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■ **Dr. Ramesh Chougule** ■ **Dr. S. Subbiah**

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Editorial...

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

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01

**AN EXPLORATION OF MAGICAL REALISM IN
EASTERINE KIRE'S *WHEN THE RIVER SLEEPS***

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The term “Magic Realism” (Magischer Realismus) first came into existence when it was coined by the German art historian Franz Roh in 1925. In 1949 Alejo Carpentier elaborated on this term and created “lo real maravilloso americano” (the American marvelous real) to represent the writings of Latin America and the Caribbean. It is after 1967 that the term “Magical Realism” gained international popularity with the publication of Gabriel García Márquez's *One Hundred Years of Solitude* that gained worldwide success and recognition. Today, there are diverse writers who employ magical realism in their writings viz. Salman Rushdie, Toni Morrison, Ben Okri, Murakami Haruki etc. to name a few.

Magical realism is a breakaway approach from the Eurocentric attitude towards reality and it has been very successfully used, especially by Latin American writers to claim their independence from postcolonial influence. Magical realism acts as an important narrative style for a section of people who have different cultural beliefs and practices in a land dominated by the “outsiders”. In the same manner, Easterine Kire has used this narrative mode to portray the lives of once independent tribes who are now marginalized in the mainstream culture. Magical realism has a universal appeal but at the same time it is localized in the sense that the myths and legends of a particular people and place are effectively incorporated into the narrative. The traditions and beliefs that lie dormant and forgotten are revived and serve as a decolonizing factor. Roberto González Echevarría has differentiated between two types of magical realism: ontological magical realism and epistemological magical realism. Maggie Ann Bowers distinguishes these two types as: “Ontological magical realism can be described as magical realism that has as its source material beliefs or practices from the cultural context in which the text is set” (86) and “Epistemological magical realism, on the other hand, takes its inspiration for its magical realist elements from sources which do not necessarily coincide with the cultural context of the fiction, or for that matter, of the writer” (87). Kire's *When the River Sleeps* can be categorized as ontological magical realism as she draws upon the Angami/Naga folklore and myths and has integrated these elements in the novel. Magical realism does not necessarily act as a means of addressing issues of colonization alone but it lends voice to culture systems that are hitherto buried and thereby sheds light on localized history. Nagaland, which is a part of the “North-East” of India, is home to varied tribes who share a rich cultural history and a tradition of oral storytelling. Myths and legends abound in the stories that are transmitted orally and this influence particularly serves as a dominant feature in Kire's works. As Bowers states, this “adaptation of oral storytelling techniques in a magical realist narrative are complementary and mutually supportive.” Magical realist writing highlights this non-western literary form that has its roots in an oral culture and replicates this style in the text. Michael Valdez Moses articulates this point that “The author of the magical realist novel serves as a cultural mediator between a dominant -- perhaps the preeminent modern Western literary form -- and the vestigial, residual, or latent cultural traditions that vary from one society and community to another. The author of the magical realist novel typically highlights this mediating function by dramatizing the verbal act of storytelling itself.”

Faris outlines certain factors for which a text can be considered as magical realist. These features are: “First, the text contains an “irreducible element” of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third, the reader may experience some unsettling doubts

in the effort to reconcile two contradictory understandings of events; fourth, the narrative merges different realms; and, finally, magical realism disturbs received ideas about time, space, and identity” (7). The most important is an “irreducible element” as stated by Faris, this particular element includes any phenomena that cannot be explained according to the laws of science and is combined with accepted norms of literary reality. Therefore, magical realism is a combination of both these opposing factors whereby the main focus is on what is considered improbable.

...magical realism 'magic' refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science. The variety of magical occurrences in magic(al) realist writing includes ghosts, disappearances, miracles, extraordinary talents and strange atmospheres but does not include the magic as it is found in a magic show. (Bowers 19)

When the River Sleeps describes the adventures of a lone hunter, Vilie, and his quest for a stone that will give him untold powers. The setting of this novel is in the rural area, it starts with Vilie's village, Zuzie, and his pursuit takes him through the forests and hills and various other tribal villages. Magical realist novels are often “set in rural areas away from influence over, or influence from, the political power centres” (Bowers 31). Well known magical realist novelists like Garbriel García Márquez and Toni Morrison set their magical realist novels in rural locations and this remains an important factor because such a setting is necessitated for the apt representation of indigenous people and their lives. In fact, Vilie considers himself to be “married” to the forest and although he had been appointed by the Forest Department to protect the endangered tragopans, there is no noticeable modern or mainland political influence in Vilie's life or the village. It is a world as Carpentier has stated, where “the strange is common place, and always was common place.” (104)

The extraordinary tale of Vilie begins with his pursuit for the charmed stone and this obsession leads him on a path that is filled with strange and fantastic happenings. He wanted more than anything to find the mysterious river, and 'catch it' when it went to sleep. (WTRS 2)

From the very onset, the belief of the Nagas in the existence of spirits and the spirit world is woven into the narrative. Kire mentions this very aspect in an interview: “The book opens up a complex universe where you find territorial spirits throughout the landscape whether it is in the forests or in the fields, all a recognisable part of Naga spiritual geography”. The death of Mechüseno, whom Vilie wished to marry, is linked to an evil spirit that followed her from the forest and caused her untimely and eerie death. She is buried outside the village because according to customary beliefs, since her death was unnatural she cannot be buried within the village.

As Vilie embarks on his journey he encounters a “weretiger”, which is not an ordinary tiger. According to Naga customary beliefs there are certain men who can transform their spirits into tigers, Kire mentions the Tenyimei term for this practice called “Tekhumiavi.” This belief system in the ability of men and women to transform their spirits into certain animals and birds like tigers, snakes and eagles is deeply rooted in Naga folklore and serves as a link to cultural history. Vilie hesitates to kill the weretiger knowing that he will be harming a man because he had often been told by his elders when he was young about the existence of such spirit animals. This is not an isolated event but throughout the novel we come across incidents involving spirits, benevolent as well as malevolent.

Vilie becomes a victim of unfortunate circumstance when he meets four hunters along the way, three brothers and an old man, the eldest of the brothers named Hiesa kills the old man, Pehu, in a drunken rage and it is only Vilie who is the witness. Even before the actual incident, Vilie senses a premonition that something terrible might happen and prepares to leave their company but before he can do so, the murder occurs. Left with no choice but to escape Hiesa, Vilie runs away but during his hasty flight Hiesa shoots at him and a bullet grazes his arm. The forest becomes his refuge and he escapes to “Rarhuria”, a rainforest which was considered unclean and feared by all the people who knew the terrible consequences of entering one. This illustrates the belief of the Nagas and their mystical relationship with the forest, and like many

other tribal religions is based on animism, superstition and the existence of the supernatural. Vilie suffers in the forest and his body gets wracked with fever but he overcomes it and is able to leave after the third day. This is only the beginning of his trials and the strengthening of his "spirit". Although he is caught by the villagers who had been on the hunt for him, he is exonerated of the crime and is once again free to continue his pursuit for the elusive stone. He ventures a second time into the "unclean forest" and Vilie felt that there was something quite different about the forest. He sees a "spirit girl" who seems to be benign but the sight of such an image startles him and at night as he sleeps he is chased by angry spirits. He finds himself unable to move and unable to make a sound.

The leader of the spirits was a hair-covered old man who was in a terrible rage. Cursing and spitting, he jumped on Vilie's back and began to pull out his hair. The pain made Vilie cry out. He saw that the other spirits were closing in on him and he was terrified of what horrific death they would visit upon him. (WTRS 82)

Vilie thought that perhaps he was dreaming but it was no dream and he felt the crushing weight on his body, it was then he remembered the seer's words that if his own spirit is stronger, then he will be able to fight the evil spirits against him. He then fights back and cries out "Mine is the greater spirit! I will never submit to you!" (WTRS 83) This enables him to overcome the hold of the spirits over him and free himself. This existence of a "phenomenal world" as noted by Faris is an integral element to the plot and further heightens the magical realist elements in the novel. The belief in the presence of spirits that cause suffocation and immobility exists among the Nagas even today and Kire effectively manages to portray that it is no less real than the pre-conceived notion of reality.

Vilie's search eventually leads him to a border village, taking him nearer to the "sleeping river." An elderly couple, Subale and Kani, welcomes Vilie to their home and Kani offers his help in procuring the charmed stone from the "sleeping river." This river is guarded by the "widow women spirits" and Kani advises Vilie that his only protection is to have a clear conscience and a pure heart. When they reached the river, the area was completely silent, Vilie and Kani communicated only with hand gestures so as not to disturb the calm. As they waited and watched, Vilie saw the "widow women spirits", clothed in black garments, carrying water pots in their baskets and chanting what sounded like eerily like funeral chants. As they chanted their way up the hill, away from the river, Vilie took his chance and plunged into the still river, he took hold of a stone and tugged with all his might, when the stone gave way, the river suddenly came alive and Vilie feared that he would drown in the strong currents. The river takes on almost human qualities as it refuses to give up the stone very easily and Vilie has to fight for it with his life. He invokes the name of "Kepenuopfü"; the supreme God worshipped by the Tenyimia people and emerges victorious. As Vilie and Kani flee with the "heart-stone", they are chased by the "widow women spirits", screeching and howling and beguiling, but once again by invoking the name of the supreme Creator, the evil spirits are vanquished. Kire reconstructs the connection between the spirit world and the physical world, highlighting their co-existence and man's inevitable place "in-between". The emphasis remains on Vilie's personal realisation of his spiritual journey as he struggles against not only the evil of men but malicious spirits as well.

After claiming the "heart-stone" from the "sleeping river", Vilie is warned of more dangers by Kani, its powers are coveted not only by men but by the spirits too and his journey back is fraught with unknown dangers. He meets an old man on his way back who warns him of the same dangers; this implies that the legend of the "heart-stone" is a communal knowledge. After parting from the old man, Vilie reaches a village where the only inhabitants are women and he wonders at the strangeness of it. He is welcomed by a woman named Ate who invites him to her house, although her sister Zote shows no signs of friendliness. He learns from Ate that it is the village of "Kirhupfümia"; the Angami/Nagas believe that there are certain females who possess evil powers and are therefore treated as outcasts in society. Zote harbours a deep resentment against her ancestral village because of their mistreatment against her when she and Ate were both young and the thirst for revenge burns deep in her core. This leads her to forcefully

taking the “hear-stone” in order to increase her powers and she sets forth on exacting her revenge against the village. Although Vilie and Ate follow closely behind, there is nothing that they can do as they watch helpless when she pours down curses and pestilence on the village that caused her sorrow and pain. After the village is burned to the ground and the villagers killed, Zote incurs the wrath of the Ancestor spirits who rise from the flames and administer “their ghastly justice” (WTRS 159) on Zote. The “heart-stone” is reclaimed by Vilie after her death but the enormity of destruction and death weighs heavy on his heart as he and Ate go back to the “Kirhupfũmia” village on Ate's insistence. Ate believed that her sister's spirit would come to bid her goodbye and so they waited in the house where Ate and Zote had lived. When Zote came, she was no longer the fearful, towering woman but seemed to have shrunk with a heavy burden which Vilie and Ate could both sense and feel as the burden of utter grief. The presence of Zote's ghost filled them both with a dark despondency, it is believed by the Angamis that the spirits of people “who die before their appointed time always carried such anguish with them, that it passed on to the people in their path” (WTRS 168). This tragic incident which has been brought about by the use of evil powers leads to realistic consequences, in the death of the inhabitants of an entire village and the death of the perpetrator herself. Kire's magical realism is intertwined with customary beliefs and universal acceptance with what is considered as good and evil, after all the justice systems of any society aims in punishing criminals and protecting themselves against “evil doers”.

Vilie takes on the role of a guardian to Ate, and takes her with him on his journey back to his village. As they travel through the forests, Vilie's “spirit self” is once again put to the test when Ate is attacked by a “were-tiger”, Vilie once again remembers the words of the wise seer: “Sometimes the struggle is not against flesh and blood, but against spiritual powers which you would be quite foolish to defy with gunpowder” (WTRS 189). He knew that he could not kill the “were-tiger” and his only hope was to call on the name of “Kepenuopfũ”, he fights back his own fears as he shouts the name over and over, finally defeating the spirit of the tiger. But, Ate's is deeply wounded and Vilie wonders how it could cause physical harm and finds himself unable to answer the troubling question. The wound turns fatal and Vilie is left helpless as he tries to revive Ate, it is then that he takes the “heart-stone” and uses its powers for the first time to bring life back to Ate's cold, stiff body. Vilie takes the “heart-stone” and shouts “Sky is my father, Earth is my mother, *Kepenuopfũ* fights for me! Take your hands off her!” (WTRS 193) He issues this challenge directly to the malevolent spirits and awakens their anger. It was a battle of Vilie's spirit against the evil spirits, both sides refusing to give in and the spirits revealed their terrible shapes to him:

Some of them were red-eyed and bloodied with long claws, while others were figures like the widow-women. The women cackled and came after him. Vilie saw that the spirit tiger was crouching behind them, but it did not seem terrifying at all beside these horrific spirits. (WTRS 195)

At the sight of this, Vilie calls on “Kepenuopfũ” repeatedly, grasping the “hear-stone” firmly in his hands and his spirit powers seems to grow but fight takes a physical toll on him and he is left weak and he felt as if “he had lost his senses” (WTRS 195). He places the “heart-stone” in Ate's palm, finding himself despondent at the failure to revive her in spite of the arduous battle against the evil spirits. But, Ate regains consciousness, unaware of everything that has happened, Vilie recounts to her the nature of the nightmarish battle, there is no doubt in Ate's mind because she could see that Vilie was exhausted spiritually and physically. The other magical thing was that Ate's wounds had been completely healed and there were only scars left, it was as if the encounter with the tiger never happened and what Vilie went through was simply a nightmare. It was almost like a reversal of time, the past and present indistinguishable, and what was real and not real highly doubtful, except for the scars that remained on Ate's shoulder.

Finally they reached the settlement where Vilie lived only to find his neighbours Krishna and his wife murdered and their child abandoned. Vilie is grief stricken at the situation and finds himself helpless

to do anything about the tragedy. They take care of the abandoned child and much to Ate's surprise, she learns that her touch does not harm the baby at all and her fear of being the cursed "Kirhupfümia" is allayed. Ultimately they reach Vilie's village where they are welcomed heartily by his kinsman, Ate decides to stay on with Vilie's aunt with the baby where she is given a new lease on her life and Vilie returns to his hut in the settlement. But before he leaves, he bestows the "heart-stone" to Ate because the knowledge he gained from the charmed stone was inscribed in his heart and Ate with her pure heart deserved to be the keeper now. As he settles back to his life as the forest guard, a stranger soon visits him who tries to buy the "heart-stone" and when Vilie refuses, the stranger admits to killing Krishna and his wife which shows that he wants the "heart-stone" at any cost. Before Vilie could grab his gun, the stranger pounces on him and stabs him repeatedly with a dagger; suddenly the "were-tiger" appears from the forest and attacks the stranger, clawing him to death. This unexpected attack by the "were-tiger" remains unexplained and one can only conclude that Vilie's spirit was stronger than he realised which summoned the "were-tiger" to his aid. The villagers discover the body which is mauled beyond recognition and they assume it to be Vilie and his death is mourned deeply by the village-people. Years after his "death" Ate who is now married and heavy with child confides in her husband that she believes Vilie is still alive and that long after Vilie's "death" she had hidden the "heart-stone" in the hut where Vilie used to live, but when she went to check for it again the "heart-stone" had vanished. After all, it was not Vilie's body that was found but the stranger who had been attacked by the "were-tiger", although this detail is not known to anyone. It is suggested by Vilie's disappearance as well as the "heart-stone" that the magical has not died but has simply become another part of the myths and beliefs that Vilie himself had grown up on. This legacy is now to be carried forward by Ate in her re-telling of the extraordinary events that had been Vilie's life.

Kire's narrative skilfully blends the magical and the ordinary events with her detailed accounts of the phenomenon that it exceeds the boundaries of myths. This is the "irreducible element" that exists throughout the narrative which allows room for "willing suspension of disbelief" as coined by Coleridge. The location and culture on which the narrative is set reveals the ontological core from which Kire derives her sources and is used to emphasise the importance of its existence. The plot primarily focuses on Vilie's quest and the action builds up through the interweaving of the mythical and the cultural context on which it rests. Vilie's disappearance in the end, which remains unexplained, raises certain questions and doubts as to whether he has entered the spirit world as a result of his ever growing knowledge about its powers and spells and through this paradigm Kire merges the realms of the magical and the real.

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02

LAHIRI AS AN EXPERTISE IN PORTRAYAL OF WOMEN WITH SPECIAL REFERENCE TO GAURI IN *THE LOWLAND*

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Abstract :

Indian Women Novelists have presented the portraits of women in wide-ranging customs and variations. They have been depicted as the symbols of eternal sacrifice and victims of male domination. But this concept has undergone a gradual change with the impact of globalization. Women are brought to the lime light by the contemporary women writers. This cluster of female writers includes Arundhati Roy, Bharathi Mukherjee, Chitra Banerjee Devikaruni, Jhumpa Lahiri, Kiran Desai, Manju Kapoor, Ruth Praver Jhabvala, Shashi Deshpande and others. The recent trend show the changes brought by the writers toward their female protagonists. Women are given a new hold in all walks of life; they are at par with their male counterparts. The role of a woman in literature cannot be ignored; at the same time impressive and inspiring. Jhumpa Lahiri stands tall in this bright galaxy of Indian Women Novelists. She is a master craftsman in her art of characterization. Her latest fictitious work 'The Lowland' is the most endeavoring work of Lahiri till date. The novel exposes the story of two brothers, born fifteen months apart against the milieu of Naxalite Movement. The writer brings out her agility in the depiction of her characters. They are given resounding stature, as if they appear to be incarnate in the mind of the readers. One of the important facets in this storyline is the quest of a woman through loss and sufferings and her hysterical effort to overcome it. Gauri in 'The Lowland' is Lahiri's most eminent creation. Gauri is introduced as an ordinary and scholarly woman who "prefers books to jewels and saris". She reshapes herself into an eccentric circumstance after the death of her husband and commences on an unaccustomed task in the hope of finding reconciliation with herself. This current paper explores the new image of women through the character of Gauri and analyzes various perspectives in this novel

Key Words: *Galaxy, Naxalite, Agility, Resounding, Incarnate, Hysterical, Eminent, Eccentric, Reconciliation, Perspective*

Introduction

The Indian women novelists took up writing because it gave them a platform to bring out their feministic issues and the domestic problems confronted by women on a daily basis. Writing also enabled them to explore the various characters and the struggles faced by them in male chauvinistic society and it has occupied an important place in Indian Writing in English. The women novelists have set a benchmark for the future generations and brought in a lot of international awards and accolades for their country. Arundhati Roy and Kiran Desai are internationally famous as Booker Prize winning novelists. Others like Chitra Banerjee Devikaruni, Bharathi Mukherjee, Anita Desai have earned name in international countries. Jhumpa Lahiri is a celebrated diasporic writer, settled in United States. She is Indian Bengali by birth. Lahiri was devoted to writing right from her childhood and it has been her forte to bring forward her outlooks and as an inlet to her emotions: "When I learned to read, I felt the need to copy. I started writing ten page novels during recess with my friends, writing allowed me to observe and make sense of things without having to participate...I looked different and felt like an outsider" (Patel Vibhuti, *Maladies of*

Belonging). So, Lahiri mostly construes the immigrants redemption and this is marked by her attempt to observe and understand the characters caught in the parallel of this double perspective between the ancient tradition of her ancestors and sometimes baffling perspectives of a new world. 'The Lowland' is Jhumpa Lahiri's second full length novel published in 2013. Lahiri is seen in her finest form in her art of characterization. "Her most memorable creation in this novel is a woman who remakes herself radically through the determined cultivation of an intellectual life, after plumbing the depths of loss, lovelessness and abandonment. She is naturally gifted with a quality that one imagines the writer herself to have aspired for in writing such a historically and architectonically ambitious novel" (Sen, 2013). Jhumpa Lahiri has centered her story on a family chronicle which spans for four generations. The story marked the confines of time and space. The narrative starts with the Mitra family in Tollygunge, Calcutta and moves to Rhode Island and California, USA. The plot then endures a lot of twists and turn of events. The characters in this novel are astonishing. They are rebels by themselves. Gauri is the most contradictory persona in this novel. She is a scholastic woman, studying philosophy in Presidency College, Calcutta. She falls in love with Udyaan and secretly marries him. She is portrayed as a unique modern woman. She is academic, liberated, daring, and fraught and is proficient of taking her own decisions. She is rather unusual compared to other Indian women. She left her family, her only daughter Bela to chase her dreams. She violated the social codes of conduct which is expected of an Indian woman. Her coldness towards her own daughter Bela shocks the readers. She follows convention, transition and modernity with equal ease. She portrays women's liberation against all odds. As a character she has registered her presence in the minds of the readers.

Place of Women in Indian Literature:

Women were portrayed in high esteem in Indian literature right from the ancient age. Indian women were depicted as symbols of love, sacrifice, motherhood. For example, mythological characters like Sita, Draupadi, Kunti, Yashoda etc. who had set a yardstick for the future generations. Globalization had its impact on women. Due to the advancement in all aspects, women have crossed the barriers of the four walls of the house and have come out to face the world. She is no longer subjugated by her male counterparts. Jhumpa Lahiri in her new work, 'The Lowland' highlights this aspect of women through the character of Gauri, a woman rather cold and silent in her attitude towards her family. Even Noble Laureate Rabindranath Tagore analyzed this characteristic of women. He believed that women should be freed from the shackles of purdah. In his novel, '*The Home and the in World*' (Tagore, 1919) the main protagonist Bimala enjoyed complete freedom and was exposed to Western culture, Bimala was the symbolic representation of Mother India. The same goes for Gauri too. She was absconded by her brother in law cum husband Subhas Mitra from her confined life as a widow to a life of learning and development in order to give her happiness. The narrative that follows next is Gauri's new life in the United States and her evolution as a conversant woman and her pursuit for happiness. But she had left him in order to pursue her career in teaching. This approach in Gauri mirrors the new angle and self-assurance of up-to-date women.

Discussion:

Lahiri introduces Gauri as a plain Jane type of woman who grew up with her grandparents. Her parents stayed away in a remote village. She never shared any intimacy with her parents. She was absorbed in her own world of philosophy and imagination. Her main leisure was to watch the busy Calcutta life from her balcony. Udyaan released a new light in her otherwise pallid life by marrying her. She was neither accepted nor abandoned in her in laws house. She seemed like a stranger in her new house. But fate had something else in store for her. Her husband was involved in Naxalite Movement. After two years of her marriage, her husband was killed and at the same time she was pregnant with Udyaan's child. The real struggles of her life started with husband's death. She was forbidden from normal life by her in laws and she preferred to stay within the limits of her room, draped in white saris. The turning point in the novel was Subhas's marriage with Gauri and her new life in Rhode Island, United States. Subhas married Gauri out of

sheer sympathy and to provide a support for her unborn child. Gauri never loved and accepted Subhas as she did with Udyaan. She reflects: "...It was useless" Gauri ruminates of Subhas trying to interchange Udyaan with Subhas "just as it was useless to save a single earring when the other half of the pair was lost" (The Lowland 128).

Gauri was frustrated and angry on her visit to America after her marriage with Subhas. She tries dreadfully to cope up with the new way of life. At the same time she is too firm to embrace the eccentric culture. Her determined cultivation to change her appearance proves her confidence. She never bothered for a second opinion on this ground with Subhas. He is shocked to find out how wasteful Gauri had been as he finds out all her Indian attires and hairs were chopped off with a pair of kitchen secateurs so that "her saris and her petticoats and blouses were lying in ribbons and scraps ... as if an animal had shredded the fabric with its teeth and claws" (The Lowland 140-141).

She returns with a new makeover and for the first time dressed in her life as an American "wearing slacks and a gray sweater" (The Lowland 141). Gauri informed Subhas about her boredom of Indian dresses and conveys that she was exhausted of it and threw away her old things in to the debris. She proved to be an opportunist and her adopting nature helped her to hunt her ambition without much exertion. She was pretty selfish about her own possessions particularly in case of her daughter *Bela*, initially after her birth she wanted to forbid Subhas from her; "At first a part of her resisted sharing *Bela* with him, including him in the experience that had been solely hers" (The Lowland 146). Gauri was not happy with her connubial life with Subhas. The uneasiness which was creeping inside her never allowed her to carry Subhas's child. Subhas wanted to have a child of his own with Gauri but she never endorsed that, "And so he continued hoping though every month in the medicine cabinet, was a new packet of birth control pills" (The Lowland 160). "With time Gauri surprises herself with desire and begins to sleep with Subhas; but neither he nor her daughter will bring her any moment of joy" (Michael 8).

Gauri became totally disconnected from her family. She develops obliviousness towards her maternal as well as homely responsibilities. "She was failing at something every other woman on earth did without trying... But Gauri feared she had already descended to a place where it was no longer possible to swim up to *Bela*, to hold on to her" (The Lowland 164). Gauri prefers loneliness and considers it as a blessing. She feels more comfortable and happy when her husband and daughter were away from the house. That part of the day provided her a space to be her own self, her own privacy which she was not ready to miss on any ground. She literally pushes *Bela* towards school after a night's downpour when her young child was craving for her company.

"Please? *Bela*'s voice was small. Tears formed then slid down her face... Another mother, spending the time with her, might not have considered it a waste" (The Lowland 169). Gauri becomes an independent and carefree woman in course of time. She started appreciating her new found liberty and kept leaving her house in some pretext or the other, locking her young daughter *Bela* inside. "So it began in the afternoons. Not every afternoon but often enough, too often. Disoriented by the sense of freedom, devouring the sensation as a beggar devours food" (The Lowland 174). She ignored her motherly responsibilities; moved in and out of the house without any hesitations, applied for doctoral studies, absorbed herself completely in academics. Subhas was truly justified when he said "...You don't deserve to be a parent. The privilege was wasted on you" (The Lowland 175). "Gauri so far seems a bloody opportunist, heartless, and ultra-modern for no reasons. She in this way adapted American pattern of life. She by nature was not family loving lady. She had saved and shaped the life of Subhash if she would have decided seriously. To her, life was not more than a game to be played fair or foul. She left even her daughter *Bela* on the ground that she was old enough to forget her. And Subhash loves *Bela* not her. These were her foolish excuses. *Bela* and Subhash anyhow live together. Gradually, the emotional rift between them widened" (Mishra, 2014). Her husband, her own daughter holds no meaning for her. Her decision to abandon her family can be the most violent decision ever taken by a woman and she leaves a letter to

Subhas in Bengali where she writes: "...I hope you will tell her the truth...I have moved to California, because a college has hired me to teach...In exchange for all you have done for me, I leave Bela to you" (The Lowland 211-212). Gauri is portrayed as an avant-garde woman who is far ahead in all facets and she is capable of sexual indulgence without sensitive connections. She got physically involved with Lorna; a graduate student at the University of California. "The softness of the kisses was new. The smell of her, the sculptural plainness of her body as the clothes was removed, as piles of papers were pushed aside to make room on the daybed behind the desk. The smoothness of her skin, the focused distribution of hair..." (The Lowland 239). Gauri's past experiences and her life with Udyaan distressed her lot and that did not allow her to accept Subhas downright. "These secrets create a web of silence that gradually smothers Subhas and Gauri. Time, ever the cruelest king to Lahiri's characters, is no different to this lot" (Freeman, 2013). Both Subhas and Bela grieves due to Gauri. Her daughter suffers from psychological depressions. "She is perhaps one of the most modern of Indian women protagonists this genre has yet seen..." (Lau, 2013). Gauri disregarded her daughter to forget Udyaan and liberated herself easily. She started chasing an indefinite delusion and achieved intellectual and academic fame in America and accepted American notion of living on own dictums. She is presented as a sharp contrast to "Indian mothers in our country" (Muduli 92).

Conclusion:

The current paper analyses the nifty side of Indian women who are capable of subsistence in a new land in any circumstances. Gauri is a different woman who disrupted the communal demeanor to pursue her academic and intellectual development but she evokes readers' attention and admiration for frank and care free nature; her scholastic attitude enabled her to earn a teaching job in the United States. She is not the traditional Indian women who sacrifice their happiness for their children or a "Sita" (Muduli 92) type of character. A rather agitated type of woman in the modern complex social scenario is dogged to bring a different change. Lahiri has explored the theme of cultural alterations, acceptance and accumulation of new culture through the character of Gauri. She is the proclaimer of new aspirations, new code of tenets and new developments for Indian women and herein rests the accomplishment of Jhumpa Lahiri as a writer.

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**THE LAST LABYRINTH-CLASH OF FAITH AND REASON:
A MODERN MAN DILEMMA**

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Abstract:

The last labyrinth holds up a mirror to a certain section of the Indian society with its cynicism, hedonism, loss of faith, confusion of values, cultural clash and anxieties. Som is a typical product of the Indian upper-crust who is unable to come to terms with life because of his failure to come to terms with himself. His western trained intellect nourished by Cartesian rationalism and Darwinian Theory of the survival of the fittest, is skeptical of Indian spiritual thoughts and religious faith. Som is a wealthy industrialist whose primary goal is to acquire failing industries to enlarge his own business domain. Despite his personal affluence and ever-increasing greed, he finds that money is dirt, a whore. He has married an extraordinary woman, Geeta, from whom he has two children. Yet he is restlessly hungry after other women for sexual gratification, for control and power. He has the means to possess almost anything he wants, but he suffers from a “terrible sense of emptiness, he experiences meaninglessness and “voids within and voids without”. He seems to have everything yet he is ever discontented. At the young age of thirty five he is reduced to “a worn out weary man incapable of spontaneous feeling”. He is haunted by the litany of “I want, I want, I want” without even knowing what he wanted.

Key Words: *Material Hunger, Spiritual Craving, Faith, Reason.*

The Last Labyrinth, which won Arun Joshi the 1982 Sahitya Akademi Award, is a congruent articulation of the contemporary phase of the dilemma of modern man who is essentially turbulent, groping through the labyrinth of life, existence and reality. It extends and provides fresh perspectives on the major thematic concerns of his earlier novels man's loneliness and anguish in the face of a crisis and his indefatigable search for a way out. But the questions that Joshi's hero confronts this time are metaphysical; the mysteries of life, love and death, the greatest of all enigmas the last labyrinth. At once disturbing and irresistibly fascinating, this novel is a trail-blazing effect to explore the intricate labyrinth of life “that mysterious underworld which is the human soul”. Groping through the labyrinth's human existence, Som Bhasker, the narrator-protagonist of the novel, takes the reader on a journey through the events of life; Searching for a meaning of life and death. Som confronts the dimension and contradictions of his own being, which seem to retard his progress towards self-actualization.

Som suffers from an indefinable hunger, restlessness, a Hamlet like incertitude, the inherent sickness. “Hunger of the body; Hunger of the spirit” and he wants to satisfy both without losing or sacrificing anything. He possesses a Pascalian passion to know and perhaps to believe, but he cannot believe and torn by doubts he walks tightrope between life and death, illusion or reality, body and spirit. He is obsessed with a sense of emptiness, of a void. The novel extends series of the spots of Som's experiences, a cinematograph of his reflection on his own life. His grandfather was urbane, smooth of manners, fond of woman and drink. His father was a scientist trying to delve deep into truths that lie at the heart of the Universe. His conversation with Som reveals the basic trait of his personality.

Just listen. ' There was neither death nor immortality, then'. Then, mind you, 'nor a sign of day or night. And darkness hidden in darkness...Have you read these...things?'... Who knows the truth? Who can tell whence and how arose the universe. The gods are later than its beginning. who knows, therefore, whence comes this creation? Only that God who seen in highest heaven; He only knows

or, perhaps, He know not. (Joshi, 155)

In fact, Som become egotist and of stubborn nature who always tries to have his own way. His overwhelming sense of dissatisfaction makes him possessive possessive of an object, a business enterprise, a woman. But once secured no business and none of the woman remain important to him. He relates his problem to K., his friend and his physician.

...For many years now, I have had this awful feeling that I wanted something. But the sad thing was it didn't make the slightest difference when I managed to get what I had wanted. My hunger was just as bad as ever.(Joshi, 108)

He flirts from one woman to another, from one business venture to a new one, but far from attaining contentment, he grows even more fretful and grating. In the melancholy isolation of his sleepless nights, the inane chant of discontent becomes even more strident. He is not conscious of his malaise: "If I stayed up all night chopping tranquilizers, not knowing why I was awake and came close to tears because I did not know, it came pretty close to sorrow".(Joshi,109)

At times he feels terribly dejected and depressed "like a shipwrecked sailor sinking into the ocean" Arun Joshi has very well unfolded the profound hidden conflicts of the mind which the probing of psychology continues to disclose to us. The novel explores the crannies of Som's mind. Som is the spilt self, his mind is a labyrinth and so are life, reality and existence. Just to seek a harbour he rushed to the arms of innumerable women, but every time the voids overpower him with greater force. After meeting each woman he feels more disconnected. Leela Sabnis attracts him more powerfully than others. She is well read, with sound reasoning powers and a woman of forceful personality. She can make love, she can respond while being loved yet she can reason. She has Desecration belief that every riddle even the riddles of intuition and faith can be solved by analysis. She knows well that the worlds of reason and mysteries are poles apart and they should not be confused. But Som fails to comprehend this simple logic and remains ever dissatisfied. His appetite of body is a cry for emotional authentication and appetite of spirit is a yearning for self-realization.

Geeta had been married to him for the last ten years and has borne him two daughters. She is still lovable, beautiful and charming. But she has become more religious. Geeta, like his mother, is a child of another world traversing, like a plane at a higher altitude, a corridor separate from the dark vestibule that Som has crossed. If Som is led to increasing fornication, Geeta engages herself in purging her soul. He knows that he wants Geeta, he loves her and cannot live without her, yet he suffers from discontent, from strange obsession with women. He feels he has possessed only Geeta's body, not the whole of Geeta. He is emotionally confused. It is only because he is a man of two selves. On the one hand he loves the material, analytical, scientific and sensual world-the womanizer, the boozier and the scientific analyser, on the other hand he is another self-inside that recollects the forbearance of his mother, trust of Geeta and their joy in suffering, and it is this self that reminds him of faith in the invisible, the unknown and the mysterious. An incessant conflict in his mind torments him. The two selves do not co-exist.

The rational self attracts him to Darwin and the primal self urges him to aspire for intuitive faith. He presses Gargi to solve his dilemma. He seeks her help. She tells him that there is no harm in believing that God exists. But Som's intellect is reminded of pascal and pascalian suggestion cannot instill faith on him. Aftab fears that Som is destined to be doomed in tension as he has not yet realised what he wants. He is being torn apart by his own doubts; His doubts are the wolves that are going to eat him up. Aftab asks him while playing chess:

...Do you believe in God, Bhaskar?

He promptly replies

"You know I don't"

"In your anger you have exposed your Queen"

"I moved a piece in front of her. We went a series of moves in silence Instead of Begum Akhtar they

were playing old songs of Sehgal: Jangal upvan tribhuvan dhundha , par kahin na uski ter mili'

Aftab spoke at last. He puts up the same questions:

“Do you believe in God, Bhaskar?”

“You have already asked me that.”

“Oh yes. And you said you don't.”

“You want to have faith. But you also want to reserve the right to challenge your own faith when it suits you”(Joshi, 166-167).

Aftab knows that Som is torn by the conflict between faiths and doubts because it suits him. His resistance is innate and the result of his western-oriented materialistic education. He makes every effort to believe it but fails miserably. He confesses to Gargi that he wants to assure he is neither vain nor arrogant. He is curious, he wants to know. May be, he is over-curious but not vain. He wishes to know, his earnestness to believe. He becomes so tense that he is haunted by a strident song I want. I want. I want. In exploring this want, he ruins himself, his health, his business, his sanity and suffers from melancholia as K. feels.

For Som everything has been transparent and clear and also very comfortable when he remains in Bombay dealing with his business and indulging in revelry. But when he leaves Bombay with its Material and West-oriented culture his dormant self becomes restive. He does not visit his mother's room in the Maya lest he should be haunted by her faith in Krishna and her sacrifice. Mr. Joshi has presented two sets of images or people on the one hand Som's father, his grandfather, Leela Sabnis, Dr. K. and Bombay. On the other hand, we have Aftab, Anuradha, Geeta, Gargi, the Sufi Pir, Som's mother and Benaras. Som is sandwiched. He grieves, he bleeds, he cries, his cries are the cries of modern lugubrious man in search of his own self. Western values do not import peace and calmness of mind.

Traditional Indian culture lying dormant in the darkest recesses of Som's mind is the new clamour for contentment, Arun Joshi has marvellously exhibited through the mysterious supernal world of Benaras with its inhabitants, Anuradha, Aftab and Gargi with great zeal and interest. He has presented a beautiful contrast between the western and Indian ways of life in this novel. Som's heart is the theatre of war where the culture clash is meted out; his two inner selves expose the double worlds which are drawn by the external correlates of certain characters and places of India.

