, despite the cross-cultural differences in gender/sex systems, most societies have used and still apply sex/gender as a significant structural principle for organizing their views and practices, often to the detriment of women (Bettie 5). Feminists hold that gender is an essential category of analysis, meaning that modes of knowledge that ignore gender are biased and incomplete (McManus 59). Feminists maintain that the existing disparities between marginalized and dominant groups should be eliminated. The feminist approach criticizes social relations, focusing primarily on the promotion of the rights and interests of women (Lorber 33).

In literature, the feminist approach focuses on the female condition and sexist images perpetrated by some male writers and society in general. For instance, in her book, *Thinking About Women* (1968), Mary Ellman highlights the stereotyped images of women in the works of some male writers. She cites ugliness, passivity, instability, confinement, piety, spirituality, unreasonableness, materialism, docility and subordination to men. In *Le Deuxieme Sexe* (1949), Simone de Beauvoir observes that, in the works of most male writers, the woman has

been reduced to an object, a fixed or static being whose purpose is to serve the men in her life. She has been denied her subjectivity and the right to take charge of her life.

By contrast, when women ventured into the literature field, they produced works in which their main characters were usually female. The authors placed their female characters in critical decision-making roles. This was in response to the marginalization of women and their portrayal as objects in the service of men in most literary works by male authors. In addition, they focused on issues that could be best expressed by women. In a feminist tone, black women writers aim at ameliorating the depiction of the black woman by rejecting the negative stereotypes that have been attributed to this group in literature. The hallmark of contemporary works by black women writers is the tendency to a varied but honest expression of the experiences of black women (Perkins 2). Images of black women as “too strong, aggressive, outspoken, castrating and masculine” continue to emerge as the prevailing image of black womanhood in American culture (Wallace 91). While not all black female characters are enduring and strong, their resistance to physical and emotional oppression, as well as, the will to survive remains in most works by black women writers. The feminist approach is significant in the interpretation of literary texts. It aids in examining the representation of women in literature with a view to changing male and female perceptions of women.

Female strength in Hansberry's *A Raisin in the Sun*

Mama, Beneatha and Ruth portray different facets of female strength (emotional, moral, spiritual and physical) in light of the roles they assume in the play. All of them display emotional strength while their physical strength is either explicit or implied. However, only Mama portrays moral and spiritual strength, in addition to, physical and emotional strength.

Mama or Lena Younger is Beneatha and Walter's mother, as well as, Ruth's mother-in-law and Travis' grandmother. She is a widow, given that her husband Sir Walter is already dead. Hansberry describes her as “a woman in her early sixties, full bodied and strong... Her dark brown face is surrounded by the total whiteness of her hair and being a woman who has adjusted to many things in life and overcome many more, her face is full of strength” (Hansberry 27). Mama's physical strength is explicitly stated in the author's description of her. Equally, her physical strength is implied in the fact that she continues to nurture her family, despite her old age. She defies the previous stereotypes of black women in American literature by using female strength as the tool with which her son Walter shapes his male role. “For black women in American literature, from the beginning, have been depicted as either sexually loose and tempters of men, or obedient and subservient mammies, loving and tender to the white children they raised and forever faithful to the owners they served” (McKay 152). Mama's inner strength enables her to assume the role of the family's matriarch and backbone. “What is significant in the Lena Younger image is that she is the central force that holds her family together, has no ambivalences regarding the inherent human worth and dignity of herself and those whom she loves” (McKay 152). She is the dominating mother whose inner strength and integrity are the foundation of the family.

Her moral strength lies in her sense of values and respect for life, through which, she provides a basis for the rest of the family to solve their conflicts. She is a morally and emotionally strong woman; her force consisting of old virtues and the strength of suffering that keeps the family intact. She raises her children to be strong-willed and self-reliant. Ultimately, her strength and love foster a sense of unity in her family. She represents the traditional African-American woman of the 1950s as she is extremely moral, religious and maternal. “Mama Younger is a pillar of strength, ethical wisdom and moral rectitude” (Lorber

223).