He remains in a state of waking dream, half-asleep, half-awake. He is entangled in a mysterious web. The whirlwind of passion and undisciplined squads of emotion perplex him. In his disturbed sleep Anuradha and the labyrinth get merged. But the distance between the two worlds remains unabridged because Som does not find any point of contact with her world and his faith in the power of reason. He travels alone-despite the love of Anuradha and friendliness of Aftab in that world like a stranger. Undoubtedly, both Aftab and Anuradha fail to understand Som's skepticism and rational approach to life.

Som has no faith in anybody, not even in himself. Yet deep inside his mind, unknown to himself, there is a desire to believe in God, a desire constantly frustrated by his doubt, his daring and menacing attitude, his intellectual vanity and his craving for evidence.

The novelist, now, gives a turn to the story. Som experiences mysterious and wonderful things. First, how he survived from the massive heart attack and secondly, how Anuradha disappeared from his life. Anuradha's disappearance completely shook him. Geeta told him that Anuradha has written to her everything about her affair with Som and begged her forgiveness and that she would not see him again. Som feels so much despaired and frustrated that he becomes vindictive to Anuradha. He orders Mr. Thapar, his Manager, to start buying shares of Aftab's company once again. But Anuradha's loss creates unnatural fear in his mind. He becomes apprehensive of everything, for instance, coming down the lift, he is afraid that the electricity may fail and he would be left hanging between two floors. He doubts everything: of elevators, bridges, motor cars, sea breeze, electric switches and canned food. But these fears have nothing to do with his body or his nerves .He is afraid, he knew because Anuradha had left him. All his vague

apprehensions and horrors translate into nightmares. They haunt him after recovery from illness. They indicate his death and terrible fate. He is perplexed by these dreams and does not know what they mean. He asks K: "Was there a mystery into which everything fitted? Reality was so like an iceberg. You never saw the whole of it."(Joshi, 161)

Som is now a sojourner in quest of Reality. He begins to realize that the reality of the spirit world is not as simple and clear as he thought earlier. When Mr.Thapar informs him that a block of Aftab's shares, which they could not detect before, are lying with Krishna, for Anuradha has offered those shares to the god as her gift. He is confounded.

This clash of faith and reason is the prominent dilemma in present time. People pray to God with very little conviction that the God will grant their prayer: They pray for rain in the open but without umbrella. Performing ones duties; and disassociating with the result: Resigning oneself totally with faith in the hands of supreme one; all these preaching of Bhagwat Gita are the things of past .Now faith and trust are overpowered by reason, logic, calculations and manipulations. Arun Joshi created a factual image of modern man in the character of Som Bhaskar; He huffs and puffs about settling scores with the worlds in general and the gods in particular. He wants to believe in God, but cannot find reason to believe. He wants to grab Aftab's business and yet he is fascinated by him and his Lal Haveli, the labyrinth. He thinks of Anuradha (Aftab's so called wife) as 'antique' and yet becomes fatally obsessed with her. It is only Gargi, a deaf-mute, who sees him for who he is.

Through this book, Joshi is trying to grapple with some of the questions that confront us every day-the ideological tussle of the eastern and western ways; of reason and belief. Som's search is nearing completion. He begins to realize that it is faith, only faith that can liberate one from the shatters of death. The old man proved this and his own mother also proved this. One can go anywhere in the universe provided he has unflinching love and staunch faith in God. But his insight does not last long. Like Gargi, the old man has given him a hint regarding how one can attain knowledge. But it does not work on Som and he shows his flat defiant attitude. Unlike Rathan Rathore and Sindi Oberai whom confrontation with death leads to an honest and sincere self-scrutiny and provides a clue to life's labyrinth, Som is left in the maze of intellectual doubt.

Gargi's meeting at the shrine is very significant .Herein K's full identity is revealed. Som introduces him to Gargi: "This is Dr. Kashyap-he saved my life."(P202)Secondly it is here that K unwraps the mystery of Som's miraculous recovery from the fatal heart attack. He tells that it is not he but Anuradha who has saved him. She came to see Som in the hospital. The night before they started on their journey to the hill to retrieve the missing shares, Anuradha had telephoned K. She told him that she went straight to Gargi from the hospital and entreated her to save Som. She said she could not live without Som and would commit suicide if anything happened to Som. K asks Gargi whether she did anything to save Som. Though he is a medical practitioner and does not believe in things in which Anuradha believes, yet how Som survives is a mystery and miracle, Anuradha has told that Gargi saved Som and in return made Anuradha promise that she would leave him forever. Whether it was true or not, Gargi made no reply and simply smiled enigmatically. She, however, admitted that she had with her the package of shares which she would hand over to them the next day.

Som was stupefied by K's revelation and Gargi's obstinate silence .This leaves everything in dilemma. Som was at liberty to believe or disbelieve. Gargi was not at all affected but Som was bent on having a concrete proof of the existence of God. He was not satisfied with vague hints and rejected the whole story as 'gimmick' and 'half assessed rigmarole'. Som fails or partially succeed in his quest for meaning. But Som's failure is not Joshi's failure. The novel powerfully presents man's struggle to authenticate him, even though he negotiates most of the time in bad faith. It creates spiritual dilemma of a modernized and empiricized sceptic and his inner despair and anxiety. Its mythic and metaphoric plot suggests a process of psychic growth, without providing any resolution.

The Last Labyrinth is a deep psychological exploration of a lost soul. Som Bhaskar is fully conscious of the baffling human predicament of being lost between two worlds, of being unable to accept or quite reject the mystery that shakes his disposition. It is a pity that Som's intellectual pride, his excessive reliance on reason and his conviction that science and logic are enough to solve the problems of life increase his discontentment. Reason alone is not enough for survival. His way of life was different from that of his mother, wife or Anuradha. His is the way of obstinate rationalism, and disbelief that bring misery and anxiety to him.

Human mind is a strange phenomenon. It cannot comprehend the mystery of transcendental reality by reason or argument. What man requires is intuitive understanding like that of Anuradha, or the faith of Geeta. Som Bhaskar does not possess such understanding. It is also because he has never experienced suffering in the way as Anuradha and to some extent, Aftab, has done. Som is lost in introspective solitude. He has lived a life of illusions and of indecision. He never transcends his perspective or goes beyond his scientific analytic mind and method. In the face of this crisis, Som, like his father cannot make up his mind. He does not overcome his crisis by acceptance or even by recognition of the valid claims of religious intuition in certain areas of human life. Ultimately, he is cast in the labyrinthine mould. He does not know what lies in the last labyrinth. His dilemma is not mere repercussions of causes and situations but rooted in his own self and consciousness. It is not the outer world, the objective reality but the subjective world and inner reality which causes his pain and misery. His crisis is not of emotion or ethics but of consciousness.

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HUMAN PREDICAMENT IN ARUN JOSHI'S *THE APPRENTICE*

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Arun Joshi is one of the most prominent writers among the younger Indian English novelists. His place in the field of Indian English literature during the post-independence era is undeniable. Joshi came into the limelight with his very first novel *The Foreigner* which appeared in 1968. He instantly grabbed the attention of readers as well as critics by his new thematic concerns in the genre of novel. Unlike his predecessors he neither writes fiction for entertainment nor for any social or political propaganda. He experiments with the medium of novel writing, for studying the modern man's predicament, particularly the motives responsible for his actions, and the effect of these actions on his psyche.

Arun Joshi himself explains that, "My novels are essentially attempts towards a better understanding of the world and of myself" (Dhawan, 18). Joshi probes deep into the psyche of the protagonist and posturizes their mental toil and anxiety. Trapped between the Indian upbringing and Western influences, his protagonist suffers from evils of materialism which leads to up-rootedness, suspicion, loss of faith, and an identity crisis. Joshi's protagonists are modern men of this world who are lost in a society of mixed ideals. His heroes, who rather turn anti-heroes due to this confused idealism, are running a fruitless expedition. They are struggling to sustain their faith in a world which stands in opposition to them. They are unable to hold on their identity in such a world of moral confusion. So either they revolt with the society or completely yield to it. In both cases there comes alienation. If the character revolts he is alienated from the society, and if he yields, he in turn gets alienated from his own 'real' self. The result initially is restlessness, and finally a self-exploration and self-introspection.

Ratan Rathor, the protagonist, who narrates the story of his life to a N.C.C. cadet who came to New Delhi to participate in the Republic Day parade. Ratan narrates his own story an episode after another episode ranging from his childhood to his apprenticeship and as a shoe shiner on the steps of a temple as a sort of compensation for his sins. The novel, 'The Apprentice' deals with Ratan Rathor's adolescent innocence, his manly experience and his saintly expiation.

Ratan Rathor presents before us a background of his childhood life both before and after the death of his father. Ratan has been an eye-witness to the sight of his father lying dead, who was brutally killed by a British Sergeant while he was leading a procession protesting against British Rule in India. Ratan Rathor, with the background of his middle class family, is torn between the world of his father's idealism and his mother's pragmatism. On one hand his father, an ardent patriot, gives up his lucrative practice as a lawyer to politics at Gandhi's call. Up holding moral values, he donates everything to the national cause without thinking of his family's difficulties. On other hand his mother, who was disappointed about the sacrifices made by the patriots during the freedom struggle. A woman suffering all the time physically, mentally, and economically may become almost cynical about money as it is the only means needed to make a man's life happy in this world.

As a student Ratan Rathor also had ideals like his father and hoped that free India will bring new light to the citizens of the Republic. But, after the achievement of Independence all his hopes for better India have shattered. He thought that the politicians of free India are worse substitutes for the alien Englishmen. This problem becomes so nagging that Ratan Rathor compelled to think that it has simply given us New Slavery.

When Ratan Rathor comes to Delhi, after his graduation in search of a job for his livelihood, he is

disillusioned with stark realities of the present system. In his search for employment he realizes that the posts advertised are already filled in some manner. Even his father's friends could not come to his aid for finding job for him. During his stay in Delhi he gets shelter in an inn beside a mosque where several others also occupy the same room with him. A stenographer living at the same inn manages a temporary job for him in a Government office, dealing with war purchases.

Ratan Rathor begins his life as an apprentice clerk. Ratan Rathor keeps his eye upon his career despised by his father as bourgeois filth. He leaves the inn as soon as he gets the job to settle somewhere and tries to keep himself away even from the stenographer who had been instrumental in securing a job for him. He works hard to please his superintendent. In very short time of six months, on the recommendation of the superintendent, he gets confirmation in the service on his assurance that he would marry the superintendent's niece. Henceforth he never looks back and on the superintendent's retirement he gets this most coveted post which brings him every comfort in his life. With the accumulation of riches, Ratan rather gets overwhelmed in the vices associated with wealth such as taste for wine and woman. In Bombay he once gets engaged in 'fantasies of pleasure.'

There is nothing unethical about the fact that the son of the freedom fighter runs after a bureaucratic career. But it is highly illegal, unethical and unscrupulous that he should get corrupt and act against the national interest. During the time of the nation's adversity, he is not only one to gain prosperity by clearing sub-standard war materials supplied by the Sheikh Himmat Singh, being used in Indo-China war without caring for the lives of innocent people.

The self-destructive confusion and moral ambivalence of Ratan Rathor, which finally make him succumb to the mounting temptation of accepting tainted money by sacrificing his patriotism and honour, result from the spineless structure of bourgeois morality. By accepting the bribe from Himmat Singh, he has risked the lives of thousands of patriotic soldiers who fought with the enemy with inferior weapons. Ironically, when it comes to rationalization, one of the last resorts of a criminal like our hero, Ratan Rathor is frantically obsessed more by his honour than by the severity and magnitude of his crime.

Ratan Rathor is guilty of accepting a bribe would characterize as compound fraud, the sin against community. His bribery and fraud threatened his honour for which he determined to take revenge from Himmat Singh, and then from the Secretary who hatched a conspiracy of supplying defective weapons to the army and also responsible for the committing suicide of his childhood friend Brigadier. Ratan Rathor did not opt for death like his Brigadier friend for his guilt of accepting bribe but expiate his guilt in more Gandhian way than Vedantic way:

Each morning, before I go to work, I come here. I sit on the steps of the temple and while they pray I wipe the shoes of the congregation. Then, when they are gone, I stand in the doorway. I never enter the temple. I am not concerned with what goes on in there. I stand at the doorstep and I fold my hands, my hands smelling of leather and I say things. Be good, I tell myself. Be good. Be decent. Be of use. Then, I beg forgiveness. Of a large host: my father, my mother, the brigadier, the unknown dead of the war, of those whom I harmed, with deliberation and with cunning, of all those who have been the victims of my cleverness, those whom I could have helped and did not(115).

After this I get into my car and go to office. And during the day whenever I find myself getting to be clever, lazy, vain, indifferent, I put up my hands to my face and there is the smell of hundred feet that must at that moment be toiling somewhere and I am put in my place .

The gravity of the offence committed by Ratan Rathor is surely more intense than the solution of polishing the shoes in front of the temple. Ratan rather forms a view that a successful career cannot be achieved through diligence and sincerity, but be realized through flattery and cunning. So he deceives his very close friend by giving a false statement without admitting his crime. Ultimately, the Brigadier commits suicide. Similarly, Ratan plays havoc with many who are sacrificing their lives for the nation's

cause. Ratan deceives Himmat Singh, a contractor holding him responsible for the supply of defective materials, but the words of Himmat Singh exposing the character of Ratan Rathor are soul-searching when he comments: “You are bogus, Ratan Rathor. . . . from top to bottom. Your work, your religion, your friendship, your honour nothing but a pile of dung” (97).

Thus Ratan Rathor's search for spiritual identity includes his concern for humanity. Ratan Rathor is freed from the fear of a possible judgment of society, but he remains bound to his own moral conscience in a voluntary attempt to redeem himself from the sin he had committed. However in the process of discovery of self, there are magical moments when the individual sees congruence between social morality and individual consciousness.

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ALIENATION IN ARUN JOSHI'S *THE FOREIGNER*

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Arun Joshi is the most outstanding sensitive and thought-provoking novelist. He is quite an exceptional novelist who stands apart from the rest of the novelists, who has taken up the themes of human behaviour. The central characters of Joshi's novels are mentally disturbed and filled with despair, self-hatred and self-pity and regard themselves as strangers in this lonely planet. The concept of alienation is not quite new in the modern world it has been in use in the theological, philosophical, sociological and psychological writings for an extensive while. The present study will also centre around the theme of alienation in Joshi's first novel *The Foreigner* which is identified as theme of anguish, alienation and existentialism.

The most besetting problems that man faces today are the problems of alienation and emptiness. To established norms and values, man's psyche generates a contemptuous attitude, which makes him fumble for the meaning of life. Having nothing to fall back upon in moments of crisis, modern man finds himself alienated not only from his fellow men, but also from himself. The depression of the modern man has been greatly annoyed by the spiritual stress, which is the characteristic of the current era. The alienation primarily arises in all the novels of Joshi because of social maladjustment and emotional insecurity.

Sindi Oberoi in *The Foreigner* has been always lonely and effortlessness in the world of alienation to find a meaning in existence. His dilemma is socio-psychological, deprived of familial nourishment, cultural roots and affection in his very roots; he grows with a built-in gap in his personality and becomes a wandering alien. Whatsoever encounters him notices this foreignness in him. He felt as an alien belonging to no place and his words and behaviour created the same impression. He is a man without roots and remains a foreigner, whether he is in London, in Boston and in New Delhi. After his parents were killed in Cairo in a flight accident, his uncle in Kenya brought him up, and consequently, he could not consider himself belonging to any country in particular. Sindi's origin and early life made him an ideal foreigner, the man who did not belong anywhere. He narrates:

I wondered in what way, if any, I belonged to the world that roared beneath my apartment window. Somebody had begotten me without a purpose and so far I had lived without a purpose, unless you could call the search for peace a purpose. Perhaps I felt like that because I was a foreigner in America. But then, what difference would it have made if I had lived in Kenya or India or any other place for that matter! It seemed to me that I would still be a foreigner. My foreignness lay within me and I couldn't leave myself behind wherever I went (1).

Like other foreign students in the United States, Sindi could not consider himself an ambassador of his country because he considers it as a perfectly comical and even the bartenders never consider him as an ambassador where he more poignantly experienced the feeling of alienation. *Sindi Oberoi* is alien everywhere physically as well as metaphorically, but this alienation is that of his soul which made him careening on a very different track. When Mr. Khemka, a businessman in India asks about his family, he desperately remarks that he had mentioned for the hundredth time the story of the strangers whose only reality was a couple of wrinkled and cracked photographs.

The novel explores the unique consciousness of Sindi in being an outsider in the scope of society and his frustration of failure in finding a meaning of existence. Therefore, he was a man who did not have

his roots anywhere in the globe. The Foreigner relates how Sindi, an immigrant Indian, blinded by his own detachment in the course of his search for meaning and purpose of his life wherever he lives. He was bound to become cynical, misogynistic and detached with alienation and rootlessness.

As a study in alienation, *The Foreigner* explains Sindi's embarrassment projection of himself as a permanent foreigner, an existentialist exile and a stranger to himself, engrossed with the enigmatic nature of life. He acquires mental equanimity and redeems himself of his detachment and alienation with disinterested involvement. His alienation from the world is similar to many existing heroes in the west suffer from. His rootlessness is rooted within his soul like an ancient curse and drives him from crisis to crisis. Trapped in his loneliness, Sindi is accelerated by his withdrawal from the society around him and feels like a miserable alien that left him pale and exhausted. Sindi is lonely, anxious, depressed and dependent person who is painfully aware of the mess and is oppressed with the sadness of living. In this struggle for survival, he finds himself in a wilderness.

As a student of Engineering at Boston Sindi meets an American girl June at a foreign students' gathering. June is a woman craving to be of help to someone. His sense of detachment and rootlessness is evident when June asks Sindi where he was from. This reaction provides a clue to his alienation: Everybody always asked me the same silly question. "Where are you from?" as if it really mattered a great deal where I was from?" (2). Sindi looked uncomfortable at the very beginning of the encounter with June, when she says: "There is something strange about you, you know. Something distant. I'd guess that when people are with you they don't feel like they're with a human being. May be it's an Indian characteristic, but I have a feeling you'd be a foreigner anywhere" (3).

The painful experiences weighed heavily on his heart in the primary stage and abruptly becomes detached from everything, except himself. Sindi shows a positive attitude to various situations and problems in life. His search for the meaning of life ends and engages himself in the battle of survival that the workers of the factory could not have won without his help and guidance. He decides to infuse new life into the ruined business of Mr. Khemka and thus uplifts the employees who earn the daily bread of their families. He is lucky enough not to find absurdity and estrangement as the ultimate condition of life, and shows a tremendous capacity for transcendence. Such an enlightened attitude of Sindi not only minimizes psychic conflict arising out of the feelings of loneliness and worthlessness, but also creates one of the deepest forms of human happiness and shared enjoyment. There are other characters too, who are quite alienated in *The Foreigner*, Babu Khemka feels alienated from June and commits suicide. His father, an awful bully, is alienated from his son who is taken only as a pawn rather than a human being with individual traits. He can be considered as the first among Joshi's alienated foreigners who turn inwards to overcome the sense of futility and discern a world of meaningful relatedness within themselves, however limited it may be. The reason for his failure is not difficult to get. As he himself suggests: "Life is not a business account... once your soul goes bankrupt, no amount of plundering can enrich it again" (10). Towards the end, he becomes oriented towards duty without selfish desires. He takes up a line of reasoning that led to the inevitable conclusion that detachment consisted in getting involved with the world.

Arun Joshi gives the impression of a rebel who fights against the greed, violence, shams, and hypocrisy of the people and in the process alienates himself and his art from his fellow creatures. Joshi also gives the impression that his art is not social minded as he does not give any suggestions for the individual's integration with society. To counter this change one can say that the very fact that Joshi portrays such a society is an example of his concern with the evils of society and hence an unmistakable evidence of his social consciousness. The inner conflict of an individual is really his inner relations to the outward conflicts. An artist is not at all a preacher and it is not his task, like a physician to prescribe remedies. The image of alienation is used by Arun Joshi, as a myth and the protagonists act as alien either to the civilization or to themselves. The central characters are alien because they are exposed by their either sensitivity or lack of identification with the world.

The principal concern is to study the sense of alienation in the novels of Arun Joshi that intimidates to crush every sphere of human life. In discussing the theme of alienation in the Joshi's novels, it is mainly concerned, with man's alienation from society, which is the most prevalent kind of alienation, and his alienation from his own self.

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ANITA BROOKNER'S *FAMILY AND FRIENDS*: A TRAP OF EXPECTATIONS

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Expectation is common feeling and expecting something from someone or something is a natural thing in the life of human beings. In dictionary, it is "a feeling or belief about how successful, good, etc., someone or something will be". When one's expectations are not met exactly as one wants, one experiences feelings of intense frustration. It can be an enormous reason of strain because people use so much energy trying to make things open out precisely as they desire them. It is exhausting for them, as well as everyone else around them. When one invests greatly in something or someone, then one tends to expect a far greater outcome. This is so often seen between parents and children. The parents are desperate for the child to live up to their expectations. Quite possibly these expectations have been passed down through the generations. The present paper is a modest attempt to explore the feeling of expectation in Anita Brookner's *Family and Friends*.

Anita Brookner, a British novelist, commenced her career as an art historian and her start in writing fiction by her first published novel, *The Debut* (published as *A Start in Life* in Britain) in 1981, undoubtedly made her novelist. In an interview, she said, "I would be in the *Gunnies Book of Records* as the world's loneliest woman" (Guppy149-69) is imposed to explore the different feelings of women in the fictitious world of her novels. To her credit, she has twenty four novels and each novel presents a different psychological problems.

Undoubtedly, Anita Brookner's fifth published novel, *Family and Friends* (1985), is her different attempt to present a family chronicle exhibiting the problems related to the feeling of expectations. This magnificent effort tells the tale of an upper-class widow and her four children, describing the relationship among them and with the people around them throughout their mother's life, who is, in some way, the bond that holds them together. The book is set mainly in London, but as some of the characters move, it changes settings to Paris, New York, Hollywood, etc. The characters of the present novel, especially, the matriarch Sophie Dorn, are altogether dissimilar to preceding novels. The dominating cause for frustrations described in the novel is the children's failure to meet their mother's expectations. Though the title is *Family and Friends*, the focus of the novel is more on the family members rather than friends. Sofka's expected behaviour regarding her family members, especially to her children, is resulted in her frustration.

The mother, Sofka, is a very strong, authoritarian woman, who likes things done her way and who sets the moral values for her children. She has very clear plans for their future, but as the plot develops things turn out very differently from what she had expected. She is presented as unbending Jewish matriarch ruling over the unpromising wreckage of an European family. In Her past, we can see that she had left her family behind, never to see even her parents again, to marry a business man. He dies young and the sole responsibility her children come upon her. The threat of danger to her children can be seen in Sofka's character, when Brookner narrates, "looks at them sometimes and feels that there is something like a sentence of death on them" (Brookner, *Family and Friends*, 14). Hence she cares them a lot.

Her expectations towards her children reflect through her desire to for the best match for them who must be having the same qualities like her in her daughter- in laws and son-in laws. So that she can rule over the family. But it is observed that her expectation never comes to true. Frederick and Betty are more outgoing and go against all traditions as Fredrik marries Eve and settles in Italy at Bordighera to her father-

in-laws hotel. Betty goes to Paris never to return and marries Max Markus, a Hungarian and never gets success as film actress. These two favourite children's behavior disappoints her. This makes her to concentrate on Alfred and Mimi whom are really devoted to her. But it is observed that too much expectation smother the children. Their freedom is snatched. She expects Mimi and Alfred to stay at home. They take care of their mother; do anything to please her, just as they did when they were little children. They never took a decision, always doing what they were supposed to. Alfred begins to look after the family's factory, though it wasn't his vocation, while Mimi, following her mother's advice, married a very good man, who took care of her despite she never really loved him. Both of them take care of her till her death which is the result of Influenza. Brookner presents Sofka's happiness which lies in the root causes like her children's failure to meet her expectations, her complicated familial matters and separation of her children from her. Brookner's narration of Sofka's inner world makes us peep into her mind. Brookner narrates, "It is, of course, handsome Fredrick and wicked Betty have taken all her heart with them, the one to Bordighera and the other to America" (100)

Sofka keeps on thinking about them. She is disturbed with the unhappy unmarried life of Mimi. She is grieved to see the cruel treatment of Muriel, the maid of Alfred's Wren House, towards family members. Alfred would expose everything to her when he was a child but now he doesn't. So She feels, "She is excluded from past of his emotional life about which she would like to ask many questions" so that she feels as if "... she is excluded from a part of his emotional life about which she would like to ask many questions" (111).. She expects too many things from her children out of love. So she expects Mimi to marry Launter though she doesn't love him. When bed-ridden she expects Frederick and Betty to come to her as she desires to see them." Brookner reveals Sofka's inner world in which it seems that she is thinking for her old-age isolation. She pleads for Almighty. Brookner narrates:

"...the Almighty, rather as she would address her bank manager, with the assurance of one who has always been solvent. I have loved them ... I think they have loved me. I am tired now. All I ask is that I should keep them a little longer. There will be time later. If Alfred is to make a fool of himself, at least let him avoid bringing disgrace on the family. You know that I have done my best. I have kept the faith. Please, let Alfred settle for an affair rather than insist on a divorce. That is what my husband always did, and everybody seemed to like him for it. I really do not understand these matters. Please let Alfred stay with me. If I am to lose anyone, let it not be Alfred. The best solution would be for Mimi to find a good man and marry him. Alfred would not then leave me alone. You know that I am getting old. I do not know how long I have left. I have not asked for much, but all in all I have been grateful. I only ask for Alfred's sake. He has always been so good. And it would be a pity if he were to change" (123)

This is a proof that she expects someone to be with her. Brookner's other characters also contribute to constitute the milieu of the expectations in the novel. The character who has most in common with Brookner's usual focus is Mimi. She is the virtuous older daughter who remains devoted to her mother who expects this to happen. Mimi expects to marry Frank Cariani, to whom Betty also loves eagerly and by exposing her body vividly to him she wins Frank and flees to Paris. When she goes with Alfred to fetch Betty home and meets him, at that time, he says, "I always liked you best, you know". This shocks her and "Her pain deepens, then lightens, leaving her calm once again, but very sad" (67). Mimi feels sad because he will not accept her as he is in the company Betty. She expects Frank to come with her. This disappointment in love becomes the cause for frustration. She works in the hospital voluntarily is to pass the time. At the She is thirty-five and yet she is unmarried. The feeling of imperfection tortures her, but she never expects anything from anybody and accepts everything as her fate. But her pathetic state becomes the matter of anxiety to Sofka and expects her to marry Lautner.

Alfred's frequent walks or drives in the country in search of a house reflect his expectations to settle in life. His expects to be English like Dickens but fails to be and gets frustrated. Even once he finds his Wren House sub-urban area, his Englishness is as illusory as the "imaginary dogs at his heels" when he

goes for walks “aware that the inhabitants of the bungalows are watching him curiously out of their windows” (110). He expects to marry an English woman as he loves her but his love for her casts him on the periphery of society, never its center. In his childhood, Alfred's loneliness can be seen due to the burden of unshared responsibility of home descended upon him as Frederick and Betty moves away from home. So he anticipates to find solace in Wren House but gets frustrated as his dream house is replaced by the duller reality in which Muriel is the governing spirit. Sofka's decision of Mimi's marriage with Lautner and her pregnancy make Alfred more distasteful towards his family but also accepts it as his duty for family. Though relieved by familial duties by Sofka's death, he becomes sad and never thinks to marry with Dolly.

Frederick and Betty expect to live a free life and hence leave the house, cutting the ties to family, responsibility, the past and become free. Both of them disappoint their mother. Frederick and Betty are more outgoing and go against all traditions. They were her favorites and did not think what she would feel. They never returned, not even when their mother passed away. Though Mimi goes to fetch her to her mother, she doesn't come. Thus in all respect they disappoint Sofka.

Having impractical and demanding expectations are likely to set one for disappointment, frustration and resentment. But being open, receptive and in a state of expectancy will help one to obtain all that is good in life. So it is better to live in the real world, accept reality with all its uncertainties and imperfections; then the life will become much easier and healthy .A healthy individual helps to make healthy society.

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07

INSANITY, BURSTING AND FAMILIAL RELATIONSHIPS IN ANITA DESAI'S *CRY, THE PEACOCK*

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Anita Desai, a prominent Indo-Anglian women writer, is a pioneer of psychological novel. *She holds a significant place as modern Indian English novelist.* Anita Desai, original name Anita Mazumdar, English-language Indian novelist and author of children's books who excelled in evoking character and mood through visual images ranging from the meteorological to the botanical. *As a writer she has been shortlisted for the Booker Prize three times; she received a Sahitya Academy Award in 1978 for her novel 'Fire on the Mountain', from the Sahitya Academy, India's National Academy of Letters; she won the British Guardian Prize for 'The Village by the Sea'.* Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically, convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society. And, this concern can be drawn through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological novel in modern Indian English literature. The prominent feature of her works is her art of the portrayal of characters. She examines the psychological inner workings of women and presents their reactions. Her two novels *Cry, the Peacock* and *Where Shall We Go This Summer?* reveal the traumatic experiences and mental tensions that *Maya* and *Sita* undergo.

The suppression and oppression of Indian women were the subjects of her first novel, *Cry, the Peacock* (1963), and a later novel, *Where Shall We Go This Summer?* (1975). *Fire on the Mountain* (1977) was criticized as relying too heavily on imagery at the expense of plot and characterization, but it was praised for its poetic symbolism and use of sounds. *Clear Light of Day* (1980), considered the author's most successful work, and is praised for its highly evocative portrait of two sisters caught in the lassitude of Indian life. Its characters are revealed not only through imagery but through gesture, dialogue, and reflection. As do most of her works, the novel reflects Desai's essentially tragic view of life. *Baumgartner's Bombay* (1988) explores German and Jewish identity in the context of a chaotic contemporary India.

Other novels by Desai include *In Custody* (1984; film 1994) and *Journey to Ithaca* (1995). *Fasting, Feasting* (1999) takes as its subject the connections and gaps between Indian and American culture, while *The Zigzag Way* (2004) tells the story of an American academic who travels to Mexico to trace his Cornish ancestry. Desai also wrote short fiction collections include *Games at Twilight, and Other Stories* (1978) and *Diamond Dust, and Other Stories* (2000) and several children's books, including *The Village by the Sea* (1982). *The Artist of Disappearance* (2011) collected three novellas that examined the collateral abandonment and dislocation wrought by India's furious rush toward modernity.

She is considered the writer who introduced the psychological novel in the tradition of Virginia Woolf to India. Included in this, is her pioneer status of writing of feminist issues. While many people today would not classify her work as feminist, she believes this is due to changing times: "*The feminist movement in India is very new and a younger generation of readers in India tends to be rather impatient of my books and to think of them as books about completely helpless women, hopeless women. They find it somewhat unreal that the women don't fight back, but they don't seem to realize how very new this*

movement is" (Jussawalla).

Also, she says, her writing is realistic: "Women think I am doing a disservice to the feminist movement by writing about women who have no control over their lives. But I was trying, as every writer tries to do, even in fiction, to get at the truth, write the truth. It would have been really fanciful if I had made [for example, in *Clear Light of Day*] Bim and Tara modern-day feminists" (in Griffiths).

Most of her critics have focused their attention on the psychological and existentialist approach in her novels. Her works especially her psychological novels are embedded with a series of tensions...tensions related to incompatibility, hostility, indifference, marital disharmony, over-protection in love and affection, superstition, etc. All these tensions are abounded and can be found in pieces in her major novels. Hence, her fictions can generally be labeled as existentialist studies of individuals, the problem of rendering 'complete human personality...in an age of lost values, lost men and lost Gods.' (Thakore, 57) In the opinion of Anita Desai, "*writing* is a process of discovering the truth--the truth that nine-tenth of the iceberg that lies submerged beneath the one-tenth visible portion we call reality. Writing is my way of plunging to the depths and exploring this underlying truth. All my writing is an effort to discover, to underline and convey the true significance of things." etude to help each other, and also in the backdrop of relationship crises, let us take up the theme of Alienation in Anita Desai's novel- *Cry, the Peacock* Thus, she is more concerned with thought, emotion and sensation than action, experience and achievement.

Desai is fond of working on the internal human psyche...especially women psyche. She lurks deeper into the unconscious layer of human psyche and reveals existential trauma of man. She speaks the essentiality of human interaction as a way of self-disclosure. In Carl Rogers' view-point, "Man lives essentially in his own personal and subjective world and even his objective functioning is the result of subjective purpose and subjective choice." Often her protagonists appear mere pigmies in front of the gigantic powers of the city. Maya, the protagonist of Anita Desai's *Cry, the Peacock* (1963), is also drawn on similar line with innumerable problems and stress. *Cry, the Peacock* gives an expression to the harrowing tale of blunted human relationship being told by the protagonist (Maya) herself. She is extremely sentimental and emotional woman. She is projected as a fragile heart among all the characters of the novel by the writer; Anita Desai. She is a destitute woman who is childless. Her mental trauma accompanied by the indifferences of other characters in the novel adds to her woes and aggravations. She stands tall on her own pre-assumptions ignorant of the harsh realities of life.

Anita Desai's *Cry, the Peacock* (1963) is a psychological novel (purely subjective) concerning the turbulent emotional and physical world of Maya. The novel *Cry, the Peacock* is a family play mainly concerned with the theme of marital discord between Gautama and Maya. The story is about spiritual prays of Maya, the half child, half-woman romantic heroine. Who identifies herself with the peacocks in the agony of ecstasy of their fatal love-experience? This novel presents an Impression of the marital incoherence and encountered conjugal life. I would take to critically analyze first *Cry, the Peacock*, which is Anita Desai's maiden venture in novel writing. In fact, this maiden novel of her is a sensitive and narrative experience of the neurotic ridden Maya. She is highlighted in the novel as a delicate being that is haunted intensely by the childhood prophecy of an impending disaster. The impending catastrophe serves as an eclipse in her otherwise harmonious life. The research article focuses to expose the intense passions, and the internal violent conscience of Maya which makes her insane. Thus, Desai has made her intentions petty clear by depicting the hostile inner-self of Maya which is unappeased till the end of the novel.

The novel *Cry, the Peacock*, deeply delves into the theme of disharmony of the conjugal relationship between husband and wife. Desai looks in to the reasons for marital disharmony, which leads to the emergence of nuclear family, and illustrates how such discord lays its rampant influence on family. Sometimes, the inability of an individual to be responsive to the behavior patterns of her partner leads to strain and tension in the relationship, while sometimes it is on account of varied levels of sensitivity that

strained relationships occur.

In this novel, Maya and Gautama have strained relationships because of their incompatible temperature. Maya is dreamy, sensitive and emotional, while Gautama realistic, insensitive and rational. Meena Belliappa aptly says, “The incompatibility of character stands revealed Gautama who touches without feeling and Maya who feels without touching”. Maya is poetic and high-strung Gautama detached, philosophical and remote. Maya has tenderness, softness and warmth, Gautama is hard and cold. May is fond of nature, but Gautama has not found time to appreciate it. The matrimonial bonds that bind the two are very fragile and tenuous. The grown tension between them reaches its climax when Maya kills Gautama and then commits suicide. A traditional woman can never think of such selfishness but Maya stands as an enigma of modernity. The climax of the story lies when Maya's attachment with her father further develops into an “Electra Complex” which again acts as the catalyst in the deflowering of her marital relationship with her husband.

For them 'existentialism' seems to be a favorite subject of Anita Desai where the characters recognize the world as negative and meaningless and feel alienated. Their critical attention revolves round her manner of individualizing the characters and presenting them as hypersensitive, solitary and introspective. Such an approach to her novels completely ignores an important dimension of her fictional writing i.e. her attempt to record reactions and responses of her characters to each other in their effort to adjust in their respective familial relationships.

The present paper attempts to focus that Anita Desai has made the theme of familial relationships basic and central in her novels and her first novel 'Cry, the Peacock' is concerned with failure of the central character Maya to have a meaningful and sustaining relationship with any other member of the family in general and her husband Gautama in particular. Anita Desai holds a significant place as modern Indian English novelist. Most of her critics have focused their attention on the psychological and existentialist approach in her novels. For them 'existentialism' seems to be a favorite subject of Anita Desai where the characters recognize the world as negative and meaningless and feel alienated. Their critical attention revolves round her manner of individualizing the characters and presenting them as hypersensitive, solitary and introspective. Such an approach to her novels completely ignores an important dimension of her fictional writing i.e. her attempt to record reactions and responses of her characters to each other in their effort to adjust in their respective familial relationships.

Anita Desai is widely praised as the finest of her generation of Indian writers in English. She is known for the difficult task of molding the English language and idiom to her purpose without a self-conscious attempt of sounding Indian. Her works like any other important work of art, have been created not in a state of vacuum, but are endowed with the efforts of the author who is acutely conscious of her social milieu and responds to its various aspects in an artistic manner. Her works offer an increasing sobering commentary on the human conditions while focusing on familial relationships and conflict between the individuals facing the overwhelming and seemingly incomprehensible power of family and society.

In the well-knit Indian social system, the individual as a part of the family exists in relationship with others as father or mother, as a son or daughter, as a husband or wife. As most of the characters of Anita Desai are not ready to mingle themselves with the outer world by shedding of their individuality they are not able to make harmonious relationship with others. Thus most of the familial relationships depicted in her novels are hollow and meaningless. Here it would be appropriate to quote Dr. N. Raj Gopal who has said that “The inner most psyches of her protagonists are revealed to us through their interaction with those who are emotionally related to them on the basis of kinship. For the purposes of fiction, no human relationship is more fertile and potential than that in the family and especially among the kins.” He goes on to comment that “the emotional crises among kins are born of the realization that the kins fall short of the ideal in such relationship”¹. In her very first novel, *Cry, the Peacock*, Anita Desai is mainly concerned with

the theme of disharmonious and unfulfilled family relationships, The heroine, Maya, has been depicted in many roles discharging difficult familial duties. Born in an old orthodox family, Maya enjoyed life which provided her love and pleasure along with discipline in her father's house. She is a pampered child, surrounded with all comforts and marks of affluence. As a young girl, living under the protected roof of her father's house at Luck now, she has the affectionate and kindly care of her father who is over indulgent towards her. She feels like a princess living in a fairy-land. Moreover, she is motherless and suffers from deprivation of the maternal love.

In this type of atmosphere, the growth of her personality is not normal and she suffers from the cause of egocentricity and possessiveness. Due to over caring nature of her father and the absence of any other woman in the family, she remains deprived of the sort of training she should have received to meet the challenges of life where pain and pleasure co-exist. The fairy world of her father's house makes her unable to face the realities of life after marriage. Besides all this, she is also haunted by Albino astrologer's prophecy who had predicted early marriage for her and unnatural death to one of the couple four years after the marriage. At that time Maya was not much worried about it but after marriage due to Gautama's unresponsiveness and too much of her introversion, the Albino astrologer's prophecy reverberates in her mind as the four year period stipulated by him is just coming to an end.

Though Gautama in his own way is indulgent and affectionate enough for Maya but it is the inner spiritual contact that fails to click. It is due to this communication gap between them that Maya hesitates to lay bare her mind to Gautama and is driven towards insanity which becomes the cause of tragic end of both of them. 'Cry, the Peacock' shows how different experiences of the couple during their childhood in their families lead to disharmony in their later married life. Maya and Gautama belong to two different worlds which is the cause of incompatibility and unhappiness in their married life. Maya, who is the protagonist of the novel, has a very happy childhood in her father's house. She is left to enjoy the full share of her father's affection as she is motherless and also her brother Arjuna runs away from home at an early age. That's why she starts thinking about the days spent at her father's house in her childhood whenever she feels frustrated in her married life. Gautama, on the other hand, has grown on the prescriptive norms and traditional expectations. He has been brought up in a totally different family atmosphere. His mother is a social worker. She works very hard and moves about pretty fast to attend to needs of her dispensary, or her crèche, or her workshop for the blind, the disables and the unemployed. His family members have innumerable subjects to speak on and they speak incessantly of: "discussions in parliament, of cases of bribery and corruption revealed in government"². His father is a freedom fighter and wants to write a book about freedom struggle and a free India. He also has no time to make emotional attachments with his family members as he is busy in one activity or other.

Thus both overprotective and restrictive family environments bring about adverse effects on the individuals which prove fatal for them and make them unable to have normal family relationships after marriage. Maya grows as a highly sensitive and emotional type of woman and Gautama is an over busy and intellectual type and is practical to the core. It is due to this temperamental difference between the two that their marriage proves to be incompatible. The fulfillment in relations in marriage which Maya desires to have is discerned by her in the married life of two of her close friends Leila and Pom. She remembers how devotedly Leila was busy caring her husband when once she went to meet her. Similarly Pom who does not bother about anything and is a typical woman with "lust for newness, for brightness, colour and gaiety" (p. 60) is in total contrast to Maya who is "fragile, with deep cultural roots and refined sensibilities".

However Maya now rejects the idea of meeting her friends as there is not one of them who connect as an anchor to her. She is not able to achieve fullness in familial relations just like her friends have as she lacks Leila's theory of acceptance and Pom's good behavior and flexibility of mind. The hollowness of various familial relationships in the novel is also highlighted through the depiction of the character of Nila, whose married life is not happy and who has come to her brother, Gautama to seek his help in getting

divorce from her husband. But Gautama is not ready to fight her case as he considers it below his dignity to fight divorce cases like cheap lawyers. Though Maya does not find Gautama according to her expectations and has adopted a complaining attitude towards him she herself is also responsible of her tragedy to some extent. Due to her over sensitive and over possessive nature she is not able to have a meaningful relationship with her husband. Maya's obsession with death derives her to a curious insanity. Her insanity prevails over her common sense which finally forces her to push Gautama over the parapet that falls down to death and becomes the victim of her madness. Her giggles of laughter at the end of the novel are partly due to her idea that now she is free to enjoy life but the dark cloud of insanity is not yet clear from her mind and probably in a fit of madness she jumps out of the open balcony and meets the same end at Gautama did.

Anita Desai, undoubtedly, occupies a supreme position of the contemporary Indian Feminist novelist. With her poignant, hypersensitive knowledge, erudition and inner psychological power concerning the natural and real everyday affairs of familial, societal, economic dealings as minutely impacted in her major novels. Her novels symbolize the universal feminism.

In the novel, *Cry, the Peacock*, Anita Desai has given the feminist message of the post-modernist female generation through creating the protagonist cum heroine Maya. Through a small world of wife and husband, Desai has drawn a universal feminism where she also has pictured a basic difference between the patriarchy and matriarchy. But in the post-modern period, we may find the situation little better. In fact, the Indian authors have tried to truncate the ever growing feminist questions through the form of literature. We seem that Desai has tried to equalize the difference between male and female through her characters. According to many critics of Desai, Maya is the embodiment of the Post-modernist feminism of the Indian Bourgeois community, culture and society.

Thus the novel abounds in variety of familial relationships and has many references which give a deeper insight into the nature of relationships the characters make with each other. On the one hand, there are characters like Maya and Gautama who lack the flexibility in their relationship and ultimately meet their tragic end; and on the other hand, there are Pom and Leila who are always trying to give meaning to their married life. If Maya feels safe in her father's world, her brother Arjuna rebels it. If Nila is unhappy in her married life and is seeking divorce, there is her mother who hates the matters like divorces which keep the children away from her father. Anita Desai is a close observer of what she has called "the web of (family) relationships, sticky and sweet, clinging and trapping." It is therefore, natural for her, who depicts the "tensions and anxieties of being modern in a traditional society to make family the center of almost all of her novels" and that is true of her first novel *Cry, the Peacock*.

To conclude, for Anita Desai, writing "is an effort to discover, and then to underline, and finally to convey the true significance of things" (The Times of India). She presents to readers her opinion about the complexity of human relationships as a big contemporary issue and human condition. So, she analyses this problem by projecting and expressing changing human relationships in her novels. She is a contemporary writer because she considers new themes like alienation and detachment and knows how to tackle them in brilliant manner. Anita Desai takes up outstanding contemporary issues as the subject matter of her fiction while remaining rooted in the tradition at the same time. She explores the anguish of individuals living in modern society. She deals with the complexity of human relationships as one of her major themes, which is a universal issue, as it attracts worldwide readers to her novels. She strives to show this problem without any interference. On the other hand, she allows to her readers to pass judgment over her characters and their actions in an objective and impartial way. Anita Desai unravels the tortuous involutions of sensibility with subtlety and finesse and her ability to evoke the changing aspects of Nature matched with human moods is another of her assets (M. K. Naik: 243).

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**ECONOMIC DISCRIMINATION IN AMERICAN SOCIETY:
A STUDY OF RICHARD WRIGHT'S *NATIVE SON***

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It is globally acclaimed that social hierarchy has always been represented in economic status. The privileged class has always stood on the top of the ladder in society. Those who are underprivileged they never get respect and concerns they deserve. The Modern society is more strictly divided into economic class hierarchy. Economy is the significant scale to determine one's position in the society. The black people in American society are considered as a subhuman species; they are born in poverty, live in poverty and die in poverty. These people were exploited economically, socially, sexually and psychologically by white people. They were deprived of all the rights of American citizens. To be a Black in America was an abuse. Richard Wright, in his fiction *Native Son*, has eloquently exhibit the pitiable and miserable condition of Blacks. He, himself being a black, has firsthand knowledge and experience of racism in America.

In 1940 Wright published his first novel *Native Son*, the work upon which more than any other his reputation rests. A Book-of-the-Month Club Selection, *Native Son* won for him the Spingarn Medal, and the NAACP's highest award for achievement by a Negro. *Native Son* is the story of a few months in the life of Bigger Thomas, a twenty-year-old black described by the local prosecuting attorney as just a scared colored boy from Mississippi. As is typically the case with southern authors' protagonists, Bigger grew up in the writer's home-town, Jackson, Mississippi. His portrait was drawn, as Wright explained in "How Bigger Was Born", from the examples of five young blacks he had known there. Like Wright's own broken family, Bigger moved to Chicago during his teenage years to escape the oppression of life in the south. Unfortunately, Bigger Thomas has neither the will, the intelligence, nor the good fortune of Richard Wright. Instead of a new life, he finds death.

Bigger Thomas in *Native Son* wants to stand equally with the whites, economically too. Bigger Thomas in *Native Son*, who has achieved Big Boy's escape, still lives in the closed world of ghetto space. He and the members of his family are relegated to one room cage like apartment on Chicago's South side. His imaginative world is restricted to the movies, the pool room, and the street corner. He has no vocational options, the only sort of job to which he can aspire the breaches the narrow urban frontiers however briefly is that of a uniformed chauffeur. Insistently, Wright suggests that Bigger's world is hardly larger than one that Big boy fled. In fact, the first line of the novel seems to yank Bigger back into the consciousness that Big Boy had escaped in the last lines of his story. And the action begins immediately with a struggle to the death for simple living space between the Thomas family and the "huge black rat" that attacks Bigger in a desperate attempt to escape down his hole. The cityscape that seemed to promise freedom proves to be just as constrained and controlled by social forces beyond Bigger's horizon he inhabits a world where all avenues of self-expression and growth are as effectively barred as the rat's hole. Like other rural and urban blacks, he lives in a world that systematically denies his humanity. The only way he can find, less than consciously, to affirm this humanity is through a brutal act of violence against the society that confines him. Wright's recurrent argument is that American society is so repressive that blacks will have to engage in an act of violence to strike through the mark of coercion, or alternatively will have to flee the society altogether in pursuit of the potential.

Bigger wants to liberate himself from the shackles of poverty but finds Negro life inadequate to his

needs and fully subscribes to the American dream. As he tells Max, it is perfectly legitimate for him to go in for business or in the army or to seek higher education which would serve him as a ladder for the possession of wealth. He prefers some of these venues of self-realization despite his knowledge of the exploitive nature of the white business operation in the black belt and also of the moral obtuseness and gross indifference of the rich Negroes to the plight of the poor of their own race. His mock telephonic conversation with Gus in the first scene reveals that he has some inkling of an alliance of the big white business with the American government, and also of the fact that the blacks are suppressed with the help of the very army he wishes to join. Therefore, besides racial situation, a quest for fulfillment in economic and business affairs, determines Bigger's preference: "I reckon, I wanted to do what people do" (Wright: 316) says he.

Recognizing Bigger's pressing need for economic development, the novelist, nevertheless, stresses that his proposed modes of fulfillment are not realized in an unsympathetic and competitive society. Bigger soon finds himself debarred from the army, business and education. What is even more important is the hero's continued adherence to the success ideology, which involves an ethical indifference to the lot of other blacks, susceptibility to moral corruption, distortion of his race consciousness, violation of his own deeper human needs, and acute inner crisis. Cursing Buckley, the attorney, for graft, Bigger ruminates: "Boy, if I was in his shoes for just one day, I'd never have to worry again." (Wright: 16) The job of a chauffeur that Dalton offers fills him with a "cheap surrender" after he has seen the romance of the white world in the movie, "Gay woman!" Wild dream of enrichment and economic position at par with the whites make the hero oblivious of racism momentarily. His peevishness and rage emanate from his unfulfilled and disintegrating self. Bigger reaches a stage where he is ready to hate the blacks as well as the whites; his hatred for them becomes a psychological condition to keep himself composed. Though the motive to make "quick and sure money" exists, Bigger and his friends also take the proposed robbery as an act of "symbolic challenge of the white world's rule over them; a challenge which they earned to make, but were afraid to" (Wright: 18). Undoubtedly, Bigger feels an intense hatred for the whites: "Every time I am thinking about it, I feel like somebody is poking a red-hot iron down my throat" (Wright: 23).

Bigger's violent activities and hatred stem from his blackness and his desire to live by the values of the white commercial world. He is conceived as a meaningful symbol of the emerging human experience in a society made insensitive by commodity production. As Max says in the court that the first wrong of slavery reappears in the twentieth century in the form of capitalism that perpetuates racism and uses it for its own ends. For businessman like Dalton, it is "unethical" to undersell their competitors in the renting business because such attitudes help them extract exorbitant rents from the blacks where they keep confined to the ghetto on the pretext that they are "happy" there. Max's speech reveals the fact that how racism compels the Negroes to lead a poor and slavish life in America. Max asks Mr. Dalton, "why is it that you charge the Thomas family and other Negro families more rent for the same kind of house than you charge whites?" and again he puts the question, "why is it that you exact an exorbitant rent of eight dollars per week from the Thomas family for one unventilated, rat-infested room in which four people eat and sleep?" (Wright: 303). To ensure their profits the capitalists forge an alliance with the politicians: the State Attorney, the governor and the Mayor are shown to have promised to the various sections of the businessman against demonstration, worker's movements and new taxes. Max's speech elevates the human implications of this economic and political domination of the poor; particularly the blacks. The "Wild Forest" of cities and the choking vegetation bread individuals like Bigger who grow hard and callous and leap to kill even a benefactor. These alienated Americans have lost their love of life and have developed murderous tendencies. In the hideous atmosphere of exploitation, hate and guilt, there is very little to annual Bigger's pent up frustration, anger and propensity to flout the laws of society; his very existence becomes a crime against the state. The relationship between the Thomas family and the Dalton family is that of "renter to the landlord, customer to merchant, employee to employer." (Wright: 362).

Max's contention is not only that the Negro is deprived of the material gains of the American civilization but also that it does not permit him "act" in a way which can legitimize his being and can relate him meaningfully to others.

Bigger Thomas wants to become a pilot, but realizes that he has little chance of fulfilling his goal. Flight school is not a realistic route for Bigger, since he has neither the money necessary to attend, nor does he have access to the some opportunities Whiteman enjoy to prepare himself for training as a pilot. The reality of not being able to fulfill his dream constantly confronts Bigger by way of the tenement house he lives in with his mother, sister and brother, and the general dilapidated physical conditions of south side Chicago. Each morning Bigger awakens to the hell- like conditions of the one room, rat- infested apartment, the dehumanization of black people is renewed for him. The gang to which Bigger belongs also serves as a constant reminder of the socio-cultural predicament. In perpetrating black-on-black crime, the gang contributes to the perpetuation of oppression. When Bigger is offered into taking the job with the Daltons, he quickly recognizes the route to White acceptance which has been prescribed by linear history, namely that of the, "ignorant darky." This route, if played correctly, will eventually win the good graces of the philanthropic Mr. Dalton and his wife, and perhaps will even lead Bigger to the fulfillment of his dream to become a pilot, Hence, when Bigger confronts Mr. and Mrs. Dalton, he blows his head, answers "yes 'm" and "no'm" in response to their questions, and so forth.

This route is clearly laid out for Bigger through his mythic consciousness, since he realizes that the oppression of black people is not a thing of the past, but is kept alive not only through his own social conditions, but by the fact that Mr. Dalton owns the very tenement house in which the Thomas family lives, while at same time Mr. Dalton masquerades as a liberal white person by donating recreation equipment to the local YMCA. Both Bigger and Mr. Dalton are comfortable in their respective roles, since the fact that Bigger works as a chauffeur for the Dalton family is an attestation of his inferiority and of the superiority of the white race. For Mr. Dalton, this service as fuel for his political actions, while, for Bigger, it serves as a way to coerce white society into opening a path for him. But soon Bigger realizes that his dreams and desires can never be fulfilled in the rich white society. And thus, the war between the blacks and the whites begins.

Wright combines the colour conflict and the economic conflict in terms of class conflict in waging a war between the blacks and the whites. And this insight has been achieved by him after reading the Marxian doctrine. From beginning to the end, Wright emphasizes Bigger's position in his society and his search for identity that will explain his oppressed state. Through Bigger, Jan Erlone and Boris A. Max, Wright forcefully attacks the inequalities and subjection of the capitalist system. Here the racial conflict is seldom separated from the economic one. The entire perspective of *Native Son* appears Marxist. Here Wright seems to suggest that the problem of race can be explained as the problem of the class.

The oppressive conditions of Bigger, as Max explains in his long speech, are a result of a peculiar society (capitalist plus racist) in which Bigger lives. Wright implies that racial prejudice and capitalism create separate classes, the one based on race, the other on wealth and ownership. Bigger comes to feel that it is white man's economic and social position that has thrown him into abyss. His violence is directed only against those who uphold the capitalist system, and not against all. So, it is this class struggle which accounts for his economic alienation. Bigger touches this point when he says about the whites: "They own the world" (Wright: 25). His search for ideological identity is transparent". He felt that the someday there would be a black man who could write the black people into a tight band and together they would act and end fear and shame" (Wright: 110). Boris A. Max and Jan Erlone are the communists and both try to save Bigger from the Jaws of death on Marxian grounds. While Max casts some of the powerful speeches in the court to defend Bigger, Jan helps Bigger indirectly by engaging him a lawyer i.e. Max. Early in the novel, Jan befriends Bigger and predicts that a day of revolution is a must. "And when that day comes, things'll be different, there'll be no white and no black; there'll be no rich and no poor" (Wright: 69). Max is, indeed, a

very sympathetic character and is Wright's spokesman. He places a great deal of weight of his address to the jury, and the way he adopts to defend Bigger, is worthwhile and praiseworthy. He powerfully pleads in the court that the boy stands in all oppression, oppressed by the capitalists and landlords. Though he could not save Bigger from death yet his arguments are weighty and influential. It is Max in whose presence Bigger confesses his guilt and signs the confession bond. All kinds of ethical and religious activities remain futile.

Bigger knows that the communists in America are suppressed as ruthlessly as the black; that is the reason why he shifts his own crime to Jan. In the film scene, he also concedes that the communists hate the rich white folks such as Dalton's who extract huge rents from the blacks for dilapidated houses. But the fact that the communists at length fight a common enemy does not earn them his love and admiration. Instead, because of his own ideological kinship with the rich whites and the American propaganda, Bigger considers them ominous conspirators. Therefore, he cannot help misconstruing the friendliness of Jan and Mary as an assault on his being Max is surely a communist activist whose role, including his speech, is of utmost importance to the pattern of meaning in the novel. His role in the novel subsumes both a legal defense of Bigger and a human assistance to him to come into his own. Max frequently addresses Bigger as "son" and "gives" a soothing touch on his shoulders whenever the latter feels frustrated. To boost up the hero's morale, he does not even forget to ask him to inadvertently make him hate himself.

The ambition of the blacks to get economic security is suppressed by the whites. Dalton may not be a slave-holding captain of early agri-business, but his immense profits do come from the land and from the hard toil of blacks in that, as president of the South Side Real Estate Company, he landlords over hundreds of over-priced rat infested tenements, including that in which Bigger and his family lead their sorry lives. This provides the essential irony of the famous cell-block scene where Mrs. Thomas Kneels before Mrs. Dalton and begs for her intervention saying: "Please, don't let 'em kill my boy! You know how a mother feels! Please, Mam... We live in your house... They done asked us to move... We ain't get nothing ... I'll work for you for the rest of my life!..." (Wright: 305). Mrs. Thomas's plea is in part one for Mrs. Dalton to honor a sense of commitment initially established by the covenant between master and slave. Her offer to work for the Daltons the rest of her life is, under the circumstances, a gift she has already given and will continue to give as long as she is trapped in one or another tenement of Dalton's ghetto

Like Mary's boyfriend Jan, Max resemble the sympathetic white found in the slave narratives who is somewhat removed from the system. But while Jan remains within the type and is therefore as one-dimensional as are most of the novel's characters Max's status is more problematic. While he never gain the intimacy with Bigger he so desperately seeks, Max does nevertheless, more than any other, spark Bigger's fleeting glimpse of the possibilities of life and of human communion. Moreover, as his courtroom speech implies, he sees, more than the rest, how America had made Bigger far more than Bigger had fashioned himself.

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09

REFLECTIONS OF ANCIENT INDIAN PHILOSOPHY IN RAJA RAO'S *THE CAT AND SHAKESPEARE*

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Time present and time past are both perhaps present in time future,
And time future contained in time past. If all time is eternally present
All time in unredeemable

- T.S. Eliot's *Four Quartets*

Eliot meant that to understand the present it is necessary to study the past. This truth can be referred not only to history but also to the whole sphere of the culture including literary works. One of the events, which brought about heated discussions in literary life in recent years has been the issue of Raja Rao's novel with incomprehensible at first glance title, *The Cat and Shakespeare*. It is no wonder because this novel by Raja Rao stands out against a background of the strangest works which bear the mark of modernism and is notable for obscurity of sense and unusual style.

Really, only those will manage to read the book throughout who will be able to suppress the feeling of irritation against the author who seems to mystify the reader. Is it possible to regard otherwise? Let us take the dialogue between Govindan Nair and the woman whom he meets by chance in *The Cat and Shakespeare*.

- I am a kitten.
- What ? - she asked, being frightened.
- I let the mother cat carry me.
- And so ?
- And the river flows.
- And then ?
- The lake gives water to taps.
- Then ?
- Man is happy : Because he knows he lives in a house three stories high.

Such kind of textual confusion is characteristic of the novel full of strange at first glance questions and answers, which do not make things clearer. The Solution of these enigmas is the clue to his philosophical Hindu outlook. It is not by chance that many critics, speaking about the novel *The Cat and Shakespeare*, emphasize that one can hardly find a novel in modern world literature in which the external layer of the novel possesses such associative capacity and due to this the author has managed to say so much in such brief form. And still more is left unspoken and must be guessed by the reader. Moreover, literary critics note not without reason that the whole complex of metaphysical truths left outside the text of the novel *The Cat and Shakespeare*, one way or another are connected with ancient Hindu philosophy.

The main characters of the novel are two friendly neighbors: Govindan Nair a clerk in a ration shop and Ramakrishna Pai, an employee in the tax office, on behalf of whom the novel is narrated in the form of an endless flow of consciousness. Reasoning's of Nair who is busy at first sight with the solution of down to earth problems make up the contour of idealistic philosophical conception of Raja Rao himself. Moreover, the second hero is also the author's "alter ego". If Nair represents the author's conviction, then

"non-orthodox Brahman" Ramakrishna expresses the author's doubts. The life of the characters is given incoherently, by separate hints. The only thing that is known about Ramakrishna is the fact that he is appointed to work in Trivandrum and his wife Saroja with the children Usha and Vithal continue to live at their old place in Pattanur. It is said in the novel that Nair had two children, Shridhar and Modhu, but nothing is said about their mother, except the fact that she came of a rich family and was very fond of money. Her character is inexpressive and remains in shadow even when her son Shridhar dies. Quite unexpectedly the image of the school teacher Shantha who sincerely loves Ramakrishna emerges. The reader learns only that she was paying a tax for her house in the tax office when she made Ramakrishna's acquaintance and then the reader becomes immediately a witness of their love at its height.

Quite suddenly the author tells the reader about an extraordinary event: the police bring a suit against the administration of the ration shop as seventeen sacks with rice are missing. However, this misunderstanding is settled as it is found out that the sacks with rice were sent to another town by mistake. Then the most honest Govindan Nair is accused of bribery but the court does not find him guilty because of lack of evidence.

The present in the novel is only a pretext to turn to "vital past" as Raja Rao calls it. One more personage helps the reader to see this "vital past". It is the personage of the cat by the way the book is called by the name of this one. The cat is constant through the whole novel. We see her walking along the wall of the garden where Nair's and Ramakrishna's children play. The cat is an object impelling Nair to permanent reflections and a cause of Ramakrishna's troubles. The reader meets the cat even in the ration shop office when fellow-clerks decide to make a fun of Nair and put a cat locked in a huge mouse-trap on his table. This event gives Nair an occasion to play a scene which has something in common with a scene of Shakespeare's 'Hamlet'. However, beginning with the famous question "to be or not to be?" the author immediately transforms his doubts into another sphere: "to be or not to be... a kitten sans cat that is the question." The cat in the novel is the cause of the office director's death, the cat is the witness at the court, etc.

Of course the cat itself is not interesting for us as a subject but as the interpretation of this symbol in the novel by the Hindu writer Raja Rao who takes a definite religio-philosophical doctrine as a basis for his work. There are several schools in Vedanta ancient teaching on which the religion of Hinduism is based: Dvaita, Advaita and Visistadvaita, which preach their own methods in cognizing the truth, that is, love to God and blending with Brahman. The supporters of the philosophical school of Visistadvaita profess the cat and the monkey bhakti (bhakti love to God). In the 19th Century this teaching was taken up by Ramakrishna Paramahansathe famous Bengali preacher of Vishnuism. The philosophy of Visistadvaita gave to its followers the idea how to achieve the highest truth love to God. There are two ways: the cat's way and the monkey's way. On the one hand a believer can become like a blind kitten and utterly entrust his fate to Mother- Cat (that is to Absolute, Brahman, Atman, etc. one can differently call God) who will carry its kitten by the scruff of the neck submitting to the instinct of self-preservation.

On the other hand, a believer can fancy himself to be a monkey's kid, whom the Mother-Monkey leads, holding him by the paw. In both cases the kids are under their mothers' protection but there is some difference between them: the blind kitten is more helpless, being in the teeth of his mother-cat. It is entirely in the power of the Supreme Being and is deprived of any support, while the young monkey though it clings to its mother but for all that goes by itself.

Raja Rao prefers the cat's devotion to God, that is the cat bhakti, and if one thinks over his novel *The Cat and Shakespeare*, it will become clear that the novel is another proof of this religious principle of ancient India. The symbol of the cat in the novel by Raja Rao can be interpreted in different ways. It is correlated not only with the divine principle but with feminine one. Prof. M. K. Naik in his monograph writes: "The Feminine Principle is also emphasized in the Samkhya System (Numerology) of Hindu philosophy while in Saktism and Tantrism, the feminine principle is supreme." The Kumari-tantra says:

"The whole world is embodied in the woman. One should be: a woman oneself. Women are gods. Women are vitality."

The author glorifies in woman Shantha's unselfishness and her readiness to sacrifice the qualities which characterize the Woman-Mother. The mother instinct lives also in the Cat-Protector:

Ah, the kitten when its neck is held by its mother, does it know anything else but the joy of being held by its mother? You see the elongated thin hairy thing dangling, and you think, poor kid, it must suffer to be so held. But I say the kitten is the safest thing in the world - the kitten held in the mouth of the mother cat... I often think how noble it is to see the world, the legs dangling straight, the eyes steady, and the mouth of the mother at the neck. Beautiful !

Analyzing the novel we cannot overlook one more symbol- the building of the house three-stories high.

The topic of house-building appears like a refrain in the novel. It appears not once. There is an attempt to "build a house of brick in reality"-in the Mahabharata it is built out of lacquer and in dreams it is built out of gold. "Ramakrishna Pai has always wanted to build a house three stories high". Prof. C. D. Narasimhaiah reasons, Now the symbol of the three-storied house, like the green, red and blue ration cards-appears to be a private symbol but is not so if one has some nodding acquaintance with the gunatraya: tamas, rajas and sattva, enumerated in the *Bhagavad Gita* An enlightened reader will recognize here the teaching of the Samkhya philosophy according to which the initial nature prakrti consists of three gunas or qualities -

(1) sattva - serenity, (2) rajas energy and (3) tamas - gravity.

In the system of Raja Rao's outlook house-building can be regarded as a symbol of self-perfection because every storey of the house corresponds to the higher qualitative level. It is not by chance that Raja Rao identifies repeatedly the houses with their owners. "In fact,- it is said for example about Shantha, - her house is she" or "Our houses must look like us, just as our ancestors built temples in the shape of man."

Correspondingly the cost of the built house or the money invested in its building is human values. In connection with this conception the symbolic meaning of Ramakrishna's final words is at present of special interest. It becomes clear that the limit of perfection in the third storey is nothing more than "openness into open space" or the State of Serenity, Clearing, Happiness, which appears only in absolutely blending with divine substance. According to Raja Rao's views, an individual cannot achieve that limit of perfection on this sinful earth, the symbol of which is Trivandrum. Hence the final conclusion of the author expressed, in the following words put into the mouth of Ramakrishna: "I will never build a house three stories high. Have you ever seen a house so high? No, not in Trivandrum".

Comprehending Raja Rao's symbolism, the reader gets the possibility to read between the lines and it helps him to reproduce the author's philosophical conception. Being aware of the meaning of the religious "cat principle," understanding the philosophy of infinity of eternal water circulation and the symbolism of the three-storied house we have the clue to understanding this text.

The questions and answers, which are logically connected in the narration, turn into the logical system of views, which can be summed up as follows: man must entrust himself to Providence and without resistance float down the stream of the life flow. One way or another, the flow will bring him to the culmination, or the Happiness consisting in blending with the divine substance. Being an ardent follower of the Vedanta, Raja Rao, orientates in his works towards the idealistic philosophical system of the old Indian philosophers Gaudapada and Sankara, who assumed "that the world is similar to the dream, illusion, castle in the ancient Indian philosophy and Raja Rao's works heavens or the town of gandhars (ghosts)."

The theme of illusion and reality finds its further development in the novel *The Cat and Shakespeare*. Suffice it to remember the following reflection : "Is there seeing first, or the object first? If I have drunk a glass of coffee with milk and in actual fact I have not, but believe I have, which is more real, my exhilaration or the coffee that was drunk?" The metaphysical reflections are scattered all over the

novel. Not once the writer tries to prove that the dream is reality and the reality is illusion: "For when I woke up I thought I saw someone. But actually it was nobody. It was as if Govindan Nair was there when he was not there, but yet he was truly there: one can be and not be. .."

"In the dream the whole is real" asserts Govindan Nair. Life is a play, an illusion; accordingly Nair's jail imprisonment and his son Shridhar's death were also only illusions, Ramakrishna echoes him, because he had come to the same conclusion. Such vital position, held by the principal characters, not only protects them from the complicated modern reality, but gives them moral right to be isolated from its conflicts.

The Cat and Shakespeare is a modernistic novel. And the matter is not so much in stylistic innovations, used by the author, - stream of consciousness, statics of characters, merging of the reality and illusion, etc.- but in the fact that the Indian writer reduces the whole variety of life with its social conflicts to the exclusive scheme, which only imitates the reality. It is not by chance Mr. Nancy Wilson Ross, for example, describes the novel as the work where myth and fact meet and coming in that delusive reality which for many Indian minds is only timeless "illusion." The isolation of the novel from reality gives ground to Meenakshi Mukherjee to affirm that "in *The Cat and Shakespeare* this concrete imagery is replaced by general reflections and abstract speculations."

Analyzing the novel or, to be more exact, its symbolic implication which allowed us to reconstruct the philosophical conception of the author, we showed that Raja Rao saw the only way out in absolute submission of a man to all-powerful circumstances, in total subordination to God's power or to be more precise, putting it in our Ancient Indian Philosophical terms - complete blending with the divine substance - Absolute. This idea of nonviolence and resignation unfortunately continues to rule over the minds of the writer's compatriots, demobilizing the Indian people and closing before us a real historical perspective.

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4. The famous philosopher S. Radhakrishnan explains us that the development of prakrti arises by means of its three constituent powers, or gunas... Prakrti is a string of three strands. The first of these is called sattva. It is potential consciousness etymologically "sat" also means perfection, and so the sattva element is what produces goodness and happiness. The second, rajas, is the source of all activity...leads to a life of feverish enjoyment and restless effort. The third is tamas, that which resists activity and produces the State of apathy or indifference. The three gunas are never separate. They constitute the very substance of prakrti.
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WOMEN AS PERSONIFICATIONS OF PERSEVERANCE IN GITHA HARIHARAN'S *WHEN DREAMS TRAVEL*

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Githa Hariharan, an interesting and provocative figure has occupied a prominent place in Indian Writing in English by her multifaceted writing. She does not confine herself to a particular approach in her writings, whereas she brings to light the common life of ordinary Indian people. Her works sometimes reveal the plight of women and sometimes they portray men who fight for a noble cause. *The Ghosts of Vasu Master* is an example for that. Apart from this, she also gives priority to myths especially Indian myths, which can be seen through all her famous works. *When Dreams Travel*, a retelling of *The Thousand and One Nights* by Githa Hariharan is also an interweaving of Indian and Arabian myths. But she used the old stories to capacitate the present day women by presenting powerful women characters throughout the novel. It also “explores the power politics in relation to gender.” (24) as said by Saritha Prabhakar.

Perseverance is a quality which every human being should possess to achieve their target in life. In Ernest Hemmingway's *The Old Man and The Sea*, everyone witnesses Santiago the old man, as the personification of Perseverance. He, by his strenuous effort overcomes all the barriers and brings the huge fish to the shore. The same kind of effort also can be seen in the novel *When Dreams Travel* by Githa Hariharan. Shahrzad, “born of the city”, “clever, ambitious and quick-tongued” (WDT 16) and “her silent sister” (WDT 16) Dunyazad are the personifications of Perseverance here. They both strive hard to find out the solution for their problems. Hariharan by her amazing narrative technique knits the story in such a way that it makes the readers to move to the edge of the seat to see the climax, though it is a retelling of the mythical story *The Thousand and One Nights*. There are lots of interpretations for this particular mythical story but no one has visualized it in a feministic point of view.

Wazir, the loyal servant of Shahryar was given the responsibility of finding virgin girls for the Sultan. He searched but failed to find a virgin because the subjects of the city refused to lend their daughters by telling that their daughters have lost their virginity. So, the wazir was forced to turn his attention towards his daughters Shahrzad and Dunyazad. Wazir, the ultimate father has trained his two daughters for the “dangerous mission” (WDT 51). The recalling of Dunyazad clearly explains the preparation of wazir's daughters for the battle.

He has trained and nurtured her till she has crossed over to firm ground, exiled herself from the shifting, unreliable sea of a feminine enclosure. Today he waits for Shahrzad to have the last word.

He waits for her to pay him her pupil's fees in full measure (WDT 51).

Shahrzad, not being a coward, accepts the command of her father, instantly replies “Yes, Father'. 'I must go. Nothing can change that, I know.’” (WDT 51).

The immediate reply of Shahrzad was because of the tireless effort she has put to develop her ability to overcome Shahryar “master of the city” (WDT 9). During childhood days, Shahrzad and other girls of Shahabad used to play a game called 'The Martyr's Walk' which was the rehearsal for their walk “to the blade-holding hands that waits for them”(WDT 53). Though other girls play it in a casual manner Shahrzad played it with consummate skill” (WDT 54), which made her to accept the task given by her

father.

Shahzad, in order to save her life and other women's life of Shahabad from the clutches of Sultan Shahryar, prepares to sacrifice her life. But before that could happen she has to equip herself to defeat Sultan Shahryar by her storytelling technique. Finally it took a thousand and one nights to accomplish the task. But the path which she has chosen was not a bed of roses but a bed with “an ancient, blood-dripping sword” (*WDT5*) which played pivotal role in the lives of Samarkand virgins.

Shahzad and her sister Dunyazad were welcomed by the souls of thousand brides along with their mother's soul who dies when they both started their dangerous journey towards the palace. Now the duty of Shahzad is to talk for her life with confidence. If she collapses, she will become one of the preys for the sword. So “she does not betray her fear” (*WDT 6*). Shahzad by her sly and active stories made the two brothers fell before her. The dreams of Shahzad, which she considers as “a rubbishy pile of rough, uncut stones” (*WDT20*) helps her to become the “sultan's redeemer”, “the savior of the city” (*WDT 20*). The sultan was delighted by the stories of Shahzad and released her from execution.