Mama shows spiritual strength in the way she defends her religious beliefs firmly and demands the same from her children. She strives to maintain a household that reflects Christian ethics. She tells her children to uphold their dreams, respect themselves and one another. Cleanliness is significant to her as she demands that the apartment remain clean, neat and polished. Initially, Mama refuses to support her son Walter's decision to establish a liquor store because she believes it is immoral, unchristian and detrimental to the community. "Lena believes that owning a liquor store in a struggling community would not contribute to its betterment but rather, detract from its possibility" (Anderson 8). Instead, she desires to purchase a large house that can accommodate the entire family. By contrast, Walter wants to start a liquor business. A conflict in values ensues when Mama strives to teach Walter the philosophy of human dignity. Mama believes that the possession of a decent place to live will enhance her family's dignity. Walter does not appear to see her point of view since he is consumed by his desire to prove himself by owning a liquor store. He is discontent with his chauffeur job and decides to venture into business with two friends.

When he suggested that they sell the house to reclaim the money he lost in a fraudulent scheme, Mama rejected his proposal because it implied that they accept the whites to bribe them to stay out of their neighborhood. She retorts "Son, I come from five generations of people who were slaves and share croppers – but ain't nobody in my family never took no money that was a way of telling us we wan't fit to walk the earth" (Hansberry 125). In other words, Walter's proposal hurts Mama's pride. Consequently, she admonishes him to uphold his dignity and pride as a black. At the same time, she rejects his suggestion because it contrasts with her religious values. Elsewhere, Mama reproaches her daughter's blasphemy of religion, revealing her religious nature. Mama says that Beneatha will become a doctor "God Willing" (Hansberry 38) to which Beneatha retorts "God hasn't got a thing to do with it." When Beneatha refuses to retract her comment, Mama slaps her and forces her to repeat the phrase "In my mother's house, there is still God" (Hansberry 39). Mama is strong in the manner that she defends her religious values, even if she may appear to be a conservative mother to her children.

Mama's emotional strength is equally evident in the way she supports her family through difficult times. For instance, after some hesitation, she responds to her son's request for support to set up a liquor store. Reinforcing her desire for her children's aspirations and dreams to be realized, she gives Walter some of the insurance money. "Listen to me, now, I say I have been wrong son... There ain't nothing as precious to me... There ain't nothing worth holding on to, money, dreams, nothing else – if it means it's going to destroy my boy" (Hansberry 89). Thus, she is more interested in her children's aspirations and dreams than money and wealth. When she gives part of the insurance money to Walter, Mama shows that she supports him and believes he is capable of assuming his role as the family's provider. She anticipates that the money will help Walter achieve his dream and save the family from poverty. Mama is secure about her position as the family's matriarch. She is not afraid that Walter's assumption of the provider role and household head will rob her of her authority and dominance over the family. This instance reinforces her emotional strength and stability.

When Walter loses the money in a fraudulent scheme, Mama gets angry and slaps him because she cannot stand the thought that her late husband worked daily in vain, even up to his demise. "It is not the money that Mama regrets losing but the fact that her husband died early from over work and that the money is her dead husband's flesh and blood now wasted"

(Balachandran 230). In this instance, she demonstrates emotional and moral strength as she defends the fruits of her late husband's hard work, even in his absence. She is not ready to tolerate Walter's irresponsible behavior, which she perceives as disgraceful and dishonorable to her husband's memory. She says to Walter, "I seen...him... night after night... come in ... and look at that rug... and then look at me... the red showing in his eyes... the veins moving in his head...I seen him grow thin and old before he was forty ... working and working like somebody's old horse ... killing himself ... and you - you give it all away in a day..." (Hansberry 128). Later, Mama proves her emotional strength by forgiving Walter and desiring not to put his spirit down any more than it already is. Her emotional, moral and spiritual strength enables the family to remain intact, despite the money that Walter has wasted, which has worsened their financial instability even further. She asserts her love for Walter to the point of denouncing Beneatha's rejection of her brother. "Child, when do you think is the time to love somebody the most? When they done good and made things easy for everybody? It's when he's at his lowest and can't believe in his self cause the world done whipped him so" (Hansberry 128). Mama desires to instill the spirit of forgiveness in Beneatha, as well. Her love becomes the solution that keeps the family together, even in the midst of their financial crisis. Further, one can say that Mama has physical strength since she can afford to discipline her children, even in her old age.