The first part unfolds the tragic life of the four main characters whereas the second part as told by Carmen Kagal is a “contrapuntal series of tales told by Dunyazad and Dilshad during their seven-day sojourn in the desert” (*WDT42*). The second part of the novel which is a recalling of the stories of Shahzad also focuses mainly on the plights undergone by women and how they recover from it. The other women characters appear in the stories namely Satyasama, Rupavati, Nanni, Lonely-voice, and last but not the least Dilshad fight their own battles and finally they bring their confusion to a successful conclusion. In the story “Rowing a Floating Island” told by Dunyazad, Shahzad is shown as pregnant woman and she is about to deliver a new sultan for Shahabad. But Sultan Shahryar has no consideration for his child or his wife. Shahzad is in a state of dilemma because she has to kill two birds in one stone. Though she is in critical situation, she plans to deliver her baby safely and at the same time she develops some sort of courage in herself to recover for the “story telling performance in the Sultan's ravenous bed” (*WDT121*).

This story conveys some detailed information through the words of Shahzad about the supremacy given to bodily pleasure by Sultan “The nights of tale-telling have not in any way diminished the rights of bodily matters. If anything the body has been supreme.” (*WDT123*). She thinks that her body is meant for fulfilling the brutal physical desires of Sultan and is not able to accept any second thoughts. But her body is not responding to her orders because of the discomfort she undergoes due to the labour contractions. Still she says “Tonight's story must of course be the record of a long and difficult journey”. (*WDT126*)

Dunyazad smiles and encourages Shahzad's confidence level by giving the idea of telling stories about 'Bulukiya'. Shahzad prepares because she does not want to die and she also knows that “Martyrdom will be her oasis in this desert of silence” (*WDT128*) so she leaves the new Sultan in the hands of Sahiba and resumes her journey towards salvation. Unable to bear the condition of Shahzad, “Dunyazad says calmly

'I can't bear to see you go and on like this night after night. Tonight is the perfect one to silence him; Shahabad's new king sleeps safely in Sahiba's arms. This Sultan is completely dispensable, having finished that little task. There is a kind of poetic justice in the timing, don't you see?' (*WDT130*)

The idea of Shahzad is, to make Shahryar bend before her without using weapons. Shahzad says, “Here I am, talking for my life and yours, and you talk of more bloodshed? Look at this empty harem. Can't you hear its walls weep?” (*WDT131*)

Shahzad possess all the finest qualities to become a saviour of the city but now her sudden disappearance confuses Dunyazad which results in the journey towards Shahabad along with Dilshad. The death of Shahzad must have some justification, which can be brought to light only by her beloved sister. Finally the justification was given by Dunyazad in her story “The Morning After” by bringing back Shahzad to life as an old woman sharing some words with young girls “I, Shahzad, saved your grandmothers from being beheaded. I saved them and so your mothers and you. You would not be here if I had not done it!” (*WDT275*)

She adds by saying that “I fought for myself, and yes, for you as well. And you- what will you do when your turn comes? When the drums roll, and the sword blunted with age, the rusty axe, wake up to be freshly sharpened?” (*WDT*276). Shahrzad proves that survival is meant not only for her stories but for her also. Throughout the novel Githa Hariharan has deliberately shown numerous struggling women longing for independence and a respect for success. By the resurrection of Shahrzad and the success of Dunyazad and Dilshad and other women characters in their battles against men proves that the author has created authentic characters who stand as the personifications of Perseverance, and they remain immortal through the work *When Dreams Travel* by Githa Hariharan

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AZIZ AS A MUSLIM CHARACTER IN E. M. FORSTER'S *A PASSAGE TO INDIA*

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1. Introduction

The present research paper deals with a character Aziz and many others whose religion is Islam. These characters including that of Aziz are creation of a western novelist. From the theories of Colonialism and Post-colonialism, there is a question: Are the western authors accurate in their depicting the Muslim characters in their novels and their literary works without any bias? It may be the best example, to show the Muslim characters through the western novels, is *A Passage to India* by E. M. Forster particularly his character Aziz. *A Passage to India* exposes the issues of the relationships between the colonizers (British) and the colonized people (Indians). India is known for the diversity of religions. Thus this novel is very suitable for discussing Muslim characters of western writers. Here Aziz is chosen as a representative of the Muslim characters - though the novel has several Muslim characters - because it is said by many critics that he is the protagonist of the novel. He is the one that the main events of the story are taking place around him and because of him. At the end, we may find out that Forster has depicted the Muslim characters successfully as they are.

2. E. M. Forster as a Novelist

Edward Morgan Forster (1879-1970) was a prominent English novelist. He wrote short stories and essays as well. He uses satires in his novels dealing with cultural and class clashes in early 20th century British society. 20th century is an age of complexities and contradictions. The outcome of Industrial Revolution has been the concept of socialism and democracy. So religion has become a spent force. His novels are *Where Angel Fears to Tread*, *The Longest Journey*, *A Room with a View*, *Howards End* and the celebrated *A Passage To India* published in 1924, which was chosen as one of the 100 great works of English literature by the Modern Library. It won the 1924 James Tait Black Memorial Prize for fiction. Time magazine took the novel in its "100 Best English-language Novels from 1923 to 2005". The novel is based on Forster's experiences in India. E.M. Forster borrowed the book's title from Walt Whitman's poem of the same name in *Leaves of Grass*.

3. Islam in India

A variety of religious beliefs and practices distinguishes India. The most famous religions in India are Hinduism, Buddhism, Jainism, Sikhism, Islam and Christianity. Religion has played an influencing role in forming the culture, customs and the law of the country. The Arab travellers who came to India in the seventh century were the best examples of Muslims by their good behaviour. And thus Islam became spread in India. Later Ottoman conquests conveyed Islam in the north of the country. Since then Islam was a part of Indian culture and an important foreign religion there. Native religions as well as foreign ones, like Islam, have formed the religious systems of the country. Islam is the largest religion after Hinduism inside India. The Muslims of India has the third place as the largest in the world. India embraces so many Shea and Sufis and there are well known monuments of Islamic architecture, such as the Taj Mahal. (Wikipedia)

4. Aziz as a Muslim character

Since the background of Forster's *A Passage to India* is based on his personal relationships with some Muslims specifically with Muhammed el Adel, Muslim Egyptian, and Syed Masood to whom the

novel is dedicated, Aziz character is taken from these two Muslims. Forster been praised by almost all the critics for the creation of a rounded character that is living and human. He has successfully portrayed a character of a different race with sympathy and impartiality. For Rob Doll, a critic, the process of the writing of *A Passage to India* is well known. Manuscripts existed and had been published. Forster initially formed the main character after Masood, to whom the book is dedicated; and Masood's friend Abu Saeed Mirza, the Muslim, gave many details for scenes and settings involving Aziz. Forster's closeness with these Muslims opened Forster up to a much wider experience of the world, and Masood and his Indian friends were a major source for the fiction. Before World War I manuscripts, Aziz was an educated, middle class Indian who had been at medical school in Germany, where he enjoyed fencing and riding; he recites poetry in German. He had also been to England and wrote with an English friend. This version of Aziz reflects Masood, who good in tennis and was fond of reading French poetry. Forster finally portrayed Aziz as poorer and less-Westernized, living in conditions comparable to el Adel's in Egypt, Many of Aziz's personal qualities are drawn from el Adel, Forster's friend. Evidence from Forster's manuscript and correspondence indicates that in the early days of his carrying on the work on his novel he drew to a large extent on his experiences with el Adl. According to Oliver Stallybrass, in his piece on the manuscripts of *A Passage to India* in *Aspects of E. M. Forster, Chapters 1-7* of the novel and eleven additional leaves, were all that Forster had completed before he left his manuscript. As already mentioned, Ganguly offers a comprehensive account of the cultural and contextual background elements that structure both Forster's representation of modern Indian Muslims in general and Aziz's intellectual and social outlook in particular (Forster portrays Islam by choosing the Muslim Aziz as the main character may be the protagonist of *A Passage to India* in the novel because all the important events in the novel revolve around him. But some critics don't recognize him as the hero of the novel) For his part, Chaman Sahni, another critic, offers an extensive treatment of the novel in light of Islamic theology. Sahni verifies many of the details of Forster's description of Islamic practices represented in the novel using references to the Quran and the Islamic tradition, though he raises questions about some of Aziz's apparent inconsistencies on theological questions. (Singh 41)

Aziz is a Muslim doctor who is young and a widower. He comes from a prosperous Muslim family and is sent to England for higher studies. His wife passes away but he has his three children. They are Jamila, Ahmed and Karim. Their names refer to their Muslim identities. They live with his wife's mother. He comes off as strangely monogamous for a Muslim which, he later asserts in his conversation with Hamidullah's wife. Dr. Aziz is described as "an athletic little man, daintily put together but really very strong." He works at the government hospital in Chandrapore, under the supervision of Major Callendar. In addition to his practical skill as a doctor, Aziz's favorite poetic themes are about Islam, although he is thoroughly Indian, he idealizes the cultures of Persia and Arabia, where the Islamic faith originated. He regards the historical Mogul emperors of India as his models. When Miss Quested asks him why liked Babur on his assertion that he felt like the Emperor Babur, he talks about how his ancestors came down from Afghanistan, an Islamic country who joined Babur at Herat in north-west Afghanistan. Then Aziz mentioned Babur's hospitality and his sacrifice for his son and successor Hayuman (Babur is the first Mogul Emperor, 1483-1530). In Aziz's reply to Miss Quested's question on Alamgir we see Aziz prioritizing the virtue of sacrifice and humanity more than that of religious ardour. Aziz says, 'I feel like the Emperor Babur.' "Why like him?" she enquired, rising. "Because my ancestors came down with him from Afghanistan ... he would never let go of hospitality and pleasure." (Forster, *Passage* 133) Also Aziz speaks about his Islamic history (Moguls) that he loves. He recalls the first six Mogul emperors who he considers most wonderful men and he enjoys talking about them, he declares, "I always enjoy conversing about the Moguls. It is the chief pleasure I know. You see, those first six emperors were all most wonderful men, and as soon as one of them is mentioned, no matter which, I forget everything else in the world except the other five. (134)

Through Aziz's character Forster depicts social problems particularly the religious controversies and conflicts between different communities, namely the English, and the Indian (Muslim or Hindu). An important incident, which exposes these religious controversies and confirms Aziz's strong and straight faith in Islam. There are two Hindu shrines in Mau, which are worshiped by some Muslims who live near. So, Aziz finds that even Islam is idolatrous, Muslims must get rid of such superstitions or India will never advance. This refers to Aziz's strong faith in Islam and monotheism. Another important incident shows not only Aziz's straight devotion in Islam but also his readiness to accommodate the other when he is quizzed about Akbar, he mentions that Akbar invented new religion instead of the Holy Koran (Akbar was the Mogul emperor who invented 'new religion', the Din-i-Ilahi or 'Divine Faith', which was promulgated in 1582. It was an eclectic creed, its monotheism being touched with pantheism and was intended to embrace all existing religions, with Akbar himself as its spiritual head). Miss Quested tells him that Akbar's new religion is fine as it will embrace the whole of India, he expresses his certain belief thinking that everyone should keep his own religion, Aziz says, "Akbar never repented of the new religion he invented instead of the Holy Koran." (134) On the other hand, though Dr. Aziz has a strong devotion in monotheism but he is not a perfect Muslim, he is a modern. So he violates the Purdah system. Purdah is most strongly associated with the court practices of the Mughal (Islamic) aristocracy. Though it becomes an important element in the developing relationship between Fielding and Aziz, Aziz, feeling friendship toward Fielding on account of the latter's "kindness," shows the latter a photograph of his wife but it demonstrates to Aziz's violation of the Purdah system by doing so. Even as he does so, but Aziz says that he still believes in the system of Purdah, Fielding has just earned the privilege of intimate access. The exchange ends on a sour note, at which point Fielding muses on his own, vaguely defined, state of Purdah and changes the ground entirely, "There were things in it that he had shown to no one, but they were so uninteresting, it wasn't worth while lifting a Purdah on their account." (108)

Unlike Aziz who shows Fielding a photo of his dead wife to develop their friendship, Hamidullah believes in the Purdah system strongly. On Mahmoud Ali's departure after dining with him and Aziz, Hamidullah takes Aziz inside his house to see his wife. Hamidullah shows Aziz his wife, Aziz's distant aunt while Mahmoud Ali's going who Hamidullah doesn't let him see his wife according to Islamic Hijab and Purdah system, "(B)ut when he returned to the house for it, Mahmoud Ali had drifted away in his turn, to speak to his sais. "Come and see my wife a little then," said Hamidullah, and they spent twenty minutes behind the Purdah. Hamidullah Begum was a distant aunt of Aziz." (11) Forster says about Hamidullah's wife, "It was difficult to get away, because until they had had their dinner she would not begin hers, and consequently prolonged her remarks in case they should suppose she was impatient." (11) A traditionally observed household courtesy, associated with Purdah.

Muslims are famous for Polygamy (according to Islam, man has legal right to marry four women at the same time). Aziz prefers monogamous to Polygamy. Therefore when Hamidullah's wife asked him if he was going to be married and that she preferred polygamy to unwed women, Aziz replies that one was enough for him and that perhaps he would marry again but not any time soon. He prioritises the care of his children to whom he gives his salary, "She bethought her of kindred topics, and asked Aziz when he was going to be married. Respectful but irritated, he answered, "Once is enough." (Forster, *Passage* 12) Once again we find Aziz prefers monogamous to Polygamy. Aziz thinks that he is too educated to have more than one wife. When Adela Quested asks him, "Have you one wife or more than one?" and Mrs. Turton has told her that Muslim men always have several spouses. So Aziz feels that the question deeply insults him and even he prefers polytheism to polygamy. The narrator says, "If she had said, 'Do you worship one god or several?' he would not have objected. But to ask an educated Indian Moslem how many wives he has appalling, hideous!" (143)

As Forster's interest in Islam is based primarily on an architectural and social concept, Forster names the first section of the novel 'Mosque'. Mosque stands for Islam where one worships Allah and can

make brotherhood. Even Aziz is a modern Muslim but he still goes to the mosque to seek relief when he feels sad. At the mosque Dr. Aziz is lost in a daydream:

He had always liked this mosque. It was gracious, and the arrangement pleased him. The courtyard entered through a ruined gate contained an ablution tank of fresh clear water, which was always in motion, being indeed part of a conduit that supplied the city... A mosque by winning his approval let loose his imagination. The temple of another creed, Hindu, Christian, or Greek, would have bored him and failed to awaken his sense of beauty. Here was Islam, his own country, more than a Faith, more than a battle-cry, more, much more ... Islam, an attitude towards life both exquisite and durable, where his body and his thoughts found their home. (16)

Aziz is proud of Islamic culture. Thus he cites and writes poetry which is considered as another aspect of Indo-Islamic culture that is worth remarking upon in the novel. Devotional poems by Hafiz, Hali, and Muhammed Iqbal were recited by Aziz and his friends. The coupling of "religion and love" in particular was cited in that scene.

(T)he themes he preferred were the decay of Islam and the brevity of love. They listened delighted, for they took the public view of poetry, not the private which obtains in England. It never bored them to hear words, words: they breathed them with the cool night air, never stopping to analyse; the name of the poet, Hafiz, Hali, Iqbal was sufficient guarantee. (12-13)

Forster says about Aziz's philosophy that Rob Doll describes as mystic, "He had seen the quatrain on the tomb of a Deccan king, and regarded it as profound philosophy he always held pathos to be profound. The secret understanding of the heart! He repeated the phrase with tears in his eyes, and as he did so one of the pillars of the mosque seemed to quiver (17).

The Mosque creates an atmosphere in which human bonds of affection and personal relationship can develop. Rob Doll explains the scene of the mosque where one can recognize how mosque would be a good place for making friendships. Aziz's contemplation is bothered by the English lady. He yells at her to take off her shoes and not to defile the holy place. This reflects Aziz's glorification for God's holy house and his concern with his religion, Islam. Aziz might lack some friendliness because he is a widow. He thinks that this lady is careless. Consequently he has reacted cruelly a little bit when he saw a lady coming in. But Aziz the Muslim has apologized to the English lady when she replied apologetically that she has already taken her shoes off. His ego doesn't prevent him from apologizing. Aziz's anger vanished. Now he becomes friendly.

Suddenly he was furiously angry and shouted: "Madam! Madam! Madam!" "Oh! Oh!" the woman gasped. "Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems." "I have taken them off" "You have?" "I left them at the entrance." "Then I ask your pardon." Still startled, the woman moved out, keeping the ablution-tank between them. (17)

The friendship between the two persons is in progress. They begin their conversation. She says 'Mrs. Moore,' in reply to his asking her name; he recognizes that she is married. "Advancing, he found that she was old. A fabric bigger than the mosque fell to pieces ..." (18) Aziz has believed she was younger before seeing her. He might fall in love with her if she is a young lady.

The mosque doesn't only create relationship among Muslims and Indians but also makes human bonds of affection and personal relationship that can develop. The 'Mosque' section shows us its central position in the relationship between an Englishwoman and an Indian as well as between members of the same race. Aziz is pleased to find that Mrs. Moore was different from some of the other British people. He discovers that this lady, Mrs. Moore has just arrived from England. She is the city Magistrate, Ronny

Heaslop's mother. Very soon the two become close friends. The 'Mosque' section exposes its chief position in the relationship between an Englishwoman and an Indian as well as between members of the same race. In the Mosque section through the conversation between Dr. Aziz and Mrs. Moore, the doubt and animosity forming the chief reason of the Anglo-Indian relationship have been released. *A Passage to India* is an attempt at understanding India. The two persons are astounded to discover that they have many things in common. Mrs. Moore has married twice and is the mother of three children. She has lost both her husbands and is a widow now. Aziz too, has married twice, loses both his wives and is a widower now with three children. Aziz feels better after having some across such a gentle and kind soul. Dr. Aziz believes in friendship not only with his Muslim friends, Hamidullah and Mahmoud Ali, but also with persons of a different race such as Mrs. Moore. From his first meeting with her in the mosque, Aziz offers to show her some morning the place where he works, Minto Hospital, she tells him that Major Callendar and his wife have already taken her through it. When she tells that she does not like Mrs. Callendar, Aziz replies that both Callendars treat him poorly. Mrs. Moore pays attention to his speaking. Aziz is delighted. As Mrs. Moore comes back to the club, Aziz accompanies her on the way. As a husband, Aziz seems as an honest man to his deceased wife. Aziz has decided not to join the bridge party with Panna Lal, as scheduled, but he stayed at home to remember his dead spouse at her anniversary.

Forster exposes the religious controversies between Muslims and Hindus. At Cyril Fielding's tea party, Aziz reaches first. He and Fielding develop friendship immediately. After the ladies reach, they express discontent that the Bhattacharyas didn't pick them up, as promised, to visit the Bhattacharya home. Forster exposes the misunderstanding between Muslims and Hindus through Aziz's comment on the Bhattacharyas:

Slack Hindusthey have no idea of society; I know them very well because of a doctor [Panna Lal] at the hospital. Such a slack, unpunctual fellow! It is as well that you did not go to their house, for it would give you a wrong idea of India. Nothing sanitary. I think for my own part they grew ashamed of their house and that is why they did not send [a carriage]." (63)

Aziz is the best example of oriental (of Islamic culture) generosity and morality. At the tea party the generosity of Aziz is clear, Aziz demonstrates his generosity as he gives Fielding his own stud while Fielding has lost his. Again his generosity embarrasses him, Aziz invites everyone to his house. Mrs. Moore and Adela accept the invitation for his own house, small house, exhibits the same distinguishing feature of Dr. Panna Lal's: untidiness. Aziz has merely been making conversation. He does not expect the women to take him up on his offer. He makes good his promise to take Adela to the Marabar Caves. He makes precise arrangement for the picnic at the caves. He spends a lot of money so that his guests will not feel disturbed. He also invites Mrs. Moore, Fielding, and Godbole and arranges for his cousin, Mohammed Latif, and hired servants to go along. Early in the morning on the day of their departure from the train station, Aziz, Latif, and his servants are waiting on the platform when Mrs. Moore and Adela arrive with their servant, Antony. Aziz says Antony is unnecessary, an observation that pleases Adela, who does not like the servant. When she dismisses Antony, he insists on remaining, saying Heaslop ordered him to remain with the ladies during the trip. Aziz calls on Mohammed Latif for help, and he gives Antony some money to leave. Aziz is a good arranger. He shows remarkable sense of organizations for the picnic, he personally manages everything. He stays at the station to ensure catching the train. He has taken necessary things from his Muslim friends. Aziz has organized an elephant for the next ride and he is happy as Adela and Mrs. Moore enjoy riding the elephant. After they land, snacks are ready. Unlike the Bhattacharyas, Aziz knows how to fulfill his promise. He also possesses an organising ability. Instead being rewarded for his good deeds, Dr. Aziz the Muslim is arrested due to an accusation made by Adela Quedsted. The accusation shocks him because he thinks she is not so pretty that she might infatuate him. He says about her breasts, "For the city magistrate they shall be sufficient perhaps and he for her. For you, I shall arrange a

lady with breasts like mangoes". Whereas Adela herself seems she likes Aziz according to her own previous words "what a handsome little Oriental" he is and she sees that many women like him. She asks him about his own life. The trial of Aziz unites Muslims and Hindus together against the British.

Aziz's prophecies come true. Aziz foresees that India will become a nation. He also prophesies that India will get its independence that came true. India became a nation after the partition. Whereas Aziz is proud of being a Muslim, he is also proud of being an Indian. He appears as a nationalist. He has criticized the sneering attitude of Major Callendar. He has to walk (not keeping riding the cart) when approaching to the lodge of a westerner. Mrs. Callendar has disregarded his salutation and without asking his permission she has ridden the cart which he brought. Ronny doesn't respect him.

5. Conclusion

To conclude, Forster has been successful in depicting the Muslim's character in India to some extent. Forster confesses in the introduction of *The Hill of Devi* that he likes Islam though he has to come through Hinduism to discover it. Though Forster was a secular humanist, he depicts the Muslim Character in an objective way. The Muslim characters in the novel are proud of Indo-Islamic culture. Poetry is one aspect of Indo-Islamic culture that is worth remarking upon in the novel. Forster's interest in the architectural concept of Islam includes mosques. Though a modern Muslim educated in England, Aziz's sense of beauty is awakened at the sight of beautiful mosque. Forster shows Aziz as the best example of oriental (of Islamic heritage) hospitality and honesty. Aziz appears he has strong faith in monotheism. So, Aziz finds that even Islam is idolatrous, Muslims must get rid of such superstitions or India will never advance.

After all, Forster has not given the ideal Muslim. He depicts the Muslim characters as biased and violent in spite of the Islam religion is tolerant and international belief. Islam calls the whole universe without any discrimination or hierarchy unlike other religions. But the most important point here is that Islam should be known through its principles and instructions not through Muslims because unfortunately most of Muslims do not follow their Islamic spiritual instructions which guide the human being to perfection and success in life. Islam is not only a spiritual tenet but also a universal belief that gives details in everything in our life. However Islam is something and some Muslims are something else. Aziz the Muslim is not the ideal of the true Muslim who follows Islamic instructions completely. For example, Aziz violates the Purdah by showing Fielding his wife's photo. He doesn't approve polygamy. Aziz is sometimes vulgar. There is a contradiction in Aziz's character too. There are several Muslim characters in the novel such as Hamidullah, Mahmoud Ali, Nawab Bahadur and Mohammed Latif. Hamidullah, though a minor character, represents a liberal Muslim.

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DIASPORIC IDENTITY IN ROHINTON MISTRY'S *A FINE BALANCE**Ramesh Mantur, Research Scholar, Department of English, Karnatak University, Dharwad*

The term 'diaspora' is derived from the Greek word 'diaspeiro' meaning spread out or scatter and was used to refer to citizens who immigrated to a conquered land with the purpose of colonization. In the present time it refers to dispersion or spread of people from their original homeland for historical, political, or economic reasons including higher education and better prospects. It represents "a sense of displacement; that is, the population so described finds itself . . . Separated from its national territory, and usually its people have a hope, or at least a desire, to return to their homeland at some point, if the "homeland" still exists.

The thoughts of displacement, loss of separation, rootlessness, struggle for identity, sense of belongingness are portrayed in the writing of Salman Rushdie, Vikram Seth, Kamala Markandeya, Jhumpa Lahiri, V.S. Naipal. The displacement of the characters in diasporic writing is mostly shown as traumatic and not easy going journey. The major themes are the sufferings and the agonies of the migrators. Amongst these diasporic voices Rohinton Mistry is one of the leading Indian diasporic writer.

A Fine Balance is one of the wonderful works in Diasporic writings. This is the novel which got many prestigious prizes especially commonwealth writer's prize for the best book. As an expatriate writer Mistry wonderfully sketches the story through characters by depicting native Indian problems which are faced by some class of Indian people.

A Fine Balance is Rohinton Mistry's second novel published in 1996. It recounts the story of four characters, namely Dina Dalal, Ishwar Darji, Om Prakash (Om Darji) and Maneck Kohalah. Through the stories of these four characters, the novel exposes the changes in Indian society from Independence in 1947 to the Emergency imposed by the then Prime Minister Indira Gandhi in the wake of her unseating from the Parliament through the verdict of the Allahabad High Court. The novel presents to quote the words of Shashi Tharoor, a "Stark and moving portrait of life during the emergency". The novel spans a period of about forty years of free India. The design of the story is quite simple. Between its opening chapter "Prologue: 1975" and the concluding one, 'Epilogue: 1995'. Its 614 pages reveal social as well as historical development of a country. Though the name of the city in which the novel is set not mentioned anywhere in the novel, the readers have no difficulty or doubt in identifying the 'City by the sea' as Mumbai.

Rohinton Mistry's first novel, *Such A Long Journey* and the Latest novel *Family Matters*, focuses on the Parsi community. Almost all the characters in these two novels are drawn from the Parsi Community. Whereas, '*A Fine Balance*' includes large chunks of non Parsi population for the first time Mistry's deals with the lives of rural folk and portrays graphically the endemic problem of caste-based hatred so characteristic of the Indian rural scene. Over and above, it probes in depth the life style of the subaltern and the bourgeois classes at a historical moment when the country was subjected to the traumatic experience of an emergency regime for the first time in India.

Novel captures lives of common people in post independent Indian socio-political, cultural turmoil which is worse than colonial life. Mistry wonderfully mixes historical slices with their personal lives and attempts to portray the reality of Indian by weaving together with different characters, story builds upon the four characters. He highlights crucial events in the country's chronicle by depicting the background of each character. The first character is middle class urban world of Dina Dalai a pretty Parsi

widow in her forties. Then next two characters are Ishwar Dargi and his nephew Om Prakash a cobblers/chamars of rural India. Next is Maneck Kohlah a sensitive Parsi boy a University student. The novel is as much about the shared lives of these four characters, which, at one stage, live under the same roof, as it is about their separate entities.

The novel also portrays traumatic incidents which are faced by low caste people in Indian caste system. Buddhu's wife refused to go to the field with zamindar's son, so her head was shaven off and made her to walk naked through the square. Dukhi's wife was raped in the orchard. A Bhungi had dared to let his unclean eyes meet Brahmins eyes; a charmer had walked on the wrong side of the temple road and defiled it. The children of low castes were denied the right to education. Ishwar and Narayana were caned severally when they entered the class room. It is also very noticing factor that when Narayana wanted to assert his right to vote, he and his friends were hung naked by their ankles from the branches of a Banyan tree and the Thakur's men, urinated on the inverted faces. Semiconscious, the parched mouths were grateful for the moisture; licking the trickle with feeble urgency ... burning coals were held to the three men's genitals, and then stuffed into their mouths. Their screams were heard through the village until their lips and tongues melted away.

Their bodies were displayed in the village square and their entire family burnt alive. The writer, here, focuses on man's inhumanity to man and on the deprivation, inequities and injustices faced by the underprivileged in India. On the other hand novel portrays the trains crossing the new border, carrying nothing but corpses, the conflict between the Hindus and the Muslims, fanatics burning shops and houses, involved in arson and bloodshed and the entire country in the grip of communalism. On the other hand, it faithfully describes the communal conflicts of 1984 caused by the death of Indira Gandhi when the Sikhs were ruthlessly burnt alive.

The writer draws a pathetic picture of near-naked people in Bombay slums, with meager possessions, lean, emancipated babies, hungry and crying whom the parents "fed with half rotten bananas. Outside the platform, a woman sat in the sun....drying her laundered sari, one half at a time. One end was wound wet around her waist and over her shrunken breasts as far as it would go. The drying half was stretched along the railway fence. The writer describes the saga of poor old man who underwent a vasectomy, and his groin filled up with pus which leads to his death. He went in for this operation because of cash bonus and gifts; he had wanted to help with his granddaughter's dowry.

Mistry "finds Bombay oppressive and overcrowded. When he went back to Canada he told Hancock that Bombay had appeared very grim and bleak to him, Bleak was the picture I created when I was here. That is exactly the way it is. He further continues with strange Bombay portraits the long queue for water, companied by quarrel; open air toilet, beggar sights and their begging bowls and the begging master paying the police every week to avoid harassment. Child labour is also highlighted in this time, May thousands people migrate to Bombay like Ishwar and Om Prakash only because of their bad times in native. Their lives in Bombay symbolize the anguish, pain, anxiety and restlessness of people cut off from their native.

Writer's discussion on another Indian reality reflects gender discrimination, conferring specific advantages to men and disadvantages to women. After marriage women become the property of their husbands to be absurd or bullied women are thrashed by their husbands, if daughters are born, are ordered to discreetly get rid of the new born and they are poisoned or starved to death. When a son was born to Radha and Narayana, rejoiced and sweets were distributed. When Shankar's mother was born her drunken father slashed of her nose in his rage. Avinash's three sisters were aware of their father's pitiful plight at not being able to afford dowries for them. In order to spare their parents shame of three unmarried daughters, they committed suicide by hanging from a fan.

One of the central characters Dina Dalal's brother to ill-treats her, does not allow her to visit her friends even she is expected to polish his shoes. After Mrs shroff's death, despite her keen interest to

pursue her education. She is not even allowed to matriculate. He tries to compel her to marry a person of his choice, Dina protest this and asserts her individuality. She intensely loves and marries Rustum Dalal. Dina is a symbol of the 'new woman' who refers to be acquiescent and submissive and does not accept the stereo-typical feminine role assigned to her. Even at the cruel night when her husband died she behaved in a dignified manner, "No wailing, no beating, the chest or tearing the hair like you might expect from a woman who had suffered such a shock, such a loss"(46).

The world of Maneck and his friend Avinash, the writer gives us a glimpse into the evils of Indian campus shameful ragging, nepotism in staff hiring, bribery for admissions, sale of question papers etc. Maneck not only faces difficulties as he comes from a difficult family situation, but also faces the same in the college.

Mistry wonderfully exposes the period of emergency in India in 1975, when the world's largest democracy spent two and twenty months as the world's banana republic. Valmik, the proof reader says I am inspired by the poet Yeats. I find his words relevant during this shameful Emergency- "things fall apart; the center cannot hold, mere anarchy is loosed upon the world" (556). The most brutal aspect of the emergency was that any one, young or old, married or unmarried was compelled to undergo family planning operation. Ration cards were issued only to those who had a family planning certificate. Ishwar and Omprakash, too', became victims of emergency and the writer gives a heart rending account of their vasectomization, the removal of Om's testicles just before his wedding and the amputation of Ishwar's legs, turning them into crippled beggars.

A Fine Balance is not just a sordid drama of their lives, it is also about a close relationship, a caring and sharing among the four characters. Maneck missing his college and helping Dina to complete the dresses, Dina's kindly gestures of applying balm on Om's hand, permitting the tailors to sleep in her verandah after their worst experience, their idea of eating together and the friendly moments they spend together brightened their bleak lives, Maneck feels that if "there were a large enough refrigerator, he would be able to preserve the happy moments in this flat, keep them from ever spoiling" (440). As all they suffered lot in their individual life but they tried to forget their sorrows for a moment by being together. Dina Dalal, Ishwar and Om have to struggle a lot and they encounter the challenges of their lives very courageously. It seems that they have learnt to accept their fate and to make the best of it. As Vasantrya Valmik, the proof reader says that "the secret of survival is to embrace change and to adopt" (230), one should learn to use one's failures as the stepping stones to success and one has to maintain *A Fine Balance* between hope and despair In the end, it's all a question of balance.

As Rohinton Mistry sketches the clear picture of India effectively and live characters of typical Indian. As Diasporic writings contribute in building a bridge between home and host land. It is noticing that diasporic writers live on the margin of two countries. Mistry is a frontier of expatriates. His note on different concepts of life is remarkable. They can't disconnect their relationship with their home land.

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THE PARSI COMMUNITY IN *SUCH A LONG JOURNEY*

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Rohinton Mistry is an eminent writer of the Indian Diaspora. Settled in Canada, he has emerged as a significant literary figure in the recent years. Rohinton Mistry has become one of the prominent writers of the post colonialist writing movement. Although he now lives in Toronto he sets his novels primarily in his native Bombay. His first novel is about what he knows best the Parsis of Bombay. It is a rare subject about a rare people. In fact, Mistry's other two novels- *A Fine Balance* and *Family Matters* also deal with the Parsis in Bombay.

There are a few novelists like Rohinton Mistry who in their fictional writings give a graphic and vivid description of their community. This is very true of immigrant writers from the minority communities. For example, M. G. Vassanji in his novels deals with the Khoja community. Likewise, Farrukh Dhondy, Firdaus Kanga, and Bapsi Sidhwa are the Parsi novelist who reflect the Parsi community in its varied hues and dimensions. Their works exhibit consciousness of their community in a way that the community emerges as a protagonist, at times relegating the protagonists to the background.

Parsis are an ethno religious minority in India. They are probably the smallest community in the whole world numbering a round 1,00,000. The word 'Parsi' means a native of 'Pars' or 'Fars'. Pars is an ancient Persian province in Southern Iran, the Greek word for the province was Persepolis. The Parsis left their homeland over twelve hundred years ago to save their religion the teachings of Zoroaster, from being Islamized by the invading Islamic Arabians in the seventh century A.D. The Parsis are an ethno-religious minority in India, living mostly on the west coast of the sub-continent especially in Bombay. In Pakistan, most Parsis reside in Karachi and Lahore. Though, most of them live in and around Bombay, the rest of them have scattered across the world in congenial metropolises whenever immigration authorities will have them and kind relatives provide at least some small solace.

As a minority community, Parsis have their little fears and insecurities. They feel insecure in decolonized India, especially in the post-Independent political context. When the British left India, the elite Parsis felt like having lost their power. This feeling kept growing and resulted in a stage of alienation. Their falling number made them feel insecure and they grew suspicious about the majority. What makes many people migrate to the West is nothing but aspiring for a better life. Many of them find no future in India. Some even do not consider India to be a place worth having a decent living. Says Jamshed: "Absolutely no future in this stupid place... Bloody corruption everywhere. And you can't be any of the things you want, don't even get to see a decent English movie. First chance I get, I'm going abroad. Preferably the U.S" (*Tales from Firozshah Baag*). Such is the view of most of the Parsis who long for the elite status that they enjoyed during the colonial period.

Such a Long Journey, Mistry's first novel is set in 1971 during the time of the Indo-Pakistan war. Its protagonist is no conventional hero. Gustad Noble is a bank clerk and a family man, a vulnerable figure whose world is still haunted by the war with China in 1962. The fate of Gustad's family is closely bound up with that of the sub-continent during a time of crisis and turmoil. The illness of the clerk's daughter and his son's refusal to go to college (ITI) are events that we are encouraged to read sympathetically. When Gustad receives a parcel and a request to launder money for old friend the event's ramifications are at once personal and political.

Gustad Noble is an ordinary family man. He lives with his wife Dilnavaz, two sons Sohrab and

Darius and daughter in the Parsis residential colony of Khodadad Building in Bombay. Gustad is a grandson of a Prosperous furniture dealer, a lover of book's and tasteful living whose fortunes were squandered by an alcoholic son, Gustad's uncle. Gustad's father was too gentle and weighed down by the sense of family loyalty to salvage his share of the inheritance. Gustad now works in a book and lives in straitened circumstances, among other Parsis. His grandfather's taste survives in Gustad's daydream of building a bookcase in collaboration with his son, Sohrab, to house the decimated books, and his father's goodness and compassion inform all of Gustad's actions and relationships which constitute the novel.

Gustad's dreams and aspirations are quite modest, and when circumstances conspire to deny him even these modest expectations, he finds it hard to accept that he cannot make things to happen the way he wants to. As the novel unfolds he discovers that there are other forces at play, larger than him and mostly inexplicable, so being the trials of Gustad Noble, loss of a dear friendship, the son's betrayal of his father's dream, the illness of his daughter, his friend Dinshawji's death. As Gustad slowly modifies his dreams and trims down his expectations of life, he come to accept that he is not in control of events. His triumph consists in his manner of enduring these trials.