Mama pays the down payment for a house in a white neighborhood with the intention of ameliorating her family's happiness. However, when Walter learns about the decision to purchase a house, he accuses his mother of being autocratic and ignoring his wish to launch his own business. "You the head of this family. You run our lives like you want to. It was your money; you did what you wanted with it" (Hansberry 83). Nonetheless, Mama understands her son's plight and subordinates her dream by giving him the rest of the money after the down payment. Mama shows that she comprehends Walter's need to define his manhood by running his own business and supporting the family. Evidently, as the matriarch, nothing is more significant to Mama than the family's welfare. Even in her traditional role, she demonstrates some forward thinking that elevates the family's socioeconomic status. Mama is emotionally strong since she is not afraid of the racist treatment, which the family might encounter when they relocate to a white neighborhood. Her focus is on the comfort that the family will have in a decent house and environment rather than the rejection they might face in a white setting. She has a little plant that she nurtures in a similar manner as she does to her children. When she thinks about the new house, she envisions a garden, which symbolizes a place where her family can grow and flourish. Her family gives her a gardening hat and tools on her birthday. These gifts symbolize her nurturing role, which is the foundation of the family's growth and realization of their dreams (Balachandran 231).

Ruth is Walter's wife and Travis' mother. When introducing Ruth, Hansberry describes her as a woman weary with life. "Ruth is about thirty. We can see that she was a pretty girl, even exceptionally so, but now it is apparent that life has been little that she expected; disappointment has already begun to hang in her face" (Hansberry 11). Ruth demonstrates emotional strength by not complaining and enduring her suffering in a humble manner. "About the circumstances of her life, she is neither angry nor disillusioned; rather, she remains hopeful and centered" (Fisher and Silber 248). Her husband cannot give her a decent life since he does not earn much in his chauffeuring job. At the same time, she earns meager wages as a domestic worker, meaning that she cannot supplement her husband's income to a large extent. Her emotional strength is evident in her love for her husband, even if

he accuses her falsely of being the reason behind his lack of materialistic success (Hansberry 58). She endures the unpleasant treatment from her husband and does not consider divorcing him even if she is disappointed with their marriage. She works hard in her babysitting job as Walter notes, "She has to go out of here to look after somebody else's kids" (Hansberry 58). The physical strength of Ruth is implied in her hard work inside, as well as, outside the family's apartment. This contrasts with the description that the author gives about Ruth, portraying her as a weary woman whose physical strength has been eroded by the dissatisfaction with her marriage.

In addition, Ruth's emotional strength is evident in her efforts to keep the family intact by playing the role of peacemaker between the generations. "Ruth Younger is the most selfless, self-sacrificing and emotionally-balanced character. She is a peacemaker between Walter and Beneatha, a bridge between Mama and Walter" (Fisher and Silber 248). Though she does not agree with Walter's decision, she is willing to give him a chance. Since she does not want to shatter her husband's dreams, she talks to Mama on his behalf. "She has no dreams of her own but often dreams of giving a better life to her family. She is a woman in the middle, torn and seeking to mediate between their needs and dreams" (Balachandran 235). Ruth is torn between supporting her husband and maintaining peace in the family. When Walter squanders the insurance money, she is prepared to work hard and pay for the new house so that her family can vacate the crumbling apartment. "Lena – I'll work! I'll work twenty hours a day in all the kitchens in Chicago!...I have to – and scrub all the floors in America....if I have to, but we got to MOVE! We get OUT OF HERE..." (Hansberry 122). Ruth acknowledges that she will keep up with the mortgage payments only through hard work. Evidently, however, she does not mind doing so. She demonstrates that she can do anything to improve the situation of her family. Through Ruth, Hansberry reveals the grueling circumstances under which black women have had to labor. Her resolve to work even harder reinforces her emotional, as well as, physical strength.