The other characters, the inhabitants of Khodadad Building, are representatives of a cross-section of middle-class Parsis manifesting all the angularities of an inbred dwindling community. At the same time, each of them is individualized and memorable, drawn with humour and compassion. There are Cavasji with his hypertension constantly challenging God to explain the injustice of his bounty to the Mafatlal's, the Tata's and the Birla's; Police Inspector Soli Bamji with his arsenal of swearwords; the cantankerous Mr. Rabadi with his dogs and fat daughter. Jasmine - the suspicious recluse Miss Kutpitia; and the half-with Tehmul-Langraa with his limping gait and superfast tongue.

The other characters outside Khodadad Building who come alive in the novel are Gustad Noble's bank associate Dinshawji with his salicious puns and comic mask; his childhood friend Maklom Saldlana initiating Gustad into western music and the miracles of Church Mount Mary; the physician Dr. Paymaster; Peerbhoy Paanwala dispensing variation of pan and anecdotes to the visitor on their way to the cage of prostitutes; the unnamed pavement artist gradating to the wall-artist and back again the bank manager Mr. Madon; the office peon Bhimsen collecting newspapers with Photographs of Nixon and Kissinger for the toilet trailing of the slum children in which he lives. This list of characters sounds like a chronicle of the deprived and the destitute reveling in caricature. It is in fact a weaving of these elements into narrative that is both amusing and moving.

One very important aspect of the novel is that Rohinton Mistry is quite is point out that every personal misery of a Parsi is actually the result of drastic but callous political revisions when his son Sohrab refuses to go to ITI. He wonders "What kind of life Sohrab is going to lead. He bemoans, "What kind of life was Sohrab going to look forward to? No future for minorities, with all these fascist Shiv Sena politics and Marathi language nonsense". This type of anxiety is further rationalized by the casual observations of Dinshawji on the nationalization of banks as a political ploy by the them Prime Minister Mrs. Indira Gandhi. He remarks "Believes me, she is a shrewd women, these are vote getting tactics. Showing the poor she is on their side". Again, political fraudulence envelops Gustad's Private life by why of the letter he receives from his friend Major Billimoria, also called Jimmy.

The characters and story of Jimmy Billimoria is rooted in the now infamous Nagarwala incident which took place around the time of Bangladesh war. Sixty Lacs were disbursed by a bank manger to Nagarwala on the strength a single phone calls by someone who identified himself as the prime minister. A few months later Nagarwala is dead and few know where the money went. The Nagarwala incident, because it involved a Parsi, jolted the self-image of to community no less. The Parsis were deeply anguished by the ambivalent role Nagarwala had played in the sordid story. More than that, his vulnerability to larger forces underlined their own collection loss of leverage as actors on the national stage where they were used to playing very influential roles.

Thus, the various characters belonging to the Parsi minority community express their anguish at the changing society that breathes beneath the narrative structure of the novel. Rohinton Mistry's sensitivity of impending danger to his community is expressed by his characters. The novel centralizes the Parsi community in many ways

Though we may say that *Such Long Journey* centralizes the Parsi community in many ways, the novel in a way reflects the reality of the Indian middle class in a metropolitan city that is caught in making out a living against all odds, desperately trying to hold on to the where of respectability. Though the characters are drawn from the Parsi community in Bombay they ultimately transcend their existential against to represent the common man.

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AMITAV GHOSH'S NOVELS: A STUDY

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Amitav Ghosh is the best Indian English novelist today after Salman Rushdie. He has written all kinds of literature. However, this paper is about his major novels as discussed below.

The Circle of Reason (1986):

A picaresque tale, with comic and intellectual overtures, *The Circle of Reason* tells the story of the orphan Alu, adopted by his elderly uncle, a teacher in a small Indian village. Balaram Bose had been a brilliant student, but his obsession with rationalism has declined into a fanatical study of phrenology. After measuring Alu's lumpy head, he has him apprenticed as a weaver, where he soon surpasses even his master. Unfortunately, Balaram is involved in a local feud, which ultimately results in the bombing of his home. Alu, the only survivor and a suspect in the bombing, flees, closely followed by a young Indian policeman, Jyoti Das. Taking ship across the Arabian Sea, Alu arrives at the small, oil-rich state of al- Ghazira, where he moves into the home of Zindi, an enormously fat madam. After a near fatal accident, he has a vision worthy of his uncle the people of the Indian quarter will wage war on germs and money. This bizarre social experiment almost succeeds, until the local government brutally ends it. Alu flees again with Zindi and other friends, still closely pursued by Das. Finally, after wandering over much of North Africa, they accidentally meet in a small Saharan village, concluding with a sad denouement which determines their future.

A mere plot summary hardly does justice to this dense novel, loaded as it is with plots, subplots, dozens of nationalities, and the complicated intellectual rationale for Alu and Balaram's theories. American readers may find this heavy going, but close reading will yield definite rewards. Ghosh has undeniable talent, particularly in that peculiar synthesis of the intellectual, the comic, and the ridiculous which is so intrinsic to life in India, but he would be well-advised to prune his cast and plot in future works. Still, this is an amusing and provoking look at the 'real' India, for those with the time and interest.

The Shadow Lines (1988):

A summary of *The Shadow Lines* is one thing, but an analysis is another. We can summarize the story quite easily, but for analysis one must understand a bit about post-colonial criticism because that is exactly the theme that Ghosh is addressing. In its simplest form, the story is about a young boy in India who is the narrator. The story begins in India and later transfers to London. The story moves through the young boy's memories and especially concentrates on the memory of his cousin, Ila, who he is attracted to; however, because of the social constrictions of his society, the narrator stays with a platonic relationship. Another interaction Ghosh focuses on is that of the narrator's relationship with another male cousin Tridib. This part of the story focuses on the love between the Indian and the English. As the narrator goes on in his personal narrative many historic events in India's history are revealed even the Second World War and incidents in Calcutta.

Split into two parts 'Going Away' and 'Coming Home', the novel follows the life of a young boy growing up in Calcutta, education in Delhi and his experiences in London. His family - the Datta Chaudharis - and the Prices in London are linked by the friendship between their respective patriarchs - Justice Datta Chaudhari and Lionel Tresawsen. The narrator adores Tridib, his second cousin, because of his tremendous knowledge and his perspective of the incidents and places. Thamma thinks that Tridib is the type of person who seems determined to waste his life in idle self-indulgence, one who refuses to use

his family connections to establish a career. Unlike his grandmother, the narrator loves listening to Tridib. For the narrator, Tridib's lore is very different from the collection of facts and figures. The narrator is sexually attracted to Ila but his feelings are passive. He never presses his feelings to as he is afraid to lose the relationship that exists between them. However, one day he voluntarily shows his feelings when she, unaware of his feelings for her, undresses in front of him. She feels sorry for him but immediately abandons him to visit Nick's (the Price family's son, and the man who she later marries) bedroom. Thamma does not like Ila; she continually asks the narrator "Why do you always speak for."¹

After a muddled opening in Mauritius, most of the novel is set in Canton and anatomizes the power struggle between the Chinese authorities, determined to stamp out the opium trade, and the British and other merchants whose opium-laden ships have converged on the city. The cynical pursuit of self-interest by the British who, when not organizing cricket matches or lavish banquets, are making vast profits out of drug-trafficking, places the novel squarely in the anti-colonial tradition. But Ghosh is too intelligent a writer to get on his moral high horse. His novel is not a rant, but a panoramic history, rich in period detail and peopled with plausible characters.

The most complex is Bahram, a genial Parsee merchant from Bombay who is keen to flog his last consignment of opium before the prohibition takes force. He has a half-Chinese son, from whom he has become estranged, and an occasional weakness for opium-enhanced sex; but in his fundamental decency, is a far more sympathetic character than his fellow traders.

The orphaned Paulette, who is accompanying a Cornish botanist to China on an expedition to track down the mythical golden camellia, provides another interesting strand. His taste for obscure words aside, Ghosh can be a rather ponderous storyteller. Far too much of the book is taken up by windy letters from an English painter. But there are some nice comic touches, mainly involving characters talking pidgin English, and moments of real lyricism. Best of all, Ghosh, through the depth of his research, lightly worn, has captured the many cross-currents of a fascinating historical period.

The Calcutta Chromosome (1996):

An amazing and alluring fiction of Ghosh is *The Calcutta Chromosome* (1996). This novel has been described as a kind of mystery thriller in *India Today*. It brings together three searches like the first one is an Egyptian clerk, Antar, working alone in a New York apartment in the early years of the twenty-first century to trace the adventures of L. Murugan, who disappeared in Calcutta in 1995; the second pertains to Murugan's obsession with the missing links in the history of Malaria research; the third search is that of Urmila Roy, a journalist in Calcutta in 1995 who is researching the works of Phulboni, a writer who produced a strange cycle of Lakhani stories that he wrote of the 1930's but suppressed thereafter. It is a novel concerned with the relationship between history and science.

The Glass Palace (2000):

The exotic setting of *The Glass Palace* is set in vivid palaces. The novel is set in Burma and India. It begins and ends in Burma, and catalogues the evolving history of these regions before and during the years of the Second World War and India's independence struggle. Mandalay is the place where the novel starts. Rangoon is the place of Mughal Empire. The royal family is shifted to Rangoon. Later the setting is shifted to Ratnagiri a small place in Maharashtra, and it is very difficult to find out it in a map. Through Uma's character, the reader will travel a lot to London, New York, Malaysia, Singapore etc. These are the places merely mentioned in the novel. *The Glass Palace* is the novel of places. It is the issue of borders, Indo-Burmese. The novel covers Calcutta to Rangoon. The characters like Rajkumar and Uma have given a new dimension to the setting. It is said, "Amitav Ghosh's novel *The Glass Palace* is one of the few novels to relate India and Burma in the shared colonial experience, during which a new sense of selfhood and national identity took shape among the people of the two counties."²

The Hungry Tide (2004):

The Hungry Tide is the latest and extraordinary novel of Amitav Ghosh. The novel is divided into

two parts jowar and bhata. In the first section of the novel the characters gather in and around Lusibari. The novel starts with the introduction of Kanai a protagonist in the novel, who ventures to Lusibari, to see his uncle's diary, who has left by his name. So Nilima summoned him. On the railway station Kanai sees a girl who is hanging so many bags, on her shoulders. Two protagonists meet on the train and give their introduction. Nilima was waiting to welcome Kanai and Piya Roy goes to see a forest officer. Nilima and Kanai share and re-memorize past event, Nilima is working for Hospital and runs NGO in Lusibari. To reach Lusibari they have to pass Mud River. Somehow they passed and reached Lusibari an island. Piya is successful to find out the forest officer and with the influence of her uncle she arranges guard, guide and boat. Any how she is not in need of guide. Lusibari reminds Kanai his uncle's story told in his childhood about Sir Denial Hamilton. How he made these islands of the India. Lusibari is the own creation. Nilima hands over Nirmal's diary to Kanai. Kanai was very curious to know what is there in the packet. Here Piya is suffering from her inconvenience and rude behavior of those guides, even forest guards trying to assault her and they throw Piya into the water. Later she is saved by a local fisherman Fokir. Fokir knows everything about islands. Piya remembers the name of Mashima and Lusibari. The language does not become the necessary communication tool for them. Piya is very happy. Fokir comes to know that Piya wants rare dolphin and Fokir has shown her. Meanwhile they have reached Gorjantola.

Sea of Poppies (2008):

In his ambitious new novel, *Sea of Poppies*, a finalist for the year's Man Booker Prize, Amitav Ghosh attempts to fill in the blanks left by the archives. Set partly in Bengal, the scene of Grierson's inquiry, and drawing on accounts the Englishman left, it opens in 1838 on the eve of the Opium Wars. A former slave ship called the Ibis has been refitted to transport coolies from Calcutta to the sugar estates of Mauritius and for hundreds of pages we watch as its crew and passengers are slowly assembled until it finally gets on its way.

The first in a projected trilogy, *Sea of Poppies* is big and baggy, a self-styled epic with colossal themes and almost a dozen major characters, including the son of an American slave (who is passing as white), the orphaned daughter of a French botanist (who is passing as a coolie) and an Anglophile raja (who has been wrongly sentenced to a penal colony on Mauritius). But a majority on board are Indian peasants from the opium-producing countryside, forced by famine or scandal to seek a new life elsewhere. Devoted to reinvention, Ghosh's plot focuses on one of these villagers: Deeti, a widow who assumes another name and escape together on the Ibis.

The River of Smoke (2008):

The sheer accumulation of material ought to burst the seams of fictional form - and on occasion in *The River of Smoke*, it does. The thread of the story can get lost amid the overwhelming interest of its context. In *Sea of Poppies*, we see the density of the novel's past-world. The crass confidence and brute bullying of the Chamber in its negotiations with the Chinese might feel as if it is done with too broad a brush but much of it comes verbatim from the newspapers and pamphlets of the period. Broad brush it was.

The novel feels stitched together clumsily in a few places. In particular, the section narrated in letters from Robin Chinnery (illegitimate, mixed-race and presumably fictional son of George Chinnery, a real-life painter of South China scenes) to Paulette the botanist, who appears in the previous book. Paulette is too absent and Robin feels like a contrivance to take us inside certain aspects of Canton life where Bahram can't go.

Ghosh's novels acquire a special position in the arena of post-colonial literature; they critique both globalization and post-colonial nationalism. In all his novels history, sociology, anthropology takes very significant role. Amitav Ghosh is one of the best novelists of 1980's. He explores those areas that remain hidden from the very beginning of the Indo-Anglican novel. In any case a writer has to be judged by the quality of his writing, irrespective of the medium he uses.

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**RECOGNITION OF FEMALE SUBJECTIVITY IN DORIS LESSING'S
*ONE OFF THE SHORTLIST AND A WOMAN ON A ROOF***

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The most prolific of British writers and the recipient of more than twenty literary prizes and awards, Doris Lessing remains a prominent figure amongst literary critics and ordinary readers. Dealing with all the major themes the individual and the collective, love, conflict, survival, and the relationship between the sexes in a unique way, Lessing has been dubbed an African writer, a Communist writer, a feminist writer, a mystic writer, a psychological writer and a science fiction writer. Lessing's characters, having strong senses of privacy and autonomy are focused in finding solutions to both personal and social problems and are open to others' opinions and ideas. At eighty-nine, Lessing was the oldest writer to win the Nobel Prize in Literature, and the eleventh woman to do so. Speaking of her writing process Per Wastberg says that: "she often begins by observing her characters from within and then moving outside them, to strip them of their illusions from an objective distance" and he adds, "she has given voice to the silent and the refugees and homeless of our century from Afghanistan to Zimbabwe" (Nobel Foundation 2007).

Lessing has certainly served as a spokeswoman for women's rights in her life and her works. The significance of her contribution to the literary field lies in the fact that she has seen the female identity as a continuous process of becoming and thus has reflected its flexibility. The tension between personal powerlessness and desire for power and control in her female characters produces a process that enables the female characters to review the dominant ideologies of the times. The novel *The Golden Notebook* which centres on an independent woman's relationships with men and women in a time of re-examining sexual and political norms has made her a figurehead of feminist literature. However she claims that she wrote the book from her own experiences and what she saw was happening around her in society, how women were treated and how they were expected to behave (*The Golden Notebook*, "About the author" 2). Women in male-centered fiction are often portrayed in terms of the popularly available stereotypes of the suffering mother, the unsatisfied wife or the shrewish mistress. The woman has been defined in terms of her relation to the male needs. As in everyday life and in many other literary works, in this novel, women are presented as the ones who stay back at home and take care of the household while men work outside the home and so they are mostly mothers and housekeepers, caring for their children and their home. Lessing's notable short stories 'One off the Shortlist' and 'A Woman on a Roof' stand in contrast with *The Golden Notebook* as these two stories do not give any image of the submissive woman and thus discard the representative value given by the majority to the oppressed female voice. The protagonists of these two stories, Barbara Coles and the nameless woman become the symbol of the new age women who disdain harassment from men. It is Lessing who often discusses the representation of women's psychic disintegration and states of madness together with the specific social circumstances in which they occur and dares to suggest that such disruptions may be part of the characters' evolutionary journeys towards mental and spiritual growth. At any moment the individual has the fundamental tendency to actualize all her capacities, its whole potential, as it is present in exactly that moment in exactly that situation in contact with the world under the given circumstances. The female characters of *One off the Shortlist* and *A Woman on a Roof* show a desire for self-fulfillment. They are very accepting of themselves and of their life

circumstances; are focused on finding solutions to both personal and social problems; are open to others' opinions and ideas; have strong senses of privacy, autonomy, human values and appreciation of life; and a few intimate friendships rather than many superficial ones.

'One Off the Short List' is a short story, which is considered by Doris Lessing as a comedy of sexual manners. Through this story she postulates the idea that no one knows how to behave in society as there are no rules to obey. The story presents a successful artist, Barbara Coles who is able to deal easily with so many different styles of theatre, gets many interviews from newspapers and TV and most of them project the success of a woman, on the premise that a woman being talented and tough is an unusual thing and thus should be emphasized. Since his second meeting, Graham Spence, one of the main characters of the story has taken a special interest in Barbara Coles which is evident when Lessing describes the party scene:

Her yellow hair was still done on one side,...She wore an emerald ring on her right hand that seemed deliberately to invite comparison with her eyes...He hung around a bit, but soon she went off with a group of people she was inviting to her home for a drink. She did not invite Graham. There was about her an assurance, a carelessness that he recognized as the signature of success. It was then, watching her laugh as she went off with her friends, that he used the formula: 'Yes, that one.' (213)

Graham decides to treat Barbara as his lover when he recognizes Barbara's "assurance" and "carelessness" (213). By treating talented female artists as if they were his lovers, he fulfills his pride, gets pleasure from other people's envy towards him. Graham seems to be extremely jealous of Barbara's relationship with her colleagues. In Graham's eyes, Barbara and her colleagues seem to relate to one another with mutual trust and respect. But actually there is no sexual politics between them and instead they are united with each other as completely independent individuals. His jealousy of her is aggravated when he sees her working with her colleagues at the theatre. Unable to withstand the sight he goes off the stage, his eyes fill with tears. He understands that she is at ease when she is in the company of a group of people with whom she works. "It was then with the tears drying on his eyelids . . . that he decided he would sleep with Barbara Coles. It was a necessity for him" (218). Graham tries to compensate for his inferiority complex by possessing her sexually and "he went back through the door on to the stage, burning with this single determination" (218). Graham succeeds in getting Barbara in her bedroom and she lets Graham have sex with her because he is so obsessed with doing so. For Barbara, who is tired and needs to sleep peacefully, it seems to be the easiest way to calm Graham down and get rid of him. But even sexually, Graham is possessed and controlled by Barbara's hand and Graham's expectation has not been satisfied. In Barbara's room, Graham's sexual encounter with her gives him neither a sense of conquest nor superiority. He becomes sexually impotent:

While she had been lying there, she had been thinking: The only way to get this over with is to make him big again, otherwise I've got to put up with him all night...She had switched on, with the determination to get it over with, a sensual good humour, a patience...Like a bored, skilled wife, she was; or like a prostitute. She administered to him, she was setting herself to please him. Yes, he thought, she's sensual, or she could be. Meanwhile she was succeeding in defeating the reluctance of his flesh, which was the tender token of a possible desire for her, by using a cold skill that was the result of her contempt for him. Just as he decided: Right, it's enough, now I shall have her properly, she made him come. It was not a trick; to hurry or cheat him, what defeated him was her transparent thought: Yes, that's what he's worth. (234-35)

In the morning, Graham finds himself sleeping alone in the bed and Barbara is in another room. It clearly shows that Barbara shows more importance to her privacy rather than their intimacy in relationship. Thus Barbara uses sex as a means of preserving her autonomy. The same morning Graham insists on accompanying Barbara to work as he wants to show his success with her to her colleagues. However, when Barbara arrives at her workplace with Graham, nobody seems to care what happens between them the night before. Very soon Barbara and her colleagues return to their business, and thus it is very interesting to

note that Graham is completely ignored and forgotten by everyone. He believed that having sex with Barbara would enable him to disturb the successful talented woman, giving him a sense of superiority. In short, he thinks sex can be an effective weapon in the power game, providing him with a means of compensation and enabling him to get revenge. However, all his expectations are wrong because he hardly realizes the fact that man and woman in general, value the meaning of sex differently. While sex is an emotional instrument used by Graham to defeat and possess a woman, it does not mean anything for Barbara or her young colleagues. For Barbara, on the night with Graham, sex is utilised as a defensive strategy to retain her independence. Her independence serves as a self-help movement, which is actually a search for or the development of inner peace. The human mind has much greater potential than that ascribed to it. Here, spirituality is associated with mental health as it is deeply personal and something that only Barbara can define for herself since the inner experiences are often very hard to express in words. Graham Spense's obsession with forming a relationship with Barbara can be interpreted not only as a compensation for his lowly status as a critic, but also as his attempt to feel superior to this female artist by treating her as a woman. Though his reasoning is part of masculine entitlement within an increasingly promiscuous society, the need seems more psychological than sexual. Here, Barbara attains a higher consciousness, the consciousness of a higher Self, transcendental reality. It involves the ability to be conscious of being conscious, and allows the recognition by being a thinking subject of her own acts and affections. Barbara clearly displays that higher consciousness ability since it considers the sex is nothing and humans can elevate themselves above their animal instincts to attain a higher consciousness, and partake in this moving cosmic world.

Being a writer who works between two states of consciousness the consciousness of the body and the consciousness of the mind, Lessing wants to explore so often the burgeoning feeling of observation through her narrative consciousness. Her stories are emotionally immediate since the pictorial presentation of the nameless woman in the story "A Woman on a Roof" reminds the readers of the narrative consciousness of the creator. It is a story which seems to suggest that women can use their sexuality through nonverbal communication to show power and privilege. The story takes place on a hot afternoon of June when three men work to replace gutters on a roof:

It was during the week of hot sun, that June. Three men were at work on the roof, where the leads got so hot they had the idea of throwing water on to cool them. But the water steamed, then sizzled; and they made jokes about getting an egg from some woman in the flats under them, to poach it for their dinner. By two it was not possible to touch the guttering they were replacing, and they speculated about what workmen did in regularly in hot countries. Perhaps they should borrow kitchen gloves with the egg? They were all a bit dizzy, not used to the heat: and they shed their coats and stood side by side squeezing themselves into a foot wide patch of shade against a chimney, careful to keep their feet in the thick socks and boots out of the sun. There was a fine view across several acres of roofs. Not far off a man sat in a deck chair reading the newspapers (239).

They suddenly see a beautiful woman basking under the sun in a bikini bottom and only a small scarf tied around her breasts. In the society a woman's role is viewed through a magnifying glass, and she is always watched by others. According to the feminists, patriarchal society promoted only two images on women: woman as the sexual property of man, and woman as chaste mother of their children. Here, the lady is portrayed as a sexual object where Tom and Stanley try to catch a glimpse:

'She's stark naked', said Stanley, sounding annoyed.

Harry, the oldest, a man of about forty-five, said: 'Looks like it'

Young Tom, seventeen, said nothing, but he was excited and grinning.

Stanley said: 'Someone'll report her if she doesn't watch out'.

'She thinks no one can see', said Tom, craning his head all ways to see more. (239)

All the three men share the desire to get this woman's attention. They whistle, yell, and wave at the woman

on the rooftop, but the woman pays no attention to them. Thus, the three men fight for her attention through flamboyant gestures of whistling, yelling or stomping their feet. However, no matter what they do, she refuses to respond in the way the three workmen expect her to. The next day, the sunbathing beauty appears again, however this time the scarf is gone. When she catches them looking at her, she doesn't react, she just lay her head back down. At this gesture of indifference, Stanley, Tom and old Harry, let out whistles and yells. Harry is doing it in parody of the younger men, making fun of them, but he is also angry. They are all angry because of her utter indifference to the three men watching her. They become taunted by this woman's indifference towards them. All three men have distinctly different attitudes towards the situation they have created. Each has experienced rejection from women and in fact, each displays a level of hardness that affects his attitude. They each react differently to the woman's indifference and each takes his efforts to different levels.

"Bitch," said Stanley.

'She should ask us over', said Tom, snickering.

Harry recovered and reminded Stanley: 'If she's married, her old man wouldn't like it'

'Christ', said Stanley virtuously, 'if my wife lay about like that, for everyone to see, I'd soon stop her'

Harry said, smiling: 'How do you know, perhaps she's married, her old man wouldn't like it.'

These responses make us understand how some men view woman: as mere objects for display and possession. Here Lessing shows how each of the male characters reacts and deals with the attitude of rejection from a woman. Tom, the youngest, is untouched by rejection while Stanley, the instigator, shows himself as a man slightly touched by rejection. Stanley considers her indifferent attitudes as the blows of rejection to his manhood. Harry, on the other hand, considers the woman's presence as a trivial thing as he says, "Small things amuse small minds"(240). Throughout the story Tom sees himself protecting her from Stanley's domination. He feels he is not her harasser and that she must be aware of his love for her. "He stood beside Stanley, excited, grinning: but he felt as if he were saying to the woman: "Don't associate me with him"(242). Stanley shows a hatred for this woman's remote coolness which Tom has not yet displayed. His anger reveals how he has dealt with the indifference of women before.

The character Mrs. Pritchett in the story serves to exemplify Stanley's reason for his confidence with women. Mrs. Pritchett serves tea for the three men and flirts with Stanley which shows Stanley can have his successes with women. Frustrated by the attitude of the woman on the roof, he declared: "I'm going home" (247). All he can do now, for the sake of his own ego, is to condemn her. But Tom goes straight up and reaches on to the roof of a couple of yards from her:

What do you want? she asked.

'I...I came to...make your acquaintance,' he stammered, grinning, pleading with her. They looked at each other, the slight, scarlet-faced excited boy, and the serious, nearly naked woman. Then, without a word, she lay down on her brown blanket, ignoring him.

'You like the sun, do you?' he inquired of her glistening back.

Not a word...

He said: 'The sun's all right for you isn't it?'

She raised her head, set her chin on two small fists. 'Go away', she said...

'Listen', she said,..

'If you get a kick out of seeing women in bikinis, why don't you take a sixpenny bus ride to the Lido? You'd see dozens of them, without all this mountaineering'.

(...)He stammered: 'But I like you, I've been watching you and...'

'Thanks', she said, and dropped her face again, turned away from him.(247-248)

Retreating and feeling broken, Tom gets drunk and on the roof, Stanley and Harry display "lessons learned" (247) in their attitudes. They know when to quit but Tom takes his unbridled actions all the way because he knows no better. As this story demonstrates, it is the woman who asserts her power and

privilege by effectively using her sexuality through nonverbal communication to remain sunbathing on the roof. The story is disturbing, but at the same time, it is interesting because it shows how a woman's sexual independence can intimidate men, and how it helps her to develop the culture of subjective well-being which has played a major role in the growth of her inner life spirituality.

Exploring the sensual realities of feminine life, from sex to motherhood, Lessing shows the power of the female imagination working at full throttle. Thus it is obvious that Lessing's stories have always shown her to be a feminist though she did not always fit into the feminist frame assigned to her. Giving an independent consciousness to her female characters, Lessing makes sure that they are not alone in their struggle to reach some kind of independence and honesty in their dealings with men. As one specific theme of her stories, where tension between the designated role of a woman and a meaningful vocation is displayed it is to be understood that Lessing is a true feminist. But it cannot be denied that most of Lessing's women gained more rights and subsequently more freedom of choice. As Lessing embedded her protagonists in the bigger social picture of the world, she managed to depict the way men and women related to each other in that time in a very perfect approach. Unlike other literary women who are forced to identify with men and male standards of writing, and yet they are, at the same time, constantly reminded of being female writers, Lessing has explored human subjectivity in her works. Lessing seems to get defined when her women seek true independence, rather than a dominant place in the society.

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16

MALLIKARJUN PATIL'S THREE NOVELS AS A DISASTER'S TRILOGY

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1

As we know, Indian writing in English is quite a sizable body of standard literature at the global level today. British literature is one thousand years old; American literature is four hundred years and Indian literature is just one hundred years old. Such of this young literature has achieved a Nobel Prize for Tagore, several Booker Prizes, and one Pulitzer Prize for literature.

We always hear of the slogan 'the local versus the global,' or from the local to the global. Regionalism is a vast body of written material in India as elsewhere. The regional elements are implicit in any literature including the British literature. There was a strong local color literature movement in the 19th century America. Such is the situation in India too.

Indian English literature has its own politics what we can call lobbying at the top in New Delhi. It is the element of hegemony. Some talented writers remain unknown, because the publishing companies somehow cannot publish them, or they are simply regional literature. The Dharwad English writers like K. Raghavendrarao, Armando Menezes, M.K. Naik, Shankar Mokasi-Punekar, Basavaraj Naikar, Rajendra Chenni and Mallikarjun Patil remain as the regional writers. This tag is for them because they are not published at the national level. But Dharwad has produced such great English writers as T.B. Kailasam, Girish Karnad and Shashi Deshpande.

Mallikarjun Patil is a Professor of English at Karnatak University, Dharwad, as Professor Naikar and K. Raghavedraro were there earlier. Even Mr. Chenni is a high-profile academician. These writers remind us Mulk Raj Anand, Chaman Nahal and Nissim Ezekiel.

Mallikarjun Patil as that of everyone in this category has been a bilingual writer. He is a novelist, short story writer, playwright, translator and critic. The Kannada version of his novel *Under the Mango Tree* (2008) is made into a film *Negilyuyogi* (2012). Several of his plays are popular comedies today. He is justly after both Girish Karnad and Chandrashekhara Kambar. It seems Champa is his model in drama.

The present article considers Patil's three English novels, *Under the Mango Tree* (2009), *When the Ground Shakes Beneath* (2008) and *A Don in the Jungle* (2008) as a disaster trilogy. The first novel is about the farmers' suicides in South India; *When the Ground Shakes Beneath* is about Gujarat earthquake of 2001; and the last one *A Don in the Jungle* is about Veerappan's abduction of Dr. Rajkumar. The three disasters agricultural, earthquake and political speak of India's fate as bleak, speaking of its perpetual backwardness.

2

Under the Mango Tree is about the general Indian farmer whose name is Kallappa, meaning stone illiterate, superstitious and backward. He lives in Chakrapur, a symbolic village in Belgaum district in the closing decades of the 20th century. He has yet a small family, the wife Shobha having received some basic education and the daughter receiving good education culminating in a job. His son too does the same, yet contributing to his father's suicide. Kallappa prospers to begin with. A song of his celebration runs thus:

My great great grandfather, so goes
The cycle of a century
Was first of all my line who chose
The service of John Company
The generations pass, and I,

The last of all his lineage,
Once more his ancient calling ply;
I have a goodly heritage” (*Under* 71).

Parappa is his boyhood friend, both living together until the great drought occurs. The novel depicts farmer Kallappa's village life, rural people's customs, fairs and festivals, people's faiths and failings. Finally, there is a drought like the bolt from the blue. The farmers are crushed due to lack of rains and crop-failures. They have neither food nor drinking water. They dispose their valuables to the money-lending greedy and rich. Some of them migrate afar. Some of them die as the Government rations do not reach them in time. A scene runs thus:

Kallappa on the way to Bannigatti meets many farmers, with their cattle to leave them. One old man says this was the century's worst famine. The two speak of water and food scarcity:

'I think there is a good borewell in Chakrapur,' the old man said.

'Yes, there's a borewell. The town secretary rations the water. 'One man one pot' is the rule. And the people can't bathe,' Kallappa said about the travails of his townsfolk.

The older man was from another neighbouring village. He listened intently.

'There was not enough PDS ration shops. The supply is once in a month. Everything is rationed. You know, the officers finish half of it beforehand,' Kallappa elaborated. The old man knew much of it was true.

'Even their scales are defective,' the old man said” (*Under* 121).

Finally, Kallappa commits suicide by hanging to the tree above his parent's tomb. His dying words are these:

Suicide is not so naturally a sin
That it may never be otherwise (*Under* 128).

Mr. Patil somewhere tells that he did some farming in a relative's field. If one notices his home teak garden, one can believe this. His physical stamina as well as mental, is extraordinary. No doubt, he professes much sympathy for the Indian farmer, because the Indian farmer is “rural, illiterate, poor and neglected.” Mr. Kallappa Danganavar embodies this vulnerability.

An Australian writer, J. W. McMillan has written a foreword to the novel. He feels that the things:

Many of the things described in *Under the Mango Tree* are still the same. He writes “I believe that this novel is true to life, and that it will give many readers an insight into rural life in India today. Different episodes in the central character's life are portrayed sympathetically and sensitively. One feels that Kallappahis name means 'stone' is real person. (McMillan's Foreword *Under*)

3

Dr. Patil's next novel *When the Ground Shakes Beneath* is a disaster novel, the earthquake hitting the land of Gujarat in February 2001. Malcolm McKinnon, an Australian writer, who has written a vigorous forward to the book thinks that *When the Ground Shakes Beneath* is a novel that will meet with recognition and pleasure. He sums up the gist of the novel better than anybody can do. According to him:

The story of Vinod and Geetabehn opens as a classic love story between two young, attractive people. Vinod has grown up in the southern city of Bangalore, but attends the Indian Institute of Management in Ahmedabad, Gujarat. There he meets Geetabehn, whose father is a successful Gujarati businessman. Their romance advances when Vinod takes Geetabehn south to meet his family, to witness the famous Dasara festival in nearby Mysore, and to holiday in Goa. A wedding in Ahmedabad duly follows, on 25 January 2001. But the very next day, India's Republic Day, sees the massive Gujarat earthquake, the shock and disaster of which is recounted in chilling detail. Geetabehn dies in the

earthquake, but Vinod survives. The rest of the novel explores the trauma of the days immediately following the earthquake, which provides a backdrop to the growing friendship between the widowed Vinod and his sister-in-law Rasmibehn. And that story has a happy ending. (McKinnon's Foreword to *When*)

Patil's description of the earth-quake hit Gujarat, just one scene is heart-rending:

The Gujarat earthquake was like a horror movie... On the morning, January 26, the unstable earth under the Rann of Kuchch in north Gujarat heaved and collapsed causing a deadly earthquake that recorded 7.9 on Richter scale. Shortly lava erupted in the fault line of God's Dyke, the buildings began falling down in thousands of Gujarat towns and villages. Highrise buildings followed suit. Apartments took the lead. The skylines fell one after another as if in a race for a place in the space. Flora and fauna were devastated. Don't think, the trail of earthquake was only in the man-made RCC jungles Villages fell tumbling down as man's wages of sin. Big houses, small houses, Patels' houses as well as Harijans' collapsed like a pack of cards. Towns like Ahmedabad, once the capital of dynasties to pass, that was Ahmed Shaw's original creation, Bhuj, that beautiful walled city, pretty towns like Anjar, Rupar and Bachchau, most of them up to the end of Jamnagar, Rajkot and the Rann of Kuchch, and villages not one, not ten, not hundreds but thousands of them disappeared in a trice (*When* 41).

It is said that the tragedy is quite chilling. The goals of Gujarat, if there was one as a shattering metaphor of tragedy, then it was this. Geetabehn dies in the earthquake. Such people in 30,000 died thereunto. "Aftermath" is the last chapter, where we notice a finale in the life of Vinod. He took his bride Rasmibehn to Goa for a trip. The trip itself is beautifully drawn. Patil again brings in a mixture of dream and reality. The novel ends with their going to Nainital for honeymoon.

J.W. McMillan observes: "Mallikarjun Patil weaves the story of a young man and two sisters into an account of the disastrous earthquake in Gujarat in January 2001 and shows the many ramifications in the lives of those involved. He depicts some of the darker shades of human nature as it reacts to disaster. It is a book to be read more than once!" (McMillan Foreword)

4

A Don in the Jungle is about the forest brigand Veerappan's abduction of Dr. Rajakumar, the greatest Kannada cine-star. Here a film icon turned politician Ramarao is abducted by Marappa (Veerappan). P.C.K. Prem writes of the story-line thus:

Ramarao, a decent politician, was occupied with family celebrations in his village when the forest don struck. It was sudden and fierce and Ramrao had no time to react. A sense of fear and terror gripped all and the brutal gang asked all to keep quiet or else they face the gun. Laxamma wanted to accompany her husband but Marappan rejected her request and assured her of Ramrao's safety. But they had the premonition, that destiny had a different future. The entire sequence of events was related by Laxamma to the media. Krishnappa gave more details and told that Ramrao's secretary Basappa had been taken away. (Prem)

Ramarao is kept in Marappan's company for months. Both the politicians and film industry observe massive strikes. The Supreme Court feels that it is a mark of Government's failure in Karnataka and Tamil Nadu. The gruesome tragedy occurs when Marappan kills Ramarao. The Tamil politician JJJ is treated as a villain here. This is how we shall treat Mallikarjun Patil's three novels as a disaster trilogy.

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FOLK TALES - A BOLD NARRATION OF SOCIAL TABOOS

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Folklores and folktales have been an eternal part of every culture since ages. When it comes to Indian folk tales the country of diverse religions, languages and culture has a complete range of tales and short Folklores. Folk tales do not demand revolution; they do not create tussle or fight. They just present their view. The style of narration in folktale is very simple. In fact simplicity is the soul of folktales. These folk tales do not endeavour to change the society; they just try to find the ways and means within the social pattern to convey the message. In folktales there are many other aspects which can be considered as revolutionary because they have focused on bold decisions of women, her quest of questioning the authority of patriarchal society. Not only women's voices but the stories hold a mirror to the complexities of society. There are certain issues which are considered a taboo even in the modern society and such issues are discussed in a hushed manner. It is very surprising and also heartening to note that folk tales narrate such incidents with lot of ease, comfort and bold tone. In a story entitled *Hunchi* by A. K. Ramanujan, folk tales brings out the theme of incest which is a forbidden and a taboo issue today. *The Princess whose Father Wished to Marry Her* is a quite shocking story, but the desire of man towards their own daughters, sisters is narrated in a levied manner.

Oedipus Complex is an unwanted sexual desire the emotions and ideas that the mind keeps in the unconscious. It concentrates on the child's desire to have sexual relations with the parent of the opposite sex or vice-versa. It is not socially accepted by the modern elite society. But folk tales narrated this *Oedipus complex* as something common. In the story *The Princess whose Father Wished to Marry Her*, when father gets attracted by his own daughter. He goes to his wife and asks 'would it be all right if I ate what I have planted'. Of course, he gets the answer that 'yes, it's your right. He feels happy and arranges for the marriage and invites his far relatives and also the whole city. But princess with her cleverness escapes from the marriage ceremony. This story with its narration has expressed one of the complex things naturally so shockingly, which is not accepted by the society.

Hunchi is another story where a girl suffers because of the desire of her own brother to marry her. In this story also, brother expresses his desire to marry his sister. Mother who fears for the future of her daughter helps her to run away from the village. The brother's desire for his sister is continued in another story *Sona-Rupa*. It deals with a brother's incestuous desire for his sisters where a brother madly wanted to marry his sisters but the sisters beg their brother to re-think his decision. Though the whole city tries to convince him but he is stubborn and sticks to his decision. When the sisters climb and get shelter on a sandal wood tree to get rid of him, it grows higher and higher. When it reaches to the sky it suddenly splits open and took them inside. The sisters cry:

O Brother, we called you Brother
How can we call you Husband now?
Higher ,higher still sandal tree

The above lines indicate how much they have been hurt by the decision of their brother. This is an act and wish forbidden in the culture are made explicit and confronted in such tales. These tales speak of the way incest destroys the ordered world of families and kinship where relatives by birth and relatives by marriage are set apart. Kinship system depends on the distinction between sisters, daughters and wife. A sexual want

of a man, a forbidden desire is discussed so easily through the stories. The sisters have to climb higher and higher, away from the corrupt world below, as their kith and kin try to coerce them into breaking the taboos. The bold narration of these stories surprises the present society, how it has become so easy for them to narrate the want of sex a hidden feeling which is not so easy to express. This incest is always a taboo.

Another major aspect where these folk tales give a bold narration is the stories of extra-marital affairs. In the story *The Prince Who Married His Own Left Half*, a Kannada folk tale, the prince having no faith on any women on the earth makes the decision to have his own left half as his life partner. So he convinces his father and makes him to cut him into two pieces, from that left half a beautiful girl comes out. He marries her and keeps her in a separate palace. But she falls in love with a wizard and finds fulfilment in her life. Unfortunately her father-in-law kills him when he is in the guise of a snake. She is very upset over the death of her lover. She decides to avenge the death of her lover. She drives her husband into committing suicide by asking riddles. This story not only narrates the bold step taken by a young woman and also reflects the inner strength of woman who has dealt with the tragedy and avenged the death.

Another story which is told from the mother point of view is *Mother who Marries Son*, a Marathi version of Oedipus story. In this story Oedipus story is told from the mother point of view. It is a completely women centered story. The son is the main pawn in her fate. And this Marathi and Kannada story does not end with mother's suicide as the Greek myth does, the son blinds himself. Many Indian narratives have two or three endings; the one tragic, the other happy and at least resigned. This tale too has another ending in Kannada, the mother has a son by her own son, then discovers the truth about her marriage and sings a lullaby that truly expresses the horrible way in which incest destroys the ordered world and well organized family structures.

sleep, my son,
my grandson,
husband's brother,
sleep well!

Then she hangs herself with her own-sari. In third ending she runs to goddesses in her confusion and grief, and says, "goddesses, what have you done to me? You've made me marry my own son!" The goddesses smile and says, "such things happen / Accept them / it's not your fault / Go home and serve your parents-in-law and take care of your husband and baby..." This is an entirely unexpected ending. This shows the wideness of these folk tales and their flinching from exploring different possible solutions - those of resignations, defiance, suicide, absolution by goddesses, even outwitting fate. These folktales have solutions within themselves. This story has an extraordinary ending that even the goddesses (our own creation?) suggest her to accept the truth and admonish that death is not the only solution.

Struggle for assertion of individuality and proving herself is a part of women's life. But in folk tales women characters never tried to take the shelter in the shadow of men. One of the stories called *Jabali* proves this kind of identity crisis. A lady called Jabali is a prostitute and gives birth to a male child. She was living in the out skirt of the village. But her son happens to see the children going to gurukula and wished the same. Unfortunately one of the great hurdles before her was the boy has no family and father's name. Everywhere her son was rejected. In spite of the insults, with her determined mind she gets the admission for her son. This lady Jabali gives her name to her son with the same names as Jabali. Though her friends advise her to hide the fact that she is a prostitute, Jabali never hides her identity. The concept of single mother that took a prostitute deciding to enter into the main stream is quite a heartening story.

Socially challenged issues like extra-marital relationships, incest, prostitution, Oedipus natured attitude are brought out so easily and convincingly as found in the above four stories. Folk tales narrate the complexities of relationships so naturally, easily and convincingly through the stories. These folk stories with their easy narration speak about the social taboos and broken the patriarchal system through the bold

narration of social taboos. The woman's story expresses the female point of view about her needs, problems and experiences within the patriarchal institutions. It provides an understanding into the complex nature of human relations while also showing women's way of adjusting into their difficulties.

In the *Upanishads* and the *Mahabharata* upakathas (sub stories) there is a father son duo called *UDDHALAKA* and *SWETHAKETHU*. One story is about the beginning of the institution of marriage. It was Swethakethu who wrote down the rules and different systems of marriage. It is said that Swethakethu was sitting with mother and father, and a rishi came, took hold of his mother's hands, and expressed his instinct of sex. His mother went with him which was not liked by Swethakethu. When his father enquired, he replied that it was the practice in *ARYADHARMA*. He was unhappy with this system and later wrote the rules of marriage system. The stories discussed here perhaps belonged to a much later period of human habitation and the *Mahabharata*. Even in Egyptian society the marriages within the family, brother and sister was the common practice.

The folk tales discussed here are belonged to much later period of human habitation upon this earth. The life found here is very simple. Even the complexities of relationships are made simple in the narrative technique. Only the modern day world looks at it with a different perspective. More we are advanced the more we get into complex web of life. The life depicted in the folk tales though complex is seen as a simple way of life.

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THEME AND IMAGERY IN *THE SHADOW LINES* - AN ANALYSIS

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Amitav Ghosh's novel, *The Shadow Lines*, focuses on the trauma of individual lives caught in a changing world where new nations are formed and old identities have to be arbitrarily replaced by new nations of national identity, causing cultural and physical displacements from old contexts into new ones. In the contemporary era, the problem gets aggravated as further displacements take place with travel and immigration, bringing about their own kinds of alienation and heartbreak.

The hero Tridib and his English girlfriend visit Dhaka. Tridib is killed by a mob during a Muslim riot there. It is this traumatic experience which severely affects the lives of almost all the major characters in the novel. Ghosh employs certain key images to highlight his major concerns in the context of this core experience of the novel. Maps, mirrors, spectacles, stairs and photographs, etc. recur in the novel emphasizing notions of nation, identity, and illusion and for highlighting such ideas as the search for reality and the role of memory in confronting the present. Maps and boundaries are mentioned in the novel frequently the London A-Z², the boundaries between India and Pakistan 'this is the modern world. The border isn't on the frontier; it's right inside the airport' (151); the Bartholomew Atlas belonging to the child Tridib in London which finds its way in Delhi, itself crossing the boundaries it describes. Further, this is how the narrator challenges the notion of nationalism set up by maps.

Tridib highlights the significance of the mirror theme in the novel thus; he tells the narrator that if one strives, one can travel 'to a place where there was no border between oneself and one's image in the mirror' (29). Thinking herself as a baby in a gas mask during the War, May tries to hide her old contrasting self: 'May was looking into the mirror, laughing silently' (166). Later, May tries to hide her true response Tridib's death from the narrator: 'She turned away so that I couldn't see her eyes, even in the mirror' (204). Going back in one to newspaper descriptions of the events of 1964, the narrator tells us: 'I began my strangest journey; a voyage into a land inside space, an expanse without distance, a land of looking glass events' (224). The narrative structure of *THE SHADOW LINES* is fragmentary. The first 16 sections entitled as Going Away and the next 15 sections Coming Home. Ghosh uses non-linear, multi-layered narrative technique. The novel has no linear central narrative: other narratives often interrupt the central narrative.

Commenting on the multiple use of the narratives by Ghosh Nivedita Bagaahi observes; "The story of the chief narrative line evolves sporadically and is constantly interpreted and diverted by other narratives. The only fixed centre is that of the chief narrative voice through whom the other narratives are filtered" (188). Ghosh employs the technique of the narrator to tell the story of the novel. The narrator shuttles between London and Calcuta to collect the material for his Ph.D thesis. The novel also contains multiple stories of his grandmother, and her sister, of his uncles, Tridib and Robi, of his cousin Ila who marries an English man, and of Mary Price, a family friend in London.

The narrator has inherited the central story from Tridib, who in turn inherited from Snipe. So the narrator appears as the mirrored image and tries to reflect the past, and time present, places and people. Ghosh constantly uses zigzag movement going backwards and forwards to present a complex pattern of time. There is extraordinary density in narrative texture of *The Shadow Lines*. Overall story emerges in layers; each layer a fusion of private lives and public events all linked into a thematic unity.

“I” person narrative used from a dual point that of the child and adult, This gives a sense of inhabiting both past and present simultaneously. Nandita Sinha in her perceptive essay “Perspectives in Time: The narrator as child in *The Shadow Lines*” says, “The narrator as a child comes into close contact with the protagonists of the story and this serves to weave together its multiple facets. The narrator thus interacts with her grandmother who recalls her East Bengal background and memories of her childhood days in Dhaka in a sprawling house with its idiosyncratic occupants. The narrative takes us to what Nandita Sinha terms as” the odyssey of her (grandmother's) search for an old uncle left behind in what was by then East Pakistan and its tragic consequences.

The image of the journey is central to the novel. Tridib goes away from India to London, with his family and the child narrator relives the experience vicariously through Tridib's imaginatively vivid descriptions, so that when he himself goes up and goes to London, it is an effortless transition, 'a coming rather than going'. The vivacious Tridib expands the knowledge and the frontiers of the boyhood world of the narrator. Tridib makes the young narrator value the importance of imagination. The narrator realizes that the imagination reveals a world as concrete and real and more exciting than the world perceived through senses. His journeys into the past with Tridib provide him with a vivid recollection of war-torn London. It enables him to understand the heroism and stoical attitude of the citizens of the London when they withstood the aerial blitz by the German Air force in second world war. Tridib, as an eight year old boy had stayed with his parents, Datta Chaudhri, and Mayadebi, with Mrs Price, a family friend in London for a whole year in 1939. It was the year that Second World War started. Tridib had told the narrator about their life at 44 Lymington Road and other places and the terror of German Air Lands. Tridib's narration had been so vivid that even after 40 years, the narrator on a visit to London went to explore these places.

In the second part of the novel, the grandmother Thamma's journey to Dhaka becomes a symbolic search for a point of fixity. The prospect of return to a home where she has inexplicably become a foreigner baffles her. Initially the child narrator misinterprets her confusion as anxiety at the prospect of traveling in a plane. Later in life he realizes the actual source of her mental conflict. It was her inability to understand how her place of birth has become alien to her and is at odds with her nationality. The encounter with the old uncle who fails to recognize her adds to her confusion. In her bid to resurrect the past that memory has indelibly imprinted in her mind, she fails to take into account the altered realities of the present.

The novel can be described as narrator's journey backwards in time in quest of fuller meaning in life. It is an attempt to impose a pattern on experience. This novel doesn't narrative events sequentially, nor is the experience of the hero-narrator, limited to events of his own life, for beneath the surface of everyday happenings, he lives a truer life in his memory and imagination. Commenting on the author's narrative technique G.R.Taneja says, “*The Shadow Lines* takes us into the mnemonic fund of a young narrator who as a wide-eyed adolescent hero worshipped Tridib, an uncle who fed him on his memories of his one visit to London, during the war and his grandmother who shared with him her nostalgic memories of East Bengal where she was born and spent her childhood. The nameless narrator also hears accounts of the foreign travels of his cousin Ila. The father of Ila, who is the young narrator's uncle, is India's counsel general in Sofia. Due to frequent diplomatic postings Ila has been to Cairo, London, Paris, Florence and several other cities. So memory is one of the narrative techniques used by Ghosh in his novel. Explaining how he was their memories, the narrator says “they form a part of my secret map of the world, a map of which I only know the key and the coordinates but which was not for that reason any more than imaginary than the code of a safe to a banker”. As G.R.Taneja explains, “from the three whose memories form his own consciousness, he learns to see in different ways”. Tridib teaches the narrator to see with precision and to see with imagination. It is through the stories narrated by Tridib, that the narrator, a young boy, validates his experiences. “Tridib had given me worlds to travel in and he had given me eyes to see them with”. From Ila, he learns the superficial responses to life. The grandmother establishes to him, “the oneness of the memory for according to her neither space nor time can divide it”. *The Shadow Lines* is a memory novel

with a dexterous blending of private lives and public events into a mosaic of history.

Critic Seema Bhaduri says that Ghosh uses the stream of consciousness technique, “through sketchy, disjointed outlines of memory, associations and fancies as they pool into narrator's mind and consciousness by way of reminiscence, fusing gradually into a coherent pattern of stories mutually interrelated yet disparate, the profile of the multi layered would Through the random diversions of the narrator's memory, the socio-cultural ambience of Calcutta and partly of London are conveyed. So it is a novel of memories, with the narrator recalling his past associations in order to shape his visions under the influence of Tridib. The personally experienced reality of Tridib colours the imagination of the story teller. It is through Tridib, grandmother and Ila that the narrator views reality and lends meaning to his meaningless infantile fancy. It is Tridib who makes the narrator understand that reality lies not in the obvious but in what evoked and understood by memory and imagination, in different. The title of the novel, *The Shadow Lines*, thus becomes an ambivalent symbol. It suggests the dichotomy of one's mind, *The Shadow Lines* that pervade the minds of the people. As the grandmother's son says: “This is the modern world. The border is not on the frontier: it is right inside the airport: You'll. You'll cross it while you have to fill in all those disembarkation cards and things(151-152).

Suvir Kaul's scholarly essay “Separation Anxiety: Growing up Inter/National in *The Shadow Lines*:" says: that the narrative technique in the novel is based on the narrator's search for connections. This is yet another view of the narrative technique of Ghosh. Describing this technique, Suvir Kaul says that the narrator's quest “is for the recovery of the last information or repressed experiences, for the details of great trauma or joy that have receded into the archives of Public or Private memory” (268-269). So it can be seen in the novel, memory is a restless, energetic and troublesome power. The shaping power of memory in the novel is enormously productive, and enabling but also traumatic and disabling. It liberates and stunts, both the individual imagination and social possibilities; it confirms identities and enforces divides (Kaul 269).

The pressure of the question “do you remember” generates the form of the novel, “its partial answers, digressions, it's looping non-linear, wide-ranging narrative technique (Kaul 269). So it is basically a memory novel which sail fully weaves together personal lives and public events in three countries, India, England and Bangladesh. Coil within the coil of memories unfurls in the narrator's story. Even as he is rooted in Calcutta, his imaginative universe knows few boundaries. He is transported by Tridib's and Ila's stories to places and times, which come alive for him with a powerful immediacy.

In this age old debate, Amitav Ghosh upholds the value and importance of imagination. In fact, the author seems to suggest that there is a shadow line between reality and imagination. So by this narrative technique, the author implies that reality is multi-faceted. It cannot be limited to mere chronology or physical contours. The places imagines by the narrator, after listening to Tridib and pouring over Bartholomew's Atlas were as much a vivid experience, as the cities Ila visited. Ila's reality is mundane and her memories are confined to souvenirs and personal item like school yearbook. According to Ghosh, the imagination can create a more vivid and sustained reality. Thus as Usha Hemmadi in her essay points out, “Ghosh establishes that there is no dividing between reality and imagination, for imagination is experience in reality. Memory is all important, and there are no lines dividing an event from what is remembered.

The death of Tridib is an excellent example of the manner in which Ghosh blends theme and technique. Tridib's death actually occurs in East Pakistan in 1964, but the details are spread out for the narrator years later in London. At this juncture, there is no separation of what is narrated and what is heard. Tridib had rushed into frenzied mob, to save the old uncle from the agitators and had been killed in the mob. His death is seen and narrated by different people at different times. Thus in Ghosh's novel, events and characters are seen through time-spaced narratives.

Imagination as an ideal retreat is another narrative technique that Ghosh has used. For instance, the grandmother of the narrator returned in 1964 to Dhaka, her homeland before partition. Dhaka has changed, but in Grandmother's mind and space the place of her childhood remains as real as ever. So through the

Dhaka of her youth has changed, the memory of her ancestral home becomes an ideal worth living amidst the Aravaills of daily life imagination thus helps in sustaining memory which provides solace and a sense of belonging.

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**CHILD LABOR IN THE 20TH CENTURY AMERICAN POETRY:
 A COMPARATIVE STUDY**

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Abstract

Children are future citizens of all nations and their adequate protection and development should be utmost priority of the countries. Unfortunately, child labor has been and is still a dilemma which roots characterize both developed as well as third world countries. It is a widespread phenomenon with major social, political, and economic worries. Child labor in the United States' history is a serious problem associated with the rise of industrial production and capitalism. Early and up to late of the 20th century, children in America were employed at a very young age for hard labor without respect for their legitimate right to education and natural development of their personalities, or their right to obtain care, proper nutrition, affection and guidance during their childhood, all of which are fundamental human rights.

This study aims to provide an overview of the issue of child labor in the United States of America (a place where child labor and the deplorable conditions they lived in were acceptable, even encouraged, by American standards). It traces the history of child labor in the United States, addresses specific facets of child labor, for example, industries and occupations in which children commonly work in and the impacts of many factors on child labor. It outlines in broad strokes the politicization of the issue and subsequent legislation. The purpose here is to provide a definitive diagnosis of child labor's extent and nature, its determinants, causes and consequences, and the national responses to it. Mainly, this study is going to investigate the treatment of child labor in American poetry with special reference to Robert Frost and Sarah Cleghorn's poems "Out, Out" and "The Golf Links" respectively in order to explore the notion of child labor in their poetry objectively having American philosophy of child labor as its background. Generally, it intends to help better tackle the problem and assert children rights.

A Brief History of Child Labor in America

The term "*child labor*" has had different meanings at various times and in various communities, depending on society's concept of its responsibility for its youth. This concept steadily broadened in scope as knowledge of the needs of children and young people has expanded. To Effland (2005), Progressive reformers viewed childhood: "*as a distinct stage of life requiring a tailored set of experiences and education to prepare for adulthood [...] Children needed protection from the harsh realities of the increasingly industrialized world if they were to grow and mature properly.*"

On the other hand, United States Department of Labor (2004) defined child labor as "*the employment of boys and girls when they are too young to work for hire or when they are employed at jobs unsuitable or unsafe for children of their ages or under conditions injurious to their welfare. It is any employment that robs children of their rightful heritage of a chance for healthful development, full education opportunities, and necessary playtime*".

The fight against child labor is ultimately a battle to expand the frontiers of human dignity and freedom. Through the years, child labor practices had changed and so had the benefits and risks associated with employment of children. In some respects, altered workplace technology had served to make work easier and less harmful. At the same time, some processes and equipment had rendered the workplace more

chancy - especially for the very young (Mayer, 2013). Child labor is a problem because it denies children their most basic rights and because young children are involved in damaging work and because it makes it difficult for adults to find employment when children can be employed for cheaper. American working children were not treated well, overworked, and underpaid for a long time before anyone tried to change things for them. Thackrah (1831) points out that: *"The employment of young children in any labor is wrong. The term of physical growth ought not to be a term of physical exertion. Many children from six to seven years of age, raised from their beds at an early hour, hurried to the mills, and kept there . . . till a late hour at night; kept moreover, in an atmosphere impure, not only as defective in ventilation but as loaded with noxious dust"*.

Clark-Bennett and Sherer (2004), reveal that though it has been outlawed, child labor is not a thing of the past. We are shocked in the U.S. to read about six-year-olds being forced to work in factories, in gold mines, in perilous conditions in rock quarries, welding, silk spinning, construction, offshore, garbage collection, and begging. Children were involved in drug and alcohol smuggling and served as loan guarantees. Child labor was attractive to business owners for a number of reasons. Children could fit into tight spaces in factories and mines where adults couldn't go and were more manageable, cheaper, also easier to control. Factory owners looked for workers who could not organize labor unions and strike for fair wages and safe working conditions.

In brief, children had always played an important role in the American economy. As America evolved from a rural, agrarian society to an industrialized nation, child labor went from being a non-issue to a highly controversial and much-debated concern and the contributions of children were essential to every family's survival. Within the context of a largely self-sufficient agricultural economy, child labor was the norm and universally accepted. Within the context of Industrial Age factory employment, attitudes toward child labor began to change. Whether and how children should be employed had long been subject to competing views in the United States.

Some had argued that child labor had values. It was a way for poverty-stricken youngsters to support themselves and their families instead of becoming a burden to the community. Working had moral benefits too. It kept these youngsters out of harm's way. And people claimed that working from an early age bred habits of industriousness and gave children a head start toward success in adult life. It enhanced socialization into the world of work and steered children away from delinquency. On the other side, the Progressive Movement and the publicity generated by journalists feared that it limited the time and energy spent on more valuable formal education, exposed children to excessive hazards, exploitation and otherwise threaten or limited child development, left children ill-prepared for employment or for the support of their own children, thus extending the cycle of poverty and adding to social-welfare costs. It must be taken for granted, however, that kids need time to be kids and complete their education before taking on full-time jobs.

Child Labor in American Poetry

The facts about child labor in America show that it is a far-reaching problem. Because children don't have a voice or a platform they are extra vulnerable to those who are looking to abuse them. The widespread employment of very young children in factories and mines marked a break with traditional practice and was something that some contemporaries found distasteful. Correspondingly, American poets questioned and prodded and criticized the politicians and people who allowed this to happen and cried out, capturing the essence of child labor in a haunting manner.

To start with, child abuse and child labor practices found expression explicitly or implicitly in Carl August Sandburg's (1878-1967) poetry (Blankenship, 1931). The following poems are selections from *his Chicago Poems* about child labor: *"Anna Imroth"* spoke of the dangers associated with working in factories. It was Sandburg's elegy to a factory girl who died trying to escape from a fire because her employer had failed to install a fire escape. The speaker used a bit of sarcasm as he told of the fire and the

factory girls jumping to save their own lives. Poking at the businessmen of the day who didn't bother to place fire escapes in their multi-level factories. In *"Mill-Doors"*, the young workers were *"tapped"* like maple trees, drained of their vital sap:

*I say good-by because I know they tap your wrists,
In the dark, in the silence, day by day.
And all the blood of you drop by drop,
And you are old before you are young.*

The young workers were caught in a double-bind: work and exploited like slaves or die of hunger like beggars. The focus on workers and their quandary allowed the poet to incorporate a number of concerns about class, ethnicity, and gender (Guillory, 2006). Sandburg pitied the young women in *"Working Girls"* who walked to the factories by the thousands *"long lines of them afoot"*, all clutching *"little brick-shaped lunches wrapped in newspapers"*.

In *"Child of the Romans,"* a young worker *"the dago shovel man"* was taking a lunch break eating a bologna sandwich (line 7) by the side of the railroad track where he had been working. A passenger train *"whirls by"* carrying rich diners in a self-contained world of glass and steel, utterly inaccessible to the poor. The passengers inside the train were eating gourmet foods and enjoying beautiful flowers. *"Keeping the road-bed so the roses and jonquils shake hardly at all"* suggested that while the dago shovelman was performing exertive and vigorous work and probably getting paid really poorly, the rich rode in luxury and comfort and didn't have to worry that their rich and extravagant dining style would be ruined (Guillory, 2006). The way the poor workers saw the rich eating good and delicious food while they ate little and humble food reminds us of Sarah Cleghorn's poem *"The Golf Links"* when poor children are at work and wealthy adult men are at play.

Additionally, Sandburg showed a special sensitivity to the plight of women whose little children were abused by the factory system. In *"They Will Say,"* little children were forced:

*To work, broken and smothered, for bread and wages,
To eat dust in their throats and die empty-hearted
For a little handful of pay on a few Saturday nights.*

The poems in the middle of the collection book of poetry, *Swords and Plow shares* by Ernest Howard Crosby (1856-1907) protested against social banes including industrialization and child labor. Crosby's abhorrence of child labor exemplified his distaste for the spread of *"Big Business"* during the early 1900s. Crosby associated the rise of industry with the fall of human compassion, an idea that haunted the majority of his poetry (Wachtell, 2013). *"The Machines"* by Crosby described children's long struggle with the machines they run in factories and in different working places, the hard work and rapidity at which they should work, the jeopardies they were surrounded by; physical and mental strain associated with dealing with machines: *"Working at high tension for ten hours a day/ In the close, greasy air and endless whirr..."* Further, the machines were described so bloody and savage that they said: *"How good they (children) taste as we suck the blood/ from their rounded cheeks and forms, and cast them aside"*.

"The Factory Girl" by Walter V. Holloway, showed how little children *"startled from sleep's illusive dreams/ By the factory whistle's imperious screams"*. Children inquired:

*Why is it, I ask, that the birds are free
To flit over vale and hill,
While I a life-long slave must be
In a noisy, squalid mill?"*

The poem depicted how the children's lives were filled with work and woe. Children called to be

saved from the factory master's cruelty and complain their tiredness and the harshness of factory wheels that turned the machines so that their masters win more wealth: "*More gold, more gold, is my master's law/ No matter how weary my arms may grow*". The machines shrieked for a child to swallow; "*I will have your soul to-night*". The irony of the situation continued; the child felt all day: "*the ghoulis machineleers ..and Seems to laugh at my helpless misery.... Till my heart grows sick with fright*".

James F. Montague (1873-1941) commented on working children: "*The world is growing richer/ by the work of their puny hands*". Charlotte Perkins Gilman, (1860-1935) America's most brilliant woman poet and critic contributed "*Child Labor*" succinct and to the point:

*We are the Wisest, Strongest Race-
Loud may our praise be sung!
The only animal alive
That lives upon its young!*

The poem "*The Little Textile Worker*" published in 1907 displayed how little children were found everywhere in the textile factories doing acute and tough work. They had to climb up on to the spinning frame to mend broken threads and to put back the empty bobbins:

*Unerringly, with quick, machine-like skill
Quick-witted hands..
....This small child slave....
His little eyes look out a weary on the world
His little mouth is hard and old, in babyhood
his shoulders droop.*

The poem ended with this remark: "*The baby promise of all other human faculties the great machines soon kill*". In the poem "*The Toiler*" by Theodosia Garrison (1874-1944), a child appealed; "*let me play a while ere day grows late/ So brief the sunlight and this task so great*". It illustrated how working children gained no profits and "*long compelled to wait*":

*At twilight by the finished work I stand
Too weary for that gipsying I planned?*

Margaret Widdemer's (1884-1978) early poetry, especially that featured in *The Factories and Other Lyrics*, contained poems about certain tyrannies of modern society- child labor, over-worked poverty and the rights of young oppressed workers. In "*The Factories*", she worried how children were robbed of their childhood and denied to live the normal life of mirth and innocence, locked from freedom, love, and everything good; "*sweets of summer and from wild spring air*"; ... "*Not to feel free to sing and pull the buds and watch the far wings fly*". Children were destroyed even before reaching adulthood. Little souls could not rest, got no heed, "*starved and labor-worn*" "*whose strength is gone*". Little children were shut in from life and light. The poem's theme fitted the Modernist view of technology as something dehumanizing and something of destruction. Furthermore, the poem showed how relatives shared the guilt in making children labor (Untermeyer, 1962).

"*The Flower Factory*" by Florence Wilkinson Evans illustrated how little children had never learned to play and suffered the burden of rigid labor and pain: "*her fingers ache to-day*", "*nodding, when the twilight slips in, gray*"; "*Their tired lids will flutter with the street's hysteric screams*". Children had nightmares of "*vendetta, cotton petals, crimson, suffocating*". It ended making an appeal to "*Let them have a long, long play-time*" and "*Fill their baby hands with roses, joyous roses of the sun*".

Children grumbled how what they called cruel Nation had worn them out and defaced them before

they enjoyed childhood's happy playtime. The savagery with which they were treated and their dream of "silk's and satin's wondrous sheen" kept them weary till their death for "men of wealth and power" cared not about them. Children were described as "long-loved idols are fast-broken, falling, And little's honored that on earth appears".

The poem "*The Acts of Youth*" by John Wieners (1934-2002) tackled the agony of the young children who were caged in work places like animals. His poem "*Children of the Working Class*" was about the sons and daughters of the poor whose mental and physical health were sacrificed before birth in factory and field labor:

*Gaunt, ugly deformed
Broken from the womb, and horribly shriven
At the labor of their forefathers, if you check back
Scout around grey before actual time
their sordid brains don't work right...*

Alicia White in her poem "*Child Labor*" started off by telling us what a regular child should look like; "*Hopeful eyes, Happy smiles*" and "*Soft hands, million dreams*". She quickly ruined those two phrases by using others for instance "*Deprived of their childhood*", "*Overload with work*", and "*Burdened with responsibility/ At such a young age*". At the end, she invited "*Putting a smile back on their face*". This poem expressed exactly what some kids were having to deal with at such a young age and it spoke out to other people to help stop forcing young children to work. Her poem "*Child Labor is a Crime*" described basically a normal day in a child's life when being forced to work. It talked about waking up early every day to work instead of waking up to play. It also communicated about how they were treated unfairly and paid low wages because of their age. This poem is just a good description of what Child Labor actually is. Fanny J. Crosby (1820-1915) in her poem "*Hymn for the Working Children*" urged:

*We must hasten to the rescue
Of the children young and frail,
Who are weary of their burdens,
And too soon their strength will fail.*

Edwin Markham's description of child labor, written in 1907, stirred the nation with its bitter depiction of the evils of child labor. And the children were called in from play to drive and drudge beside their elders. The load fell upon the ones least able to bear it upon the backs of the little children at the base of the labor pyramid. Mary Johnston (1870-1936) in her narrative poem "*Little Kindred*" presented a detailed description of the suffering of American working children. Other American poems on child labor included John Addington Symonds' "*In the Inn at Berchtesgaden*" and Louis Untermeyer's "*Children of the Tenement*".

Analysis of the Poem "*Out, Out*" by Robert Frost

"*Out, Out-*" was first published in 1916, in Frost's third collection of poems, *The Mountain Interval*. The poem was set on an isolated farm far from any urban areas late afternoon in the first half of the twentieth century. Frost began the poem by describing a young boy cutting some wood using a "buzz-saw" which was compared to a wild beast as a predator of a young life. The onomatopoeia of line one: "*The buzz saw snarled and rattled in the yard*" created a threatening and aggressive atmosphere, and was redoubled in line seven. Then, the poet described a nostalgic, quintessentially lovely scene in the country, on a homestead in the mountains of Vermont. The horror of the machine was contrasted to the beauty of the scenery but people were too busy to look at it.

The day was drawing to a close, and nothing had happened. Lines ten to twelve showed that the boy worked too much though a child needs to be a child. Then, Frost dragged the reader's mind with the

imagistic description of the tools and atmosphere the little boy was surrounded by. The gruesomeness of the situation was echoed by the irony of the understatement "*saved from work*" that suggested the child's wasted childhood. The boy had been working all day but wished with all his might that they would allow just some time for him to experience his childhood before the day ended. The fact that the boy's death came right before he could "*Call it a day*" leads one to think the tragedy might have been avoided. The boy's sister, however, called he and the other workers to come for "*Supper*". As the boy heard its dinnertime, he got excited and cut his hand on accident. The boy's first response "*a rueful laugh*" was ghastly and chilling showing fear and instinct to survive that indicated disbelief, shock, and irony of the boy's fate and the situation. He held his hand up to lessen the flow of blood and to appeal for help. Everything--the boy's life, the family unit, as well as the boy's hand--were ruined ("*spoiled*"). The poem suggested that his death, in a practical way, saved the family and small community from carrying a non-productive member.

Lines twenty-three to twenty-five showed the harshness of the world in which a child often could not be a child. The boy was embittered at the incident and was pushed to work as a man and struggled for his life. The description of the boy as, "*Since he was old enough to know, big boy/ Doing a man's work, though a child at heart*" was a poignant one. In a world where children had to use chainsaws and made supper in order to survive, adults could not distinguish between when a child was really "*able*" to do the job at hand. This death of childhood, where a boy only wanted the work to finish and the world of adults to end, was what Frost depicted and lamented.

When the boy begged his sister to make sure that the doctor would not amputate his hand implied that human nature was to work and toil. By the time the doctor arrived, it was too late and the boy was already dead. The others were shocked and disbelieving, but there was nothing anyone could do, "*No more to build on there*". This reveals that even the narrator was unable to find any explanation for why such a young boy had to die.

In the last line of the poem, the narrator entered a state of complete detachment and the last sentence, "*since they (the boy's family and the doctor) were not the one dead, turned to their affairs*" showed how although the boy's death was tragic, people moved on with their life and business. Perhaps Frost was criticizing the family's heartless attitude or simply pointing out that the people were powerless to change what had happened, so were left with no option but to find refuge in the daily routine of life. But when taking the time period into account, one finds that in the early 20th-century life was hard that a family didn't have time to mourn the death of the boy, now short a worker and required all the other members to work much harder.

No doubt, the poem is literally Frost's criticism on child labor. The boy was cheated of a childhood and was forced to "*do a man's work*" albeit a "*big boy*". Also, the people had no connection with the boy whatsoever and just went back to what they were doing much like a child labor enforcer. In the poem, the theme of lack of value of human life is concerned. In the business world, people's emotions and desires are cast aside. If nothing can be gained from one's life, then his life becomes worthless. The image of the girl in an apron yelling, "*Supper!*" recalled the idea of the boy behaving like an adultlike her brother, she was helping with the chores and, in doing so, entering the world of adulthood. The story behind the incident seemed to be that the boy was overworked. He was too exhausted to react on time. Additionally, Frost wanted to notify that children were forced to work in America where the condition of child labor was very dangerous.

Had the boy been playing and not working, the accident would not have happened. Although the boy worked hard, he was still "*a child at heart*" and therefore, should be allowed the freedom to act like a child, instead of taking a man's role on the farm. The poem explores that it is wrong to deny children their childhood and the consequences of forcing a boy to do man's work and the inconvenient working conditions of working children. The theme of lost innocence becomes particularly touching for Frost after the horrors of World Wars I and II, in which he witnessed the physical and psychic wounding of entire

generations of young people. Some of the dominant themes of the poem are the indifference of society to human anguish, indifference in the attitude of man for his fellowmen and callousness of humans towards the suffering of others, the emotional distance between family members in rural North America, exploitation of family members and the dehumanizing of individuals through industrialization. One could argue that the poem is about inverted production, about humans slaving away at their own destruction with machines that simply hasten dust's return to dust.

The poem illustrated the harsh realities of farm life before modern conveniences, the hard work of American society to fight in getting a better life and the policy of American government who didn't give the permit of the laborer getting break time which risks their safety. The narrator seemed to blame the policy of work ethic in this country or slave-driving values of the boy's family and work time of the workers. The poem could be read as a critique of the world events and to how warfare, social and economic disturbances could force innocent, young boys to leave their childhood behind, and ultimately be destroyed by circumstances created by the "responsible" adult and beyond their control. The boy was just old enough to be helping to take care of the family instead of being *taken* care of.