Another instance in which Ruth demonstrates emotional strength is when she learns that she is expectant. She decides to undergo an abortion without consulting her husband, Walter. She knows that the family cannot support an additional child due to financial constraints. At the same time, she is aware that Walter will not support her decision to abort the child. Consequently, she conceals her plan from him in the hope that she will act in the most suitable way for her family and marriage. Thus, Ruth takes charge of a decision concerning her body and life, as well as, the welfare of her family (Balachandran 231). At the same time, she demonstrates her desire not to worsen the family's situation further, even if it means making a controversial decision at the time. She demonstrates that she is independent enough to decide what to do with her pregnancy in light of the financial constraints faced by the family. Since abortion was perceived as shameful and illegal, it was unlikely that Walter would agree to Ruth's plan. Moreover, Walter tends to overrule or ignore her decisions as in the instance where she tells Travis that he cannot have the money he wants since the family is facing financial constraints. However, Walter gives Travis the money he requests. Ruth feels that Walter is likely to reproach her for considering an abortion. This prompts her to conceal the pregnancy from him. Equally, Mama is disappointed in Ruth for making an unchristian decision to abort her child. However, Ruth is not an immoral or evil character as her reasons for considering abortion are valid (Balachandran 231).

Beneatha is a college student who represents a radical, independent, young African-American woman. She displays emotional strength in her aspirations to attain goals that other

characters deem unnecessary and unsuitable for a woman. “Beneatha represents the liberated students who have strong opinions about cultural questions and are full of ambition” (Balachandran 237). She is a spirited girl whose main goal is to advance her education to become a medical practitioner. During the time when the play was written, black, female doctors were rare since women's place was in the home rather than in public. The men were the ones who dominated the employment scene because of the role that society accorded to them as their families' providers. By contrast, women were perceived as nurturers of their husbands and children. Consequently, women were to remain within the home while men ventured out to search for work.

This explains the opposition that Beneatha faces from her brother (Walter) who cannot tolerate his sister's idea of using the insurance money to support her schooling. Walter is jealous of his sister's desire for progress and wants her share of the insurance check for himself. He insults her career goals by telling her to “go be a nurse like other women-or just get married and be quiet” (Hansberry 38). He criticizes Beneatha's aspirations while he does not want anyone criticizing his. However, he is not cowed by her brother's intolerance to her dream. Regardless of Walter's criticisms, Beneatha's dreams are extremely significant to her. This is clear when one examines the behavior of her suitors, Asagai (a Nigerian) and Murchinson (an African-American). Beneatha prefers Asagai to Murchinson because the former supports her aspirations while the latter is insensitive to her intellectual needs. Mama and Ruth desire that Murchinson becomes Beneatha's husband. However, she asserts her independence by saying that no marriage is in sight for her. “Beneatha has higher aspirations than to be the wife of a man who is 'shallow' in her eyes. George represents male arrogance and authority when he declares that he does not want to hear all her thoughts” (Balachandran 238). George thinks that books are essential for getting good grades but not developing one's intellect. He demonstrates his superficiality when he shows that he is only concerned about Beneatha's physical appearance rather than her intellectual capabilities. “You're a nice looking girl. That's all you need” (Hansberry 96). He thinks that Beneatha's idea of becoming a female doctor is “pretty funny” (Hansberry 50). Consequently, Beneatha refuses to be bound by marriage to Murchinson, even calling him a fool. Her mother agrees and advises her not to give Murchinson undue attention. “I guess you better not waste time with no fools” (Hansberry 86). Beneatha seeks an intellectually gratifying and equal relationship. She prefers the African revolutionary Asagai, who supports her aspirations and fosters her political development. She shows how determined she is to stand by her dreams by rejecting Murchinson.