Critical Analysis of the Poem "*The Golf Links*" by Sarah Cleghorn

The poem is actually a quatrain out of a larger work, *Through the Needle's Eye* 1916. The poem was used as part of the campaign to outlaw child labor. It ironically revolutionized American labor laws and made a commentary about the times in America before child labor laws came into existence or even into effect. The poem though a brief statement made up of 4 lines and 24 words, spoke a lot of things and was more powerful than a long-winded argument. It was widely known and quoted. It satirized child labor, indeed a zinger:

*The golf links lie so near the mill,
That almost every day,
The laboring children can look out
And see the men at play.*

This poem had very simple images of the "*golf links*", a stretch of uncultivated flat or undulating ground where golf is being played on. The golf links is a place where the wealthy play an expensive sport, and the "*mill*", a building or a factory that contains grinding. The golf links were contrasted by the mill - a place where children were working to contribute to a small family income. The two concrete images of the "*golf links*" and "*mill*" attacked child labor. This was evident especially on the third line where the "*children*" were being described as "*laboring*", and laboring denoted kind of work that required physical effort and difficulty. The poem was ironic as the situation of these children. They were in pain because the golf links were so near the mill and they were looking out and seeing the men at play almost every day. It was even worse that the men could probably see the children working and yet they returned to play golf instead of working to stop the child labor or aid the poor. This poem exemplifies that it is too easy to just turn away from the suffering of others which remind us of what Frost has already discussed in "*Out, Out*".

According to the years Cleghorn lived in, this poem almost assuredly centered on the child labor that resulted from the American Industrial Revolution in the late 19th and early 20th centuries. However, the poem still has meaning today, for corporate heads still live lives of leisure while exploiting poor children. The irony of this concept was blatant and rather infuriating: it was an almost demanded quality of the middle and lower classes to be offended and angered by the often exploitative and corrupt actions of the upper class. However, the irony did not stem from the infuriating aspects of the poem; it existed within the reversal of the traditional societal roles of children and adults. That men should play while children labor was a foreign concept, which caused readers to pause and examine how they really felt about the treatment of children in certain areas and whether their own actions benefited or hurt these unfortunate souls.

Cleghorn was commenting on the way her society worked; showing how the young children

worked hard in factories to bring home the little money they got for the dangerous and extreme jobs yet got nowhere in society while the factory owners or big business who had no responsibility had the wealth and power. The impact of this short poem is truly one of thought-provoking brilliance. The central irony of *"The Golf Links"* was the poet's vigorous rejection to child labor and its evils. The last line of the poem *"And see the men at play"* made the image of cruelty and absurdity of the horrible scenario of children's realities that men at play and children at work. In his Dictionary of Quotations, Bergen Evans (1968) called this poem *"One of the world's great strokes of irony"*. The poem was meant to stir the reader's indignation that was directed toward the mill owners and middle-class smugness about the plight of the workers. Children, however need mentors, people who give of themselves to support the tough task of raising kids to be responsible. The poem tied easily into any unit on industrialization, the Progressive Era, sweatshops, international trade, or basic empathy.

Cleghorn successfully opened the eyes of society and the world to the wrongs of child labor and having children doing adult work. The poem was an example of verbal irony. Cleghorn played on the expectation in *"The Golf Links"*. Her poem did not say that we expect men to work and children to play; it just assumed our expectation and built an effect of dramatic irony incongruity between what we expected and what actually occurred out of the observation.

Comparison of the Two Poets and Poems

Both Sarah Cleghorn and Robert Frost were 20th-century American contemporary poets and friends. On biographical perspective, Sarah led settled life, thus, grew up ignorant of the economic pain and struggle in the world, except in one respect: *"the industrial conflicts towering up into calamities that would be famous for centuries"* (Cleghorn, 1936), whereas Frost suffered on the personal, financial, and social levels and struggled a lot in his life. He was a simple man who worked in a mill, was a newspaper reporter, a farmer, writer, teacher, and lecturer. However, they shared many points of similarities whether those of conceptions, beliefs or of profession and attitudes. They were versatile poets of people, things, and life. Generally, both poets shared ideas of science, democracy, social, cultural and economic crises, modernity, social injustice, inequality, child labor, women sufferings, human relations in order to bring a new hope and prosperity to the world.

Their philosophy went beyond the conventions of their contemporary writers and the age. Cleghorn however, called loudly and repeatedly for human rights, women rights and children rights that Frost himself did broadly but in a very capsulated manner. That is to say, Cleghorn's approach to her subjects was more gentle and direct than Frost's. Sarah did more than anyone to get America's children out of the coal mines, canneries, and other dangerous working places and into a bright new world of schools and play grounds. She worked on labor issues until she died in Philadelphia, Pennsylvania in 1959. Both writers were educators whose human sensitivity and qualities, direct contact with people along with experience with teaching, children and students participated in their depiction of people and society's concerns. Their writings were characterized by their simplicity, sincerity and high level of seriousness. Man, his rights, and welfare were their primary aims. However, they differed in the manner and degree they treated their subjects. The two authors knew people to the skin and bone and brought out artistically the austere sweetness of their daily lives.

The two poets were skillful in writing poetry and prose as well. They had the capacity of posing huge philosophical, societal questions in small, easy-to-understand ways and in few words. It is for sure (at least to me) that no American poet of the 20th century has more truly expressed the spirit of the modern man away from the sophistications of the modern world than the two poets. Both poets were highly regarded for their vivid realistic depictions of rural life and unique manipulation of American colloquial speech which they used as a vehicle to transfer their complex social and philosophical themes. Both poems under study set the back scene of early 20th century America and the struggle with child labor. At the time of the poems under study's composition, many children were working in jobs that were unsafe, exhausting, and even

abusive. This situation stirred the two American poets Cleghorn and Frost. Each in her /his own way and literary language had depicted the scene as s/he perceived it. Both poets had a deep and strong sense of reform and recognition of the contemporary issues.

Frost's focus on the accident of the boy's death in "*Out, Out*" and Cleghorn's portrait of the scene of laboring children and playing men in "*The Golf Links*" suggested larger themes of their poetry: the isolation of the individual, the mystery of human existence, the need to create order and meaning out of chaos, and child labor as self, parental and social affair. Both poems expressed the injustice of the group and society to the individual.

Written during a time of economic turmoil and social change, Frost and Cleghorn's poems under study underlined the dramatic tragedies often associated with child labor. A child so young in "*Out, Out*" should never have been given a saw to work with and the laboring children in Cleghorn's "*The Golf Links*" should not work at all particularly when men were at play. Frost's poem showed the dangers associated with child work in the agricultural sector (farm) perhaps under the guidance of parents whereas, Cleghorn's indicated the harms of working in industrial places (mill) likely with the supervision of factory owners. Both poems hint at whoever person children work hard with, wherever place they do tough work in, whatever difficult work they do, whenever time they labor in and whatever the purpose might be, hard labor severely damage children. A similar theme of loss was portrayed in the two poems. The poets explored the loss of children's childhood, innocence, freedom, rights, and economic and social justice.

Both were poems of death but whereas Frost's poem primarily indicated hasty unexpected physical death designated by the amputation of the child's hand and ultimately death, Cleghorn's suggested slow expected mental, emotional, and psychological death as well as the death of morals, and humanity. The poems blamed the people who make children work and expose them to troubles and threats and for being careless about children and their welfare. In both poems, children were victims of family, society, cultures and economics. The two poems imply that while work is necessary for adults, children should be exempted from difficult labor until they have attained the required maturity with which to handle both the physical and the mental stress of life. Both poets successfully managed to captivate their audience's attention, and also a certain degree of sympathy for the protagonists' misfortune with the use of common literary techniques and linguistic skills, like metaphor, personification, contrast, and many more literary devices.

Conclusion

Although America was moving towards modernity in the 19th and 20th centuries, child labor was still a major issue as it was shown in the poems discussed. Large numbers of children were exposed to the worst forms of child labor in dirty and lethal environments. In big cities wealth was found, and in these same cities overwhelming poverty, penurious children were also found, right next door sometimes to the palaces where the rich wined, dined and played. Many American children were left to look for their own food, to find cloth to cover their thin bodies and to fend for themselves from the cruel elements of society.

The previous poems conferred that child labor was prevalent in agriculture and in industry in U.S.A. The continuation of child labor in industry in the late nineteenth and early twentieth centuries, however, sparked controversy. Much of this ire was directed at employers, especially in industries where supervisors assigned children to degrading jobs. In addition, working-class parents were accused of greedily not caring about the long-term well-being of their children. Although the United States has made momentous advancements to the child labor laws, child labor still exists.

This study argued that it was morally wrong to subject children to any kind of abuse. Child labor was not only damaging to the child but itself was an obstacle to the progress of the nation and to civilization in general. Some very important steps to change the situation of children must take place. In addition, the study argued for a defeat to child labor for all the trouble it has caused to millions of children and for improved working conditions for all workers and for compulsory education for children. Although countless children were saved from exploitation in mines, mills, and factories, new challenges have arisen

in the United States. There is still much work to be done and the young people today will have to be part of the solution.

Recommendations

Based on the analysis of the preceding poems and what has been already discussed, this study recommends that children have the right to be children: to be loved, cherished, educated, nourished, clothed and fostered. Children's rights must be protected away from any harm or precarious employment and working conditions detrimental to their health and well-being. On social and economic grounds, states must supply social protection interventions that provide a safety net or overcome failures in financial or labor markets, health interventions, as well as enforce children's rights and child labor regulations, raising wages for adults and increasing household income. As inferred from the poems analyzed that there are failures in governments procedures, therefore, governments must establish coordination, policies and social programs. Social security should be linked to family's commitments to educate their children. The study recommends the implementation of a comprehensive strategy in order to alleviate poverty and better the situation of children. In any case, child labor should be eradicated. Finally, we should always remember that a nation cannot achieve prosperity on the backs of its children.

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ELIZABETH BISHOP'S SOCIAL CONSCIENCE ON DEGRADATION OF NATURE, WOMEN, AND ANIMALS

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Abstract:

Elizabeth Bishop has secured a place in the literary canon as a Poet Laureate of the United States and the recipient of multiple Guggenheim Fellowships, the Pulitzer Prize for Poetry, the National Book Award and numerous other awards. Bishop's place in the literary canon should be re-evaluated for this very reason. The poetry of Elizabeth Bishop is characterized by a deep insight of landscapes, human beings and animal imageries. Having lived in Canada, Europe, and Brazil, in addition to her stay in the United States, Bishop's time in and outside of the United States holds an integral place in her work reflected in the strong recurring themes of isolation, social conscience toward nature, women, and animals throughout all the volumes of poetry she has produced. Through Nature, Bishop urges the readers to have a cognizant knowledge about life. This article proposes to study Elizabeth Bishop's social conscience on the degradation of nature, women and animals.

*The study examines the poems of Bishop that are deeply characterized with eco-feminism. We can find incentive knowledge of nature, especially with reference to the landscapes, animals, sea, and mountains. As an inborn painter, she sketches the description of nature filled with attractive colors and also provides for a harmony between nature and female psyche. She used to travel to many countries like Florida, Brazil, and America, and therefore, she portrays the status and emotion of herself as an outsider by using nature as a representative and also connects nature to the female psyche and self of human beings. Bishop condemns degradation of nature, killing of animals and devaluation of women and nature in the poems like *The Colder the Air*, *In the Waiting Room*, *Sestina*, *The Fish*, *The Moose* and *The Armadillo*.*

Her verse is marked by precise descriptions of the physical world and an air of poetic serenity, but her underlying themes include the struggle to find a sense of belonging, and the women experiences of grief and longing. Bishop insists upon the reader to gain knowledge of life by a clear understanding of the dual characteristics of nature and feminine images. After a scrutiny of the said collection of poems, this article concludes that Bishop posits herself as an activist and shares her thoughts on degradation of nature, killing of animals, devaluation of women and nature, and also tends to show how she seeks a spiritual reunion with nature as a relief from the isolated childhood life and issues of modern life as well.

Elizabeth Bishop has secured a place in the literary canon as a Poet Laureate of the United States and the recipient of multiple Guggenheim Fellowships, the Pulitzer Prize for Poetry, the National Book Award and numerous other awards. Bishop's place in the literary canon should be re-evaluated for this very reason. Having lived in Canada, Europe, Brazil, in addition to her stay in the United States, Bishop's time in and outside of the United States holds an integral place in her work reflected in the strong recurring themes of isolation, social conscience toward nature, women, and animals throughout all the volumes of poetry she has produced.

Bishop calls herself as a 'Chief Nature Lover' because she sees nature as her nurturer and teaches knowledge of life with ups and downs. Bishop humbly recognizes herself as a minor female version of

Wordsworth. Here the word 'minor' explains that her works on nature study is not that much great when compared to Wordsworth's works but at the same time she satirizes the works of male writers are filled with literary devices not with beauty of nature as it is. Her wry self-description, then, is equivocal: disarmingly self-effacing as a public gesture, but expressive of private self-approval. (Merrin 83 - 84)

This study examines the poems of Bishop that are deeply characterized with Eco-feminism. We can find an incentive knowledge of nature especially landscapes, animals, sea, mountains etc. As an inborn painter, she sketches the description of nature filled with attractive colours and also makes a harmony between nature and female psyche. Bishop spends most of her times as a foreigner. She used to travel to many countries like Florida, Brazil, and America. So she portrays the status and emotion of an outsider is by using nature as a representative and also connects nature to the female psyche and self of human being. Bishop condemns degradation of nature, killing of animals and devaluation of women and nature in the poems like *The Colder the Air*, *In the Waiting Room*, *Sestina*, *The Fish*, *The Moose* and *The Armadillo*.

Eco-feminism is not a single movement or philosophy; it can be described at the broadest level as a loosely knit philosophical and practical orientation linking the concerns of women to the larger natural world. More specifically, eco-feminism examines and critiques the historical and mutually reinforcing devaluation of women and nature with a view to transforming existing forms of exploitation. There are many terms for eco-feminism such as 'ecological feminism' 'feminism and ecology, feminist environmentalism! The term, eco-feminism, which linguistically conjoins women and nature into a single word, is particularly susceptible to the charge of essentialism. Not only does the single word appear to conjure up images of a merging of the categories of 'Women' and 'Nature', but it seems to imply an 'essential' or 'universal' bond uniting them together. (Kheel 8-9) Sturgeon points to the advantages of momentarily adopting particular symbols and language that may be seen as essentialist to enable women activists to politically unite across the lines of race, class and national identity (Kheel 9).

In Adrienne Rich's article, "The Eye of the Outsider: Elizabeth Bishop's *Complete Poems, 1927-1979*," the feminist poet discusses her appreciation for Bishop's perspective as presented by her collected work. Specifically, Rich is "concerned with her experience of outsider hood, closely though not exclusively linked with the essential outsider hood of a lesbian identity; and with how the outsider's eye enables Bishop to perceive other kinds of outsiders and to identify, or try to identify with them" (127). One of the ways in which Bishop portrays the status and emotions of an outsider is by using nature as a representative and comparative backdrop in relation to the self. Merchant says that "the image of nature as a living, active, female imagined organism inspired the idea that nature is wild, uncontrolled, and evil, while the perception of nature and women as passive was interpreted to mean that nature functioned like a machine". (Kheel 212)

Bishop portrays Nature as female psyche particularly in the poem *The Colder the Air*, Elizabeth Bishop personifies the season winter as a huntress. The huntress is in control of the season: her aim is perfect, "her level weapon needs no sight". The speaker and the audience are on the outside watching the scenery as the "we", whereas the "huntress of the winter air" after the second line referred to as "she". The huntress is portrayed as an incredible strong character: in the first stanza "we must admit her perfect aim" and we hear that "her game is sure and her shot is right". She, the huntress, as the nature has power that goes beyond human capabilities.

As Lee Edelman has persuasively traced the erotic feelings of the child Bishop in the poem, *In the Waiting Room*. She maintains a fascinated interest in female parts, as well as terror of being imprisoned within the poem. She is mesmerized by "those awful hanging breasts" as she stares at a native woman whose naked portrait appears in the copy of *The National Geographic* which the seven-year-old Elizabeth holds in her hands and is "too shy" to stop reading. (Goldensohn 63)

In the poem, *In the waiting Room*, Elizabeth Bishop focuses on the fragility of childhood and

identification of womanhood. Bishop reveals the complexity and commonality of our sense of identity. This theme is clearly established in the following lines of the poem:

But I felt: you are an I
 You are an Elizabeth,
 You are one of them.
 Why should you be one, too? (Bishop 150)

Bishop explores the brutality of men over innocent children and women during World War I. It creates a sense of insecurity and fear in the child's mind. From this incident, Bishop portrays the sexual harassment, genital mutilation and insecure life of women.

In psychoanalysis, the term 'isolation', though sometimes used in different senses, generally refers to what is more precisely called isolation of affect. In this defense mechanism, a wish or impulse is allowed to appear directly in consciousness but devoid of emotional significance. It seems to the individual "just an idea" rather than a desire or wish. Isolation, as used in this sense, is closely related to defensive intellectualization in general. ([Http://www.encyclopedia.com/Psychoanalysis](http://www.encyclopedia.com/Psychoanalysis))

Bishop explored Romantic themes, such as problems of isolation, loss, and the desire for union beyond the self. It has been said that Bishop's practice of poetry follows Wordsworth's advice that poetry should embody controlled passion. Bishop's father died when she was eight months old. After the death of her father, Bishop's mother, Gertrude spent the next five years in and out of a hospital until she was permanently institutionalized. Bishop moved between grandparents. The grandparent in this poem is her father's mother. Bishop led an isolated life in Nova Scotia with her grandparents. Carole Doreski refers to Gertrude as "a shrill perversion of the nurturer" and an "omnipresent phantom" (77- 78) (Cleghorn and Ellis 107). In writing *Sestina*, a poem that conveys the simplicity of a child's language and the complexity of unspoken awareness, Bishop may be following Ezra Pound's *sestina* in the voice of Bertrams de Born ("Sestina: Altaforte"), which employs an elaborate form for a colloquial voice. (Cleghorn and Ellis 93)

Elizabeth Bishop shared a deep grief with her grandmother they experienced the sorrow of private and public loss. This experience gave them existential knowledge about the world (fatalism? cynicism? stoicism? Of men's world) and ways to express it: the grandmother makes tea and she laughs to hide her tears; the child listens, watches carefully, and draws "an inscrutable house." In that kitchen, the child becomes an artist (Cleghorn and Ellis 107). The grandmother tries to be normal by cutting the breads before the child but her tears show her sadness. The child is busy in drawing a picture in which one can find 'little moons fall down like tears' on Bishop's 'flower bed' (Bishop 121). This emphasizes that Bishop sees this as a prediction of a life of unhappiness growing with the flowers. Bishop talks about the insecurity of female world by italicizing the words '*Time to plant tears*' which predicts the unhappy and depressed world of Bishop.

In the book, *Is Female to Male as Nature Is to Culture?*, Sherry B. Ortner says that "Woman's body and its functions, involved more of the time with 'species life', seem to place her closer to nature, in contrast to man's physiology, which frees him completely to take up the projects of culture" (69). De Beauvoir uses the term 'Woman' to refer to all women. Women represent species existence; whereas men are the individuals born from the species that go on to transcend the biological realm, through an existential "second birth". (Kheel 40)

Elizabeth Bishop applies the above concept in the poem, *The Fish* which displays her ecological awareness that leads her to accept a relationship of coexistence between human beings and non-human beings. This ecological awareness in the poem is reflected when she leaves the fish free. Her decision to set the fish free comes only after the identification of herself with the fish. The identification asserts the belief in nature as an ecological system in which the existence of individual element depends upon other elements.

Toward the end of the poem it becomes clear that she has come to the ship many times as suggested by the “rusted engine” of the ship. As she continuously stares at the fish, she becomes aware of interdependent existence. The awareness of the speaker is the awareness of the transitoriness (lasting only a short time) of human glory, human domination over animals or even of commercial benefit. The rust in the engine and rainbow can be related to this awareness. The killing of the fish can rust the ecology. And rainbow reinforces the awareness of transitoriness of that achievement. When the poet or speaker decides to set the fish free in terms of ecology, she not only saves the life of that fish but also saves many lives. In that sense the poet gains big things by losing some small things.

As Louise Bogan once remarked, Elizabeth Bishop has "a naturalist's accuracy of observation" (<http://www.jstor.org/>). The poem *The Moose* is about a bus journey from Nova Scotia through New Hampshire to Boston and a near collision with a female moose. This paper analyzes this poem in three dimensions such as Women at Home, Women Outside and Entry of Female Moose. We can find an element of female space because Bishop personifies the moose as female which can be clearly seen in the line "Look! It's a she!" (Bishop 162). In this poem, Bishop does not describe the interior landscape as forest; instead, she talks of it as 'maples', 'birches', 'tantramar', 'marshes', 'lavender', 'sweet peas' etc. These are the species of plant which are particularly grown in New Hampshire region.

Susan Rosenbaum comments on animal studies and eco-critical approaches of Bishop's poetry as “reorientation of our understanding of modernist experiments by women poets and artists in particular.” Like the moose's sudden appearance at the end of the eponymous poem, there is something both “homely” and “other worldly” about all of Bishop's animal poems. (Cleghorn and Ellis 10)

Suddenly, the passengers of the bus are thrilled and excited on the sight of Wild female Moose. Everybody in the bus says that it is female moose. It can be revealed in the poem lines itself: “Sure are big creatures./ It's awful plain./Look! It's a she!” (Bishop 162). Bishop had a mixed feeling on seeing the female moose on the road and she enthusiastically registers the feminine quality of the crossing moose such as pious, pure, gentle, kind, graceful, simple and beautiful. Even though the observers find it "awful plain" and "big" and are concerned about whether or not it is harmless, it induces a sense of joy in the hearts of the passengers.

Woman's physiological function is closer to nature as she views her as a self -observer of herself and the world around her. Woman creates naturally from within her own being, whereas man is free to, or forced to, create artificially, that is, through cultural means, and in such a way as to sustain culture. Bishop keenly observes that her environment is getting polluted by the name of industrialization and religion-cultural means of human beings. Bishop was not only entering the Romantic tradition as a “minor female Wordsworth,” but also as a lesbian poet (one deemed “unnatural” according to Christian morality). Thus her poetic treatments of nature often comment, implicitly or explicitly, on gendered and sexual norms. (Cleghorn and Ellis 68) Mindful of Bishop's taste for the “odd and genuine”, and obviously intrigued by her use of animal personae, Lowell describes his breakthrough poem *Skunk Hour*, as directly modeled on Bishop's *The Armadillo*. (Goldensohn 183) As Merchant states, “Men viewed nature as dead and matter as passive, mechanism could function as a subtle sanction for the exploitation and manipulation of nature and its resources”(Kheel 212).

In the poem *The Armadillo*, Bishop drastically condemns the environmental degradation of the religious carnival in the Brazilian city. The poem is marked by ambivalence, because the poet first aestheticizes the carnival; flying of the fire balloons and then she becomes critical to the act of flying fire balloons which might create massive destruction in jungle life. The speaker makes her feelings about human carelessness, in this case toward the natural world, much clearer. The illegal fire balloons cause devastation to the animals that live downwind from the owls that flee their burnt- out nests to a glistening armadillo that leaves the scene 'head down, tail down”(Bishop 84) (Cleghorn and Ellis 10)

In the beginning, Bishop simply describes the St. John's Day carnival in Rio-in which fire balloons

are a tradition. After watching that very carnival she shifts her attention to the effects when the flames release on the forest and on the innocent creatures like an armadillo. She shows how the poor animal armadillo dies when the fire catches it. The final image of the dead armadillo is heart rending. Its fist is actually very strong, but not before the fires that savage human beings throws over it. It means that the means of survival and defense is utterly helpless in front of massive and monstrous violence that devilish human beings can make and use over living beings.

As an artist, at the end of her poems, she always lets nature go, while in the wake of her release, there is serenity, victory or a sweet sensation of joy, surpassing logical theories and appealing to a higher natural order, which is beyond and yet in accord with humanity. After a scrutiny of the said collection of poems, this article concludes that Bishop posits herself as an activist and shares her thoughts against degradation of nature, killing of animals, devaluation of women and nature, and also tends to show how she seeks a spiritual reunion with nature as a relief from the isolated childhood life and issues of modern life as well.

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THOMAS GRAY AS A CHAMPION OF POOR IN *ELEGY WRITTEN IN A COUNTRY CHURCHYARD*

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Introduction

Elegy Written in a Country Churchyard is considered to be the greatest and most loved poem of 18th century along with Oliver Goldsmith's *Deserted Village*. It continues to delight and enthrall its readers of every land and age through the 'images which find a mirror in every mind and with sentiments to which every bosom returns an echo'. While timelessness and universality of the poem is much depended on its positioning as a meditation on human mortality, it won't do well to overlook how Gray has established himself as a champion of poor in this poem. Through celebrating the simple life of the poor peasants buried in the country churchyard Gray democratised the subject matter of poetry altering conventional elegiac poetical models to a great extent. Thomas Gray's position in this relation is examined in this paper.

1. Autobiographical Elements: Identification of Poet with The Subject Matter

Thomas Gray (1716-1771) was born as fifth of twelve children of his parents. After his abusive father left his mother the family lived on the meagre income of his milliner mother. He has recalled his schooldays as a time of great happiness as evident in his *Ode on a Distant Prospect of Eton College*. He made friends with rich kids from powerful families like Horace Walpole, son of Prime Minister Robert Walpole and Richard West son of Lord Chancellor of Ireland. He went on his the customary Grand Tour with Walpole but parted halfway due to differences-Walpole wanted to attend the parties while Gray was more academically inclined. While Thomas Gray, the gentleman he was, never spoke against his friends and maintained a cordial relation with them he is sure to have felt alone in the company of these rich and powerful friends. Gray's background marked him worthy to be the chronicler of the poor and the obscure.

2. The Poem

The poem starts with the vivid picture of a typical country side day drawing to a close. The fire alarm has sounded signalling the end of the day. The labourer and the herd of cattle return to their home. As the light gives away to darkness with only the lulling sound of bells and hooting of owls breaks the silence the poet finds himself in front of the country churchyard surveying the mounds of heap that conceal the bodies of the rude forefathers of the village. The fact that the bodies are buried in the yard, not inside the church, shows ample proof that the dead are simple poor peasants.

The next stanzas celebrate the obscure life of the rude forefathers. They used to reap rich harvest with their sickle and battled against hard soil with their plough. Every day they drove their cattle to the field and cut down the trees with powerful strokes. Gray narrates these daily labours of the villagers with admiration.

He doesn't believe that only the stories of plunder and violence need attention. The humble exploits of these illiterate men also deserve an audience. Gray democratised the subject of poetry much before the inauguration of Romanticism in English poetry through the publication of *Lyrical Ballads* in 1798. He expressed an idea to which his age had not mellowed but still found admirers. His selection of ordinary poor men as his heroes was never ridiculed even when much of the poetry of the age preferred avoiding them at any cost. Gray's genius lies in the fact that he used these ordinary mortals as his heroes while meditating on Death-the ultimate leveller of all differences in money power and social status. He examined

the differences in relation to Death, the ultimate reality of life. All discussion on equality or democracy is based on a system of thoughts to which one can agree or disagree. While one may reconcile to the accepted notions he can very well nurture personal differences. The idea of Death, as a reality to everyone who is born irrespective of his status provides a space where these democratic ideals can be viewed in a clearer perspective.

The subtle technique through which death is discussed also needs special mention. At no point in the three opening stanzas does Gray directly refer to death or funeral; rather he indirectly created a funeral atmosphere by describing just a few mournful sounds. He goes on to say that

The boast of heraldry, the pomp of power
And all that beauty, all that wealth ever gave
Awaits alike the inevitable hour.
The paths of glory lead but to the grave.

Whatever accomplishments an individual had in his life time, he is not immune to death. After death neither flattering words nor fancy urns with inscriptions celebrating the glorious life of the dead can bring them back. They can no longer answer the call for good deeds for they have already left the concerns of this world.

The poet says that these mounds of soil might be holding some unrealised potentials in its bosom. Among these people who lie buried in the churchyard there could be men of innate abilities of infinite possibilities. If only they had been given ample opportunities they would have proved themselves equal to any so called famous men. Perhaps among the forefathers buried in the churchyard there may be some men with the courage of Hampden or poetic talent of Milton or some who possessed the military genius of Cromwell. Gray says that all men are created equal by God. It is simply a matter of the right opportunities for an individual to flourish. If a person did not reach the height he was destined to it is most probably due to lack of actual opportunities. Initially Gray chose three Romans to show people who realised their potential- Cato, Tully and Caesar. He replaces them with Hampden, Milton and Cromwell (who were not quite so distantly historical in Gray's time)

According to the poet caves in oceans might hold purest of the gems which remain unravished and many sweet incense bearing flowers waste their sweetness in the vastness of desert. Just like that many human beings of God given potential lived and died in obscurity for want of right opportunities with chill penury pulling them down from their pursuits.

3. Gray's Political Stand

The stand poet takes in respect to this grave injustice is disputable. While he laments the lack of opportunity for these villagers he does not advocate a revolution like his romantic successors. He reconciles to these grave injustices just like he reconciled to his own unfair destiny. While poverty circumscribes the growing virtues of the rustics, equally it limits their crimes. Their fate might have limited their growth but it has kept them away from the path of crimes as well. It prevented them from seeking personal glories and kingdom through violence. It forbade them from prostituting their poetic gifts at the altars devoted to Luxury and Pride. The poor villagers never had to go through the ordeal of hiding truth consciously and acting in a disreputable manner.

It would be interesting to consider this stand of Gray with respect to his own response to the immense popularity of his poem. In the letter to Walpole after the publication of *The Elegy*, Gray said, "The Stanza'spublic, for which they certainly were never meant, but it is too late to complain. They have been so applauded; it is quite a shame to repeat it. I mean it is a shame for those who have said such superlative things about them, that I can't repeat them. I should have been glad that you & two or three more people had liked them, which would have satisfied my ambition on this head amply."

It is a known fact that Thomas Gray didn't want his poem to be read by a wider audience. He was content with the limited audience of his friends and family. Horace Walpole had arranged for the

publication of the Elegy. Once it was published the popularity of the poem and the poet attained proportion the creator himself had not bargained for. This brings us to the Christian idea that renunciation is good. This is a fate Thomas Gray had reconciled to and granted to the rude forefathers of the Hamlet. While Gray celebrated the simple annals of the poor he did not envision a society where even the poor would receive their share of opportunities. He was a chronicler not a saviour. He empathised with them. He himself did not ask life for more.

In his epitaph he says that his life never saw fame or fortune. Neither did he get any formal education. A brooding melancholy enveloped his life. But he had a sincere heart and gained the only thing he wished for—a friend.

Conclusion

Thomas Gray brought into the forefront a section which had been neglected by literature. He was one among them and narrated their life in the Elegy in the most candid way possible. He reminded us that though one may be poor and the other rich we are all alike when the inevitable death knocks on our door. Elegy reminds us of the futility of life and the frailty of everything that we attain in this world. He positioned himself along with the poor rustics but offered no false hope for a better tomorrow. He asked them to suffer the injustice with a straight face and draw inspiration from the fact that they enjoy a sinless, guiltless life which evens the greatest of great can possibly live.

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STUDYING *LA BELLA DAME SANS MERCI* IN THE LIGHT OF ALLUSIONS

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John Keats (1795-1821) as a romantic school poet, during his short span of life tried some major poetry forms. His poetic skills stand exceptional for exercising phenomenal themes love, fancy, nature, power and pain in his works. These works undeniably sought inspirations from the masters of English literature Spencer, Shakespeare and Chaucer. The form taken for consideration in the past, Ballad enjoyed special place in medieval age. The folk artists used to sing and act on the narration mostly major mode of entertainment during then ages which celebrated the stories of knights, fighting against the will of the destiny. Either fighting to rescue a beautiful girl or ordained to undertake herculean task of defeating demon, or dragon. The form in the hands of the classic poets and modern grew, subsequently characterizing it into two types of ballads traditional and literary.

To begin with the opted research frame, I propose that there is a lot scope to find out the personal reflection, eventually helped to shape the work. The paper intends to confirm the invisible personal events in the light of the expert's observations and show these events have moulded the thematic and structural complexity. To illustrate in the light of allusion would be simpler. Allusion is understood as any reference to real person, event or place. Abram confirms it as in next words, "Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage." While in Machacek's view it is brief, discrete and local and evoking a single text that the culture of the alluding writer associated with an identifiable earlier author." To make it clear it must be said that it is often an indirect or passing reference to some events, person, place, or artistic work. And its relevance is not explained by the writer but relies on the reader's familiarity with it. The first allusion can be found in the inspiration the poet sought. The poet had Chartier's copy in possession helped him, "with the title for the ballad, yet the actual printed source from which Keats may have known the Chartier's poem has not been discussed. Hunt mentioned that the Chartier appears "Among the pieces printed at the end of Chaucer's Works," but he did not cite any edition. One such edition of Chaucer's works which contains Char tier's La Belle Dame sans Merci" is the 1598 black-letter edition, the same edition that John Keats owned in May 1818 and remained in his possession until his departure for Italy²." The work derives its inspiration from French writing. Alain Chartier's work on the same theme, beautiful cruel woman destroys her lover; written about in fourteen twenty four had been the crucial inspiration behind it. While it is proved fact that there are number of femme fatale images in occidental classic literature which proved an ideal model to English creative writings. It may not be denied that the very work is allusion to the classic model where the negative image of beautiful lady continues with same cruelty and infidelity in "La Bella Dam Sans Merci". The poem balances the fervent mood of human contact with strange fairylike figure. The poem echoes voices from the past and sustains the development of inner frustration of the poet. Keats's love affair with Anna Brawne; it exercised indirect influence on the work. He fell in love with Anna Brawne in 1818; the time was equally productive in connection of his writing. Now it would be interesting to know that both exchanged letters with regular intervals. The work "La Bella Dame Sans Merci" was written in 1819. Many critics confirmed that poets love for her frenzied him and his strong desire disturbed him. The disturbed state is expressed in the work. The cruel woman for some critics is his beloved. The series of the allusions continue with his own brother's death. He is addressing the issue through work how love destroys one. Keats communicated the fact to his brother in the next word, "Tom's Sanguine

Temperament, fell in love with a false image that inspired that flames of romance and unrequited love. Keats blames Wells for stirring the deceptiveness of romance in his brother's heart but not the love object itself²". It must be said that it is not just Tom who is victim of individual desire as much as Keats sees himself as the sufferer of his own infatuation³." The knight in the poem shares the identity and condition of the poet and his brother as the captives. They both were destroyed by love. The fact can be confirmed with the interpretation of Graves and Robert Gittings who noticed the poem as a result of Charles Wells' fake love letters with fictitious name of Amena Bellefila. Brother's untimely deaths confined him to the destructive nature of love. Keats's condition was also getting worse he almost realized his death in succeeding years. The painful state comes as "I know the colour of that blood is arterial blood. I cannot be deceived in that colour. That drop is death warrant. I must die³." This development appears in the below lines,

I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose

It must be read in the light of his physical and mental state reflective of the severity of tuberculosis. Few other allusions can be related to his reading of Petrarchan images. He has used it order to show the death like experience. Kelley Theresa has confirmed the deletions of two words 'lily' and 'fading rose' noticed on the knight's countenance. These images are freely exploited from Petrarchan figures of death⁴. Tom Keats's death of tuberculosis in the 1818 can be contextualized with Keats underlined Drayton's use of the same Petrarchan figures. Drayton's deserted female lover uses the terms "Rosie-blush" and "lily-vale" to point out that she grew "pale" and is about to depart. The final allusion may be noticed to the William Hilton's painting called The Mermaid. Keats during his visit to Sir John Leicester's gallery in 1819; he had seen a painting depicting a knight lying dead in mermaid's lap with a water-lily on his brow.

To sum up in short it must be said that the poet's inner conflict has played crucial role in the finalization of 'La Bella Dam Sans Merci.' There are number allusions are capable to produce better picture and understanding of poet's life and poem.

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MODERNISM: A STUDY OF PHILIP LARKIN'S SELECTED POEMS*Sentimenla Jamir, ICAI University, Dimapur, Nagaland*

Philip Larkin, an eminent writer in postwar England, was a national favorite poet who was commonly referred to as “England's other poet Laureate” and a leading voice of what came to be called “The Movement” comprising of a group of poets. Like any other poets of the 20th century, Philip Larkin reflects the modern attitudes in his works. The sense of modernism is seen in his works like *Church Going*, *Ambulance* and *Wants*. In all these works he depicts the effects of modernism on the society and its people. Different aspects of modernism are seen through the actions, people or narratives that are present in the poems.

Larkin was considered as the most popular among the Movement poets. Most of his poems deal with the themes of death, time, religion and spirituality, alienation, isolation and inevitability of death. In most of his poems the poet seems to be only an observer who watches the activities that are taking place around and adds them to his work piece. In his poem *Church Going* he discusses the utility and futility of going to church. Modern society was filled with confusion where people doubted the existence of God and as the Church seems to lose its importance, there is a fear that its place in modern society would become insignificant. His other poem *Ambulances* depicts the theme of inevitability of death and time as it clearly implies that no matter where you are, what you do or how happy you are, death is present and no man can escape the hollowness of death.