Beneatha takes charge of her life by deciding to pursue her education and a career first before accepting her suitors' marriage proposals. She displays emotional strength when she defends her goals against her mother and sister-in-law who try to impose the idea of marriage on her. “Beneatha protests the idea of marriage as the ultimate goal for women. Her family fails to understand her desire to be a doctor, but she does not let their lack of understanding deter her” (McDonald 87). Beneatha demonstrates her militancy when she retorts, “I'm going to be a doctor. I'm not worried about whom I'm going to marry yet-if I ever get married” (Hansberry 50). Beneatha perceives her career as more significant than romance. Thus, if she gets married, she will choose someone who appreciates her for her intelligence and ideas (McDonald 87). More significantly, Beneatha intends to pursue medicine, a profession that is considered as a male domain. “Beneatha's choice to pursue a career as a doctor and not, as her brother encourages, a nurse, captures the arguments of the mainstream women's movement

for the ability of women to pursue careers previously thought of as men's" (Anderson 8). Beneatha's aspirations are outstanding because she comes from a low level of educational attainment and economic means such that she does not have much to enhance her upward mobility (Bettie 3). Her struggle for upward socioeconomic mobility portrays her as a revolutionary who exhibits masculine traits uncharacteristic of the female gender (West and Zimmerman 129). Her physical strength is implied in her desire to pursue medicine, which is an extremely demanding profession in terms of physical effort.

When her brother (Walter) proposes that they recover the lost money by accepting the degrading pay off from whites living in Clyburn Park, Beneatha shuns him for lacking self-pride. She calls him a 'toothless rat' (Hansberry 128). In another instance, Beneatha strives to convey her strong individuality by rejecting religion and the concept of God. This is evident when she tells Mama that her success as a medical professional has nothing to do with God. She opposes her mother's bid to enforce Christian beliefs on her. However, she is unable to subdue her mother's overbearing nature and religious attachment. She has to respect her mother's religious beliefs for as long as she is under her care.

Elsewhere, Beneatha asserts her black identity by refusing to assimilate into white culture. She maintains her hair "close-cropped and unstraightened" (Hansberry 80) while saying that she hates "assimilationist Negroes" (Hansberry 81). When she enters the room, dressed in Nigerian garb and her new hairstyle, she exclaims "Enough of this assimilationist junk!" (Hansberry 76). In so doing, Beneatha defies Murchinson, an affluent black man who shuns his black origins by arguing, "Your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts!" (Hansberry 81). He uses the term 'your' to alienate himself from both blacks and women, in this case, Beneatha. Evidently, Beneatha's intellectual pursuit and her quest to hold onto her African identity portray her as a black woman who believes in her identity and individuality (Balachandran 239). She challenges feminine standards by wearing her hair 'natural' and pursuing a career rather than a husband. The three women in *A Raisin in the Sun* provide inspirational alternatives to the dominant image of femininity (McDonald 77).

Hansberry emerges as a feminist writer in some of her other plays in which she features powerful black women as those in *A Raisin in the Sun*. In *The Drinking Gourd*, Hansberry depicts a slave mother (Rissa) who arms her children and sends them off to freedom. Rissa's boldness and militancy are evident when she confronts Hiram after his apology for the gorging out of her son's eyes. Rissa makes eye contact with Hiram and retorts cynically, "Why, ain't you Master? How can a man be master of some men and not at all of the others? What will you have done to me? Will your overseer gouge out my eyes too?" (*The Drinking Gourd* 215). Moreover, the two female characters (Maria – a white and Rissa – a black) support one another for their survival. "They are neither antagonistic nor jealous, to any significant degree, of each other" (Dillman 61). They comprehend the politics involved in managing a plantation; they understand that their survival depends on their obedience to Hiram, their husband and slave master. Rissa demonstrates female strength when she mediates between her husband (Hiram) and son (Hannibal). Hannibal works as a foreman and is the victim of physical abuse by Hiram's overseers. Consequently, he is rebellious and resentful of slavery, as well as, his mother's subservience, docility and complacency. He breaks equipment, feigns sickness and fails to complete his work. Rissa, however, attempts to minimize Hannibal's hatred for Hiram while seeking a better life for her son. She reminds Hiram of his promise to make Hannibal a house servant instead of a foreman in the fields.

“Master, a promise is a promise! You promised me when the boy was born that he wasn't ever gonna have to be no field hand” (The Drinking Gourd 187-188). Hiram consents to Rissa's pleas to elevate Hannibal. “All right, for God's sake! Anything for peace in this house” (The Drinking Gourd 188). Thus, Rissa's female strength emerges when she manages to diffuse the tension between Hiram and his son.

In *Les Blancs*, the black, female warrior reminds Tshembe of his cultural origins and responsibility to his people and country. She encourages him to join the revolution instead of remaining a passive outsider. In the first act, she appears to Tshembe as he discusses racism with an American journalist. She holds a spear while dancing, urging Tshembe to join her. He refuses to do so as he screams, “No! I will not go! It is not my affair anymore! I don't care what happens here... I am not responsible” (*Les Blancs* 81). The black, female warrior ignores Tshembe's response and continues dancing as she throws him the spear. In the second act, she appears to Tshembe when Kumalo is arrested. Kumalo is a black leader striving for a peaceful agreement between blacks and colonists. She appears again after the slaughter of two hundred blacks. She is accompanied by two black, male revolutionaries wearing military attire and carrying rifles. One of the men tells Tshembe that they have no other recourse except violence if they want to defeat their oppressors. Tshembe participates in the revolution towards the conclusion of the play. He realizes that his refusal to join the revolt is tantamount to supporting the colonial regime. This would not have been possible without the persuasion of the female warrior. “The character of the Warrior Woman, the only woman of African descent in the play, is vitally important to the ability of Tshembe and the consciousness that urges him to act” (Anderson 8). Although the female warrior remains silent, her actions and movements exude power and influence, leading to Tshembe's change of mind and participation in the revolt (Beaulieu 392). In *Les Blancs*, Hansberry portrays female strength from a political perspective since the female character plays a significant role in the struggle against colonialism by fostering men's political development and helping them engage in black resistance. “In an era in which the prevailing domestic ideology excluded black and working-class women, Hansberry deserves credit for creating characters who challenged the dominant images of femininity” (McDonald 77). Hansberry constructs representations of women that emphasize the crucial roles they have played in the fight against racism and colonialism, thereby, reinforcing black women's strength.

Conclusion

The focus of this paper is a feminist analysis of some of Hansberry's plays, primarily her most famous one *A Raisin in the Sun*. Equally, the paper examines her other two plays, *The Drinking Gourd* and *Les Blancs*. In *A Raisin in the Sun*, the three female characters, Ruth, Mama and Beneatha depict various angles of female strength according to their roles in the play. All of them portray emotional strength while their physical strength is either explicit or implied. However, only Mama displays moral and spiritual strength, as well as, physical and emotional strength. Like in *A Raisin in the Sun*, in *The Drinking Gourd* and *Les Blancs*, Hansberry portrays powerful black women. In *The Drinking Gourd*, Rissa confronts her husband and slave master Hiram to protect her son against further physical abuse. In *Les Blancs*, the male character Tshembe would not have joined the revolt against the colonialists without the persuasion of a black, female warrior. Thus, the other two plays, *The Drinking Gourd* and *Les Blancs*, reinforce Hansberry's feminist endeavor of portraying black female strength. By depicting strong female characters and giving them key roles in the three plays, Hansberry elevated the status of black American women and represented them in a positive

light. Thus, this paper concludes that the three plays have a feminist undertone.

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