Modernism implies the growth and advancement of man, and this advancement has a healthy and unhealthy effect on human health because Modernism brought changes in every field. This effect of advancement is also seen in the poems of Larkin. In the poem, *Want* published in 1950, the narrator presents to the readers the artificiality, the anxiety, isolation and suffocation that the Modern society brings with its advancement. The first line of the poem itself presents to us the agitating mood of the narrator wanting to free himself from the cruelty of Modernism- beyond the industrial development where one's mind is filled only with the motive of earning, busy life of the people and their jobs, enjoyment at parties and the dominant nature of times, where people have become more like a machine, busy with earning and spending and because of which they have no time for themselves and inability to balance their life between work and leisure and therefore Larkin wishes to break free and isolate himself from all this various constraint and as he says “the wish to be alone”. There is a constant meaning of Modernism running through in the second line of the poem. It can be taken as overtly suggestive “the sky grows dark with invitation cards”, here the 'invitation card' can be applied to social gatherings like, marriage party, function etc. In this kind of gathering we come across many unknown faces with artificial smiles upon their face exchanging words which may be valuable or invaluable, and this very exchange of words may also lead to oppression which is very common in the present era. Modernism has brought a drastic change where it has led an individual too far and where there is no point of turning back. These changes can be seen in the lifestyle of an individual, unaware of certain things like, time, date, night or day. They are more into upgrading their status which leads to loss of their moral conduct and thus the poet wishes to refrain from all these various obligations of the society. Every modern man has become too busy into their own business where unity of family could be seen only in a photograph. The poet felt to be a captive because of the strong negative influences; the better aspect of Modernism seems so insignificant and harmful. So the poet says how he wishes to be away from all these privileges which seem to him absurd and nihilistic; he proceeds to

humiliate humanity by telling how its children all lead a happy pre-existence with liberty to continue it; he explains why human society is forever enmeshed in a net of foolishness (Long 590)

'Despite the artful tension of the Calendar', with this line, the poet portrays the slavery of people in the hands of time. The necessity of time being force on people is so aptly reflected in these lines. Their works, plan and outings are all limited according to the time allotted to them by the modern advancement, which was growing rapidly and people had to rush and run with the pace of Modernity.

The poem *Church Going* speaks aloud of the same effects of Modernism. Larkin is depicting how Modernism has affected the belief, opinion and ideology of the people with regard to their faith. The two major World- Wars had brought a drastic change in the mindset of the people basing on their faith and existence of God. Earlier they were too rooted towards religion but later they began to question the authority of God, 'if God was their refuge, where was he when all the dreadful calamity was taking place?' their faith in God began to sunk deeper and also became materialistic. This materialistic nature of the people is so much reflected as Larkin opens his poem where the narrator of the poem enters the Church when he was sure that devotional sermon or nothing was taking place. Why would a person not want to attend the service when he goes to a Church? The obvious answer is their disinterestedness towards religion. The narrator, in the poem is seen giving a detail description of the arrangement and minor decoration of the church and not about the purpose of the Church. The materialistic concept of the narrator is the supposed effects of Modernism, the richness and the luxuries that Modern development offers absorbs the little faith of the people, who are helpless at the hands of the advancement of society and fell prey to it thereby distance themselves from religion. People living in a Modern society or attracted by modernity began to assert that Churches and religion will have its fall, it is so because of two major World-Wars that has brought a new pace not only in the minds of an individual but also towards their religious perspective. Religion and Church had become just like a mere object for people in general like the narrator himself, and that seems to them so great and impossible now seem so easy for them because of the progress in the growth of human mind and intellectual ability. Another line in the poem denotes the seriousness with which people associate themselves with Church, 'shall we consider them as unlucky places?' This question of a narrator read the Church as an object which is not revered by men. Larkin, who is a pagan himself treats the religion and Church as an object, the same attitude that was brought about by the arrival of Modernism. Both from the present and past eras, Church or religion have played a vital role in imparting comfort and solace in the lives of the congregations. Through the Church human compulsions are acknowledge as important and are given the status of destinies. The church takes people and their paths through life seriously. Without the Church, people will somewhat drift in the world and may well gravitate in this place where life was once given a meaning. The Church has remained as a constant ray of hope for the downtrodden therefore, like the narrator had mentioned that, we will always need something like Church or religion to give meaning to our lives. It will draw people to it even in its ruined state. They will recognize the role it played in the lives of others and will see it as sacred, even if they do not believe the same things as who originally worshipped there. God and religion represent the ideal 'happy ending' that everyone would like to believe exists. Everything may go out of fashion but the concept of Church will always remain as it is.

Larkin in *Ambulances* tries to reflect the Modern people. Larkin wrote the poem in 1950s and it was a time, that to be carried away in ambulances was a sign of worse to come. The poem *Ambulances* signifies the inevitability of death. Today young generation might view ambulances as a sign of hope, a positive intervention sustaining life rather than heralding death. As we read the poem, we get a glimpse of the Modern attitude of the people. Earlier people were very sympathetic towards each other's worries and troubles. With immediate access to Modernism people have become indifferent towards one another, and as they get wealthier and successful on taking advantage of the services offered by Modernity, people have become selfish and emotionless to a great extent. Larkin's depressing outlook on human life has been an

essence of his poetic stance, throughout his poetic career. Human life and its unpleasantness and the disappointment have been the recurring motifs in his poetry. The age of Larkin was an age of disaster and chaos on a social and moral level all over the world. The waves of the Second World War, was still prevailing in the late 1950s and there was a decline in the values cherished by society. Destruction brought in by the wake of First and Second World War, pushed people to question about the existence of God and that was the time Larkin was born and brought up. He has composed his poetry in the context of his personal views on life, religion and religious dogmas. He also shares his thoughts about God and the existing scenario of religious belief of different classes of society.

The development of science and technology played an important role in shaping modern thought. Scientists acquired recognition in the western society from the second half of the 19th century. In the 20th century the rapidity with which scientific discoveries were made was perplexing. Dominance of science and technology has changed the view of life. The advancement brought by modernity led to a loss of spirituality; they, in fact led the world towards anxiety. This also led to the crumbling of Christianity where people became blind towards their belief in religion. Darwin's theory of evolution also played an important towards the ceasing of people's faith towards religion

The poem *Church Going* written in a realistic manner records the account of the time, when people had become suspicious of the existent of God and religion. Larkin, a keen observer who has experienced the war and has observed people's confused state of mind was sure of the fact that one day religion or the church will have its fall. The poem clearly reflects about the fading of faith and religion. Larkin visited the church not because he was interested or religious but for the sake of curiosity. From the first stanza of the poem itself we get to know the attitude of the poet, who begins the poem in a mocking tone,

Once I am sure there's nothing going on
 I step inside letting the door thud shut.
 Another church: matting seats and stone
 And little books; sprawling of flowers cut
 For Sunday brownish now; some brass and stuff
 Up at the Holy end; the smell neat organ;
 And a tense musty unignorable silence
 Brewed God knows how long. Hatless I take off
 My cycle-clips in awkward reverence,
 Move forward, run my hand around the font.
 From where I stand the roof looks almost new-
 Cleaned, or restored? Someone would know: I don't.
 Mounting the lectern, I peruse a few
 Hectoring large-scale verses, and pronounce
 'Here endeth' much more loudly than I'd meant.
 The echoes snigger briefly. Back at the door
 I sign the book, donate an Irish sixpence,
 Reflect the place was not worth stopping for.

The poet makes fun of the church going tradition and this attitude could be seen in the mindset of the individual as a whole. In the present day society, people go to church just for the sake of going and not for its true value, we can also see how churches are turning as a centre of business purpose rather than sticking to its true sense, a sense of equality towards shedding love, comfort and shelter to all the classes in the society. Religion, which is considered as a divine force to linger shall remain but the concept of 'church' will fade, if it's true value is not practice by the people in general.

The theme of death has been a recurring theme of poets in literature since time immemorial. Larkin maintain his dread of death throughout his poems. Death is a serious issue for Larkin. The poem

Ambulances portrays the image of death. Larkin uses the everyday incident to someone being taken away in an ambulance to convey the ideas of human life it conveys the idea that every imaginable pain in life is nothing compared to the permanent and true fact of death. Death is ever present even at one's joyful moment. Family ties cannot be a permanent one since the dark shadow of death would separate each and everyone. The poet spells the omnipresence of death through the line:

Closed like confessionals, they thread
 Loud noons of cities, giving back
 None of the glances they absorb.
 Light glossy grey, arms on a plague,
 They come to rest at any kerb:
 All streets in time are visited

The poem *Ambulances*, indicates that a sick man is alone and when he dies he is more alone. No one can change the course of our life and death. The concept of death will touch each and everyone and no man can escape the horror of death. On the other hand death can also mean an end to all the suffering and toils of man in general.

Alienation as a theme in modern literature has been the recurring idea in Larkin's poems. His sense of alienation and isolation leads him to adopt rejection towards people, institution and belief. In the poem *Whitsun Weddings* the poet begins with dismissive attitude, Larkin catches glimpse of the scenery on the way though it was not that interesting, he also comes across wedding parties but observed them with dismissive attitude of someone who is a confirmed bachelor and an alienated outsider. The poet often feels himself cut off from his fellow human beings, often struggling to achieve a spirit of community with them. All this takes place because of his sense of alienation towards people and its surrounding.

Modernism which is read as changes in every sphere including religion and the mindset of an individual in the society etc is directly/indirectly reflected in the poem of Larkin. Larkin being a modern writer and a keen observer has poured out every detail that he sees around him. In most of his poems, the poet talks about the changing scenario and their effect on the people, as such like in the poem *Church Going*, it is so obvious attitude of the modern people as represented by the narrator. It talks about the fading of faith in religion which is common in the present day society and this attitude was brought in by the advancement of society because of modernity. Earlier, people were so much into helping one another but these aspects are vanishing day by day as the years move forward. People have become more concern at their own distress caring less for the people or individual around them, and this attitude can be seen in the poem *Ambulances* when we come across ambulances, we are not concern about the person who is being carried away by the ambulance, rather we look upon our own self and wonder, very soon we have to face the same fate.

Larkin's poems truly depicts modern society without any artificiality. His poems as understood is not for a romantic purpose but for a self-realization and retrospection in a more serious and objective manner. Through the poems one can assume that Larkin is trying to imply how one should balance his individuality in the rushing of societal development, not being drowsy in the process. The poet can possibly be said, to be documenting everything he considered to be the flaws of humans, that is, their over enthusiastic desire and their frailty in maintaining the proper level between modernity and their roots. This way, Larkin is not actually putting the blame on the arrival of modernity but on the people who makes it sound threatening as a result of their lusty appetite for better privileges. The narrator in *Church Going* is so materialistically observing the decors inside the church not because he admires it, but because the sudden enrichment of wealth and luxuries has made him to be so judgmental about the possession of things and not the religious sentiments. Larkin, by doing so is conveying how shallow and immature the people of those times were and as he does it he is also picturing the effect of modernity in his poem, without actually pointing at it as good or bad. He in a way is saying that changes are very obvious to happen in the society, so

even modernity was not to be surprised at and people should have been more cautious as they follow the new fashion and not being over drunk by it.

Modernism as seen in Larkin's poem is objective and less reviled against. He has used the idea of modernism to the maximum in his poems. Larkin has given a better insight of the people who were touched by modernity and more directly exposed them, and less of the new development.

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A RELEVANT MESSAGE IN W.H.AUDEN'S POETRY

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The nineteen thirties were a period of severe economic crisis in England as in America. The after effects of the First World War plunged the entire country in gloom. As J. M. Keynes, the most eminent British economist wrote in his book "Economic Consequences of the Peace", the economist consequences of the Peace Treaty were disastrous for Britain. The Consequences became most evident in the thirties when unemployed became rampant and poverty widespread. People were groaning under cruelty, oppression and social injustice. There was a feeling of dejection and frustration all around. It was a period as Auden described it of "*Smokeless Chimneys, damaged bridges, rotting wharves and chocked canals and a time of crisis and dismay*". Auden who was trying to make his mark as a poet at this time naturally became interested in the condition of the people and the problems which they were confronted. He became disillusioned at first but soon started looking for new directions. Some young writers at this time were becoming interested in Marxism which seemed to them a panacea for all evils. These writers firmly held the view that there could be no justification for the theory of "*Art for Art's Sake*" at a time of oppression and cruelty. Art had to be geared to the needs of the time. This has been done in Russia and Germany where they argued, writers inspired by Marxism has used literature for the reform of society and the up- liftmen of the down-trodden.

The knowledge of psychology was also of immense help to him in diagnosing the ills and ailments of the individual as well as the society which was the main concern of his life and art. In fact, it was rich background of psychology that led him to believe that the Poet's first duty is to be '*clinically-minded*'. As Moore K. Spears writes "The notion of the poet's clinically detached, diagnosing the sickness of a society and its component individual and of poetry as a kind of therapy, performing a function somehow analogous to the psychosomatic, is fundamental in Auden's writing".

In this theory of Poetry Auden rejects the direct communication of moral truth. He thinks that direct preaching to an audience is of no value. According to him, "poetry is not concerned with preaching but it can extend one's knowledge to good and evil and lead the reader to make a rational and moral choice. Poetry may be enjoyed, may present the grimmer aspects of life but it can only illuminate and will not dictate. Those who come to the poetry for a message, for Calendar thought have come to the wrong door. Poetry is a memorable speech capable of moving our emotions and exciting our intellect to a great extent"¹.

Auden reached a stage of self-transcendence and started loving not only human being but inanimate things also. Love for nature, birds and beasts and above all mother-care shows Auden's involvement in life during this period. He showed the path of true happiness to the suffering mankind and stressed the need for the acceptance of life with all its pleasures and pains. Auden believes that pleasures and pains are the two sides of a coin. On the one hand this world is full of suffering and sorrows while on the other hand, it is stirred with spring's vernal and renewal process. As such people forget their hunger and suffering and have zeal to work and worship. While looking at the world from his aeroplane flying above the earth, Auden observes:

*....A processed congested surface, a world down there
Motives and natural process are stirred by spring
And wrong and graves grow greenly; slaves in quarries
Against their wills feel the will to live renewed by the song*

*of a loose bird, maculate cities are spared.
Through the prayers of illiterate saints and an ancient
Feud re-opens with the debacle of a river.²*

Auden had a mind which naturally makes patterns and symbols. The elements of nature such as mountains, planes, valleys and sea seemed to make visible to his imagination the shapes of struggle within the human will. They are the symbols is extended over a whole passage or a whole poem as in the well-known poem “*IN PRAISE OF LIMESTONE*” .This poem has the influence of Rilke ,in so far as it concretizes the abstract. One of the devices that this poem follow is the “*Expression of Human Life in Terms of Landscape*” Onto the landscape the poet projects an arrangement of human faculties and different human philosophies.

The Poem is distinguished by a variety of moods which Auden ingeniously strikes and projects. Undoubtedly the poem has a tone of gentle humor but it is subservient to the other moods which mark the poem. Auden chooses an idyllic setting for his poem. The limestone dotted pastoral surrounding became a hallowed land resounding with mysterious voices. The poet invites us to:

*Mark these rounded slopes
With their surface fragrance of thyme and beneath³*

The scene sketched before us in simple but it takes on air of mystery and secrecy there is

*A secret system of caves and conducts hear these springs
That spunt our everywhere with a chuckle.⁴*

where the spring chuckle as though to tease man into knowing their secret. In such a land are planted the massive human figures carved in the limestone. They stand “Arm in Arm” but not *in step*!. They are engaged

*On the shady side of a square at mid-day in
Voluble discourse.⁵*

They do not worship a god whose volcanic fury they have to fear. Unlike man, they are perfectly adjusted to the local surroundings and the needs of their world. They know their minds and understood each-other even if one of them has to take to evil ways. They are imperfect accord with each other and their surroundings. Auden's treatment of life is not like the romantic tradition or to live in a Utopian or Arcadian world. These lime stones shapes stress the truth “*Make a Further Point*” Further he says that

*but when I try to imagine a faultless love
Or the life to come, what I hear is the murmur
Of underground streams, what I see a Limestone Landscape.⁶*

The poet has come to believe that human nature is weak and inconstant, and so to think of perfection or a life to come is as fantastic and unreal as the various shapes assumed by line in a limestone landscape. One should accept the reality of life face it and not run after empty dreams, the escape provided by religion or romantic love.

Muse-Des-Beaux Arts (The Museum of Fine Arts) is one of the most celebrated shorter poems of Auden. In it Auden's view of suffering is elaborated to a point where it becomes art of criticism. In Pre-Raphaelite or in Keatsian fashion Auden too, very impressed by some sculpturing or painting his *Muse-Des-Beaux Arts* (The Museum of Fine Art), *In Praise of Limestone*, *Payeage Moralise* and *The Shield of Achilles* are the best example of this kind. The *Muse-Des-Beaux Arts* begins by praising the painters of old, like Brughels who understood the nature of suffering and humanity indifference to it. The painting shows that he realized that while individuals suffer daily routine of life goes on as usual undisturbed.

*About Suffering they were never wrong
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking daily along*⁷

Auden points out that this world is devoid of the spirits of brotherhood, neighborhood love, affection and compassion. He praises the observation power of the old painters and tragic dramatists, who after observing deeply, understood well the nature of suffering and humanity's indifference to it. The milk of human kindness has completely dried. Nobody supports or cares for others in distress or suffering. Everyone lives for self-interest. If someone suffers others without caring him, remain busy in their routine work. In modern society people have no compassion for his fellow- beings. Auden further describes the antique painting.

*....They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.*⁸

People with their indifferent attitude enjoy their routine lives and the dogs continue to live their lives as usual. This indifference is clearly brought out by two paintings of Brueghel - One depicting the birth of Christ and the other his Crucifixion. In the later painting as Christ is crucified, the crucifier's horse goes on rubbing his behind against a tree. The sense conveyed is that in spite of all human calamities, man's instinct will ever remain unaffected and unaltered. The third picture of Brueghel entitled Icarus brings out this indifference of humanity clearly.

*In Brueghel's Icarus for instance how everything turns away.
Quite leisurely from the disasters
Have heard the splash, the forsake cry
But for him it was not important failure the sun shone
As it had to on the white legs disappearing into the green
Water and the expensive delicate ship that must have seen.
Something amazing, a boy falling out of the sky
Had somewhere to get to and sailed calmly on*⁹

The third picture shows the falling of Icarus the sky into the sea. No effort is made to save the boy who was falling. The painting depicts the indifference of humanity to individual suffering. The moral has been universalized by referring to the imagery of Brueghel's painting. The indifference of humanity to the suffering of others remains a universal phenomenon. At a later date humanity is equally indifferent when Christ was crucified and it is equally different today. Auden has universalized this human condition by using the imagery of the painting as "Objective -Correlative"

"Paysage Moralise" is an allegory of human condition. The poem first appeared in the Criterion, July 1933 and was later included in the Collected Shorter Poems, 1950. Auden has used landscape on various geographical features to present emotional and spiritual states in a concrete form. The poem presents the picture of the sick society. The whole generations cross their various mountain frontiers seeking health. The six end words which are repeated in each stanza are: Valleys, Mountains, Water, Islands, Cities and Sorrows. These words are the key words of the poem. *Valleys* symbolize innocence, the female principle; *Mountains* are the symbol for effort, decision, male principle. *Water* symbolizes belief, potentiality and creations of man that satisfy this sense of purpose i.e. art. *Island* stands for escape from society, *Cities* are the symbol for society, civilization and *Sorrow* symbolizes the condition of Man, his

motivating passion. There is a message at the end of the poem that civilization should be rebuilt so that the present society becomes healthy.

*It is our sorrow .Shall it melt ? Ah! Water
Would gush flush, green these mountains and these valleys
And we rebuild our cities, not dream of Iceland..¹⁰*

“*The Shield of Achilles*” is another fine piece of his poetry, in which Auden describes the classical myth of Achilles and his shield. As a modern poet Auden makes use of the classical myth to the service of art. He brings out the contrast between the heroic past and the un-heroic present. Auden's handling of the myth is dexterous and highly appropriate in underlying the desolating, cruelty and uninspiring barrenness of the contemporary scene. Auden has used the mythical technique published by T. S. Eliot to make his comment on the modern condition. Auden describes the meaninglessness of life without spiritual faith. According to the story in the poem *Thetis* (The mother of Achilles) expected that the artist was engraving the images related to ancient Greek civilization such as vine -yards, olive woods well-administered peaceful cities having beautiful, marble building, Greek vessels sailing across wild, perilous seas. But everything happened against her expectation.

*But there on the shining metal
His hands had put instead
An artificial wilderness
And a sky like lead.¹¹*

The artist blacksmith had not carved such images. On the shining metal of the shield, he had carved the scenes depicting the artificial and desolate life of the contemporary wasteland.

The scenes and images engraved by the artist blacksmith symbolize the ugliness and murkiness of the contemporary Urban-industrial civilization. In T.S .Eliot's fashion Auden also depicts the ugliness of commercial world in this manner

*A Place without a feature bare and brown
No blade of grass, no sign of neighborhood
Nothing to eat and nowhere to sit-down.¹²*

Auden reflects the meaningless life of this wasteland where there is absence of religious faith. So in the absence of the people are ignorant and they are no better than the dumb driven animals. The scenes depicted on the shield are those of the contemporary 'WASTELAND' filled with a multiple of soldiers, waiting inactivity for their general's command in a dry voice devoid of all passion. They follow the command:

*Column by Columns, in a cloud of dust
They marched away enduring a belief
Whose logic them, somewhere else to grief.¹³*

They are all 'hollow men' with no passion or feeling. These leaders have no personal contact with them. They speak in dry voices over the radio, proving by statistics that their cause is just, and so persuading them to fight a battle which is sure to kill them. In the second part of the poem, it is the religious decay and dissolution in the modern world that is the target of comment. On the Homeric shield were carved scenes of pious, rituals, wine and food being served celebration of some religious occasions as was seen on *The Grecian Urn* of Keats. But on the modern shield instead of

*White flower garland heifer
Libation and sacrifice¹⁴*

It is a travestied reproduction of the scene of crucifixion and conveys the futility of violence in the modern world. In the past, the violence in the crucifixion of Christ was necessary for the redemption of

mankind. That was a picture of martyrdom but the ruthless killings in the modern age carry no significance. The contemporary waste Landers are helpless and spiritless who are ill-treated and massacred like dumb driven cattle.

In the third part of poem Auden emphasizes the emptiness and spiritual dissolution of the modern life. Thetis expects to see the pictures of athletes busy in their activities, and men and women dancing rhythmically in accompaniment with music. It is unfortunate to see

*There on the shining shield
His hands had set no dancing-floor
But a weed-choked field¹⁶*

Where a 'ragged urchin' loiters about, where girls are raped and violence is committed aimlessly, but that urchin had never known.....

*Of any world where promises were kept
Or one could weep because another wept.¹⁷*

Thetis began to weep bitterly in despair. She was filled with dismay to think that having those cruel images on the shield of Achilles her courageous son, Achilles would not live long. The conclusion of the poem resounds with religious implication. The gods themselves seem to be dismayed like Thetis. There is a suggestion of fatalism and providential doom. The old order must die and give way to a new order. Enabling history to complete its circle Auden alternates the reminiscences of the Glorious past of the classical world with the dismal contemporary scene which produces an antithetical and negative effect.

Thus Auden as a modern poet brings out the after effects of the terrible economic disasters in the 1930s in Europe and America. As is common with a poet of modern sensibility, Auden too was giving out hot breaths regarding the pains and suffering of the post first world-war in England. He was first dejected by the groaning humanity but soon, with the vision of an artist began to visualize new hopes for future. Both his life and art had been dedicated to the service of humanity. In addition to his artistic frame of his mind, his deep interest in the study and reflection of the human mind brought him into the awareness of idea that art, along with having an aesthetic purpose, was also meant to serve humanity by understanding its pains and suggesting a solution for them. This combination of pointing out the ailing of the suffering world and the same time making is art and poetry as a suggestive cure makes Auden a poet with an aesthetic vision. He uses his poetic art to the purging of humanity and enabling mankind to move its emotions and sentiments towards peace and happiness. On one hand he realistically brings out the grim aspect of life and on the other hand he tries to illumine man's mind towards finding hope in despair. In his poems we see his love for both the animate and inanimate-love of birds, beasts, animals feeding their young ones and such sights of mother care show a suggestion of strike of light in the dark clouds of despondency. To Auden the various objects of nature are symbols of courage and patience in the face of difficult circumstances. His famous poems *Muse-Des-Beaux Arts*, *In Praise of Limestone*, *Paysage Moralise* and *The Shield of Achilles* are examples of his aesthetic inclinations towards life. As a realist, Auden talks about the sufferings of life, as a naturalist he talks about the inevitability of sorrow and pain in life and as an aesthetic he talks of the birth of Christ and the resurrection of mankind. He agrees that the world is a wasteland but it is not devoid of hope and happiness. This is the aesthetic vision of Auden which brings out an optimistic future for man for whom it is not the result of life which matters but the honest and sincere efforts which made man in life.

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THE SOLDIER POETS' REACTIONS TOWARDS THE GREAT WAR

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Abstract:

No other war challenged existing conventions, morals, and ideals in the same way as World War I did. Before the Great war, there was little or no anti-war art. The First World War generated a plethora of anti-war reactions in the visual arts as well as other arts such as literature and poetry. War poetry accommodates binary oppositions, most notably life and death.

A handful of poets participated in the war, fought in the war, and some died in the war. As soldiers they had to give themselves to the necessarily sacrificial regime of the army, and as poets they had to make a try to resolve the conflicts it intensified. They were most gifted to express the experience of those traumatic years and they wrote mainly in response to personal war experiences. They were involved on the front, however romantically they may have felt about the war when joining up, soon realized its full horror, and this realization affected both their imaginations and their poetic techniques.

This research paper tries to trace the reactions of three soldier poets towards war in pre-war time and during war time. These three poets have three different major moods and reactions towards the war. For the selected poets, Robert Brooke is the most famous representative of the initial reaction of to the war; Siegfried Sassoon is the most vigorous exponent of the anger and disillusion and Wilfred Owen who attempted to take similar war themes into more generalized vein and to apply new techniques for his wider vision on war.

Introduction:

During World War I, every able-bodied man was expected to put on a uniform and fight for his country. The soldier-poet also was thrown into the trenches. Some of the most memorable poetry about real war by real men in uniform came from the English poets who fought in that war. Men such as Wilfred Owen, Rupert Brooke, Isaac Rosenberg, Edward Thomas, David Jones, Ivor Gurney, and Siegfried Sassoon wrote about what they experienced firsthand. Of these seven, only Sassoon, Gurney, and Jones survived the war. (Reisman, R. M. C. 2012: 2).

The impact of First World War on poetry:

Just what the great war of 1914-18 did to English poetry is very difficult to determine. Of course it produced "War Poetry" a poetry which changed its characteristics as the realities of war became better known. Daiches, David (1978). The term 'war poetry' has become so familiar that its internal tensions often go unnoticed. Yet it seems hard to imagine two human activities more unlike each other than experiencing a war and writing a poem. One suggests destruction, the other creation; one chaos, the other order; one pain, the other pleasure. War poetry accommodates binary oppositions, most notably life and death. (Kendall, Tim 2007:1) The best war poets always know that they involve themselves in a monstrous negotiation between artistic pleasure and human suffering, and that there is readily enjoyment to be elicited from a choking gas-victim or a three-week-dead enemy corpse. War poetry is attracted to pain, and makes artistic capital out of it. Until the First World War, there was little or no anti-war art. The First World War generated a plethora of anti-war reactions in the visual arts as well as other arts such as literature and poetry. Artists, writers and poets conscripted into the war powerfully and graphically captured the senseless slaughter which took the lives of millions.

A handful of poets participated in the war, fought in the war, and some like Robert Brooke, Wilfred Owen, died in the war. As military men poets had to give themselves to the necessarily sacrificial regime of the army, and as poets they had to make a try to resolve the conflicts it intensified. The poetry of these “war poets”, shows a first-hand account of the brutality and the devastation of war in a world which still believed that war was heroic and proud. They were most gifted to express the experience of those traumatic years and they wrote mainly in response to personal experiences. They were involved on the front, however romantically they may have felt about the war when they first joined up, soon realized its full horror, and this realization affected both their imaginations and their poetic techniques. They had to find a way of expressing the terrible truths they had experienced, and even when they did not express them directly, the underlying knowledge affected the way they wrote.

The canon of war poetry has to an extent been built around the idea that the mould of poetry was broken, that conventional forms were overturned, and that the language of poetry was revised... The war poets, however, found that the existing uses of language were neither sufficiently sincere or intense for their purposes: other styles and forms of poetry were necessary. Arguably, this is because a few writers, such as Owen and Rosenberg, realized that existing forms were too closely associated with the propaganda and patrician values to which they were opposed. (Peter Childs 1993:58)

Many young men shared the sentimental view of war, which found its expression in the poetry. Having poets put their experiences into poetry helped to educate the public about war and added a powerful voice to the public discourse. These poets served as representatives of what could happen to all soldiers (Reisman, R. M. C., 2012: 2).

The aim of the research:

This research aims at tracing the reactions of soldier poets towards war in pre-war time and during war time. The researcher has observed three major moods and reactions towards the war which can be represented in the war poems of Robert, Siegfried Sassoon and Wilfred Owen. For the three poets selected, Robert Brooke is the most famous representative of the initial reaction of to the war; Siegfried Sassoon is the most vigorous exponent of the anger and disillusion which prevailed from 1916 onward and Wilfred Owen who attempted to take similar themes into more generalized vein and to apply new techniques for his wider vision on war.

The soldier poets' reactions towards the war:

The main reactions and themes of poetry united under the term “war poetry” naturally reflect a direct engagement with the war. When the poetry describes the war and its aftermath the themes that come into the foreground are those of pride, self-sacrifice and, consequently, of consolation.

“Darkness, guns, mud, rain, gas, bullets, shells, barbed wire, rats, lice, cold, trench foot: these images which have formed the 'modern memory' of the war are largely culled from the trench poetry of Owen, Sassoon and Owen.”(Kendall, Tim, 2007:76) In the following discussions on the selected three poets, the illustrations will focus on the poets reactions and attitudes to the war.

Rupert Brooke

For expressing his reaction towards the war, Rupert Brooke has written five war sonnets better entitled 1914. These war sonnets enshrine more effectively the reaction to the war of Brooke and millions of others involved in the initial enthusiasm. These sonnets have been lauded as being "among the supreme expressions of English patriotism and among the few notable poems produced by the Great War. “The group of five sonnets called *1914* that Rupert Brooke wrote in December 1914 and finished in January 1915 became, within a few months, some of the most praised and widely read poems of their day.”(Roberts David 2014:39)

Rupert Brooke actually saw little combat during the war; he contracted blood-poisoning from a small neglected injury and died in April, 1915. His war sonnets were written in the first flush of patriotism

and enthusiasm as a generation unused to war rushed to defend king and country.

If I should die, think only this of me:
 That there's some corner of a foreign field
 That is forever England. There shall be
 In that rich earth a richer dust concealed;
 A dust whom England bore, shaped, made aware....
 (from war sonnets- sonnet V. The soldier).

Any evaluation of Brooke's work is at once confused and enriched by the clamor that surrounded his life, art, and death. His life as student, citizen, and soldier reflects values prized by the British as they entered the twentieth century and endured World War I. His art is complex, but not in a metaphysical way. Rather, its mystery can be ascribed to the tension produced when the convictions of a traditionalist in matters of form and structure are linked with the passionate voice of an exuberant Romantic. Brooke's preference for sonneteering is well known. His topics and themes are more often quaint and predictable than unique and shocking (an effect he often desired to achieve). The poetry is classically graceful and romantically intense, always ultimately sustained by a gift for language. Reisman, R. M. C. (2012: 75).

One of Brooke's difficulties is simply that his previous experience of life and poetic experiment had not prepared him to write about the brutalities of war in explicit terms. Unfortunately for his poetic reputation he was not given the time and the fighting experience to change his attitude to the war and to modify or discard the techniques with which he expressed his first reaction. Others like Sassoon and Owen were more fortunate.

According to Sassoon "Rupert Brooke was miraculously right when he said 'Safe shall be my going. Secretly armed against all death's endeavour; Safe though all safety's lost'. He described the true soldier-spirit- saint and hero like Norman Donaldson and thousands of others who have been killed and died happier than they lived." (Roberts David, 2014:45)

The first war sonnet "*Peace*"
 Now, God be thanked Who has watched us with His hour,
 And caught our youth, and wakened us from sleeping,
 With handmade sure, clear eye, and sharpened power,
 To turn, as swimmers into cleanness leaping,
 Glad from a world grown old and cold and weary,
 Leave the sick hearts that honour could not move,
 And half-men, and their dirty songs and dreary,
 And all the little emptiness of love! (*Peace* . LL. 1-8)

The sonnet is typical for its time and its unquestioning acceptance of the hand of God in the war, on the British side of course. It is typical also of Brooke's slender output of war poems in that the predominant impression is one of emotion.

Thus the sonnet concludes with a glad acceptance of the 'supreme sacrifice' that never confronts the ugly realities of death in war:
 Oh! we, who have known shame, we have found release there,
 Where there's no ill, no grief, but sleep has mending,
 Naught broken save this body, lost but breath;
 Nothing to shake the laughing heart's long peace there
 But only agony, and that has ending;
 And the worst friend and enemy is but Death.

The second war sonnet, '*Safety*', celebrates in sonorous bardic lines the notion that death in this honourable war is the surest guarantee of safety. It was an emotional time and the initial enthusiasm now looks like mass hysteria. Siegfried Sassoon also greeted war in the same emotions and poetic strain like Brooke:

The anguish of the earth absolves our eyes
Till beauty shines in all that we can see.
War is our scourge; yet war has made us wise,
And, fighting for our freedom, we are free. (*Absolution*, LL. 1-4)

Yet Siegfried Sassoon's another poem, "How to Die" is stunningly picturesque in the way its imagery can weave the entire scene in the readers head. Sassoon uses this sort of graphic diction when depicting a battle scene where the imagery is vivid and striking:

The dying soldier shifts his head
To watch the glory that returns;
He lifts his fingers toward the skies
Where holy brightness breaks in flame;
(Sassoon's *How to Die* , LL 3-6)

This very same depiction of battle that is beautiful illustrious is also terribly romanticized. The beauty of the scene is false and may very well be an artificial memento that is idealized by society. Even Wilfred Owen was writing poems in 1916 in which expressed the same sentiments as Brooke's:

'O meet it is and passing sweet
To live in peace with others,
But sweeter still and far more meet
To die in war for brothers.'
(*The Ballad of Peace and War*. LL. 1-4)

The illustrations of the war sonnets reveals important deficiencies as well as virtues already remarked: both are well illustrated in the most famous of his 1914 sonnets, which are the only two not so far considered in detail. The third and fourth ones are entitled "*The Dead*" and the fifth is "*The Soldier*". *The Dead* reveals a considerable mastery of the sonnet form as well as usual melodic persuasion. The use of ever vaguer and grander abstractions from the dead he moves to youth, age, immortality, holiness, honour and nobleness- give a consistency of effect which is typical of the most telling use of sonnet form. The idea of the bloodshed in war as "the sweet wine of youth" and the conceit of the dead giving up their tangible link with posterity because they died before siring offspring, "those who would have been" are perfectly clear, even if rather high flown. Brooke seems to have seized the opportunity of the war to project the private poetic preoccupation with death noted earlier into a generalized context.

Siegfried Sassoon

Sassoon was the first English poet to rebel with vigor and passion against the old traditions of war poetry, and he was one of very few poets who expressed this mood continually and violently while the war was still in progress (Daiches, David 1978). Siegfried Sassoon was one of the first writers brave enough to use poetry to describe war as it really is: brutalizing, destructive, horrific, and an indefensible waste of human lives. He is a key figure in the study of the poetry of the Great War: he brought the idyllic pastoral background with him to the war; he began by writing war poetry reminiscent of Rupert Brooke (known for his idealistic war sonnets written during the First World War). He was the only soldier-poet to be widely read during the war itself. This gave Sassoon a unique opportunity to influence other war poets, which he did." Reisman, (R. M. C. 2012: 184).

Siegfried Sassoon who was to become a very bitter about the war as time went on, was the first of the well-known war poets to sign up in response to the actions of Germany. He had his medical inspection on 1st August 1914, and was in uniform the day after Britain declared war on Germany. Why he was so quick to join up is not clear. In his *Memoirs of a Foxhunting Man*, he gives us a few clues. "The war was inevitable and justifiable. Courage remains a virtue ... I had serious aspiration to heroism ... My one idea was to be first in the field. In fact I made quite an impressive inward emotional experience of it. .. My gesture was so to speak an individual one, and I gloried in it"(Quoted in Roberts David, 2014:114).

Many young men like Siegfried Sassoon went into the First World War with this kind of idealism. The carnage they found there came as a tremendous shock: the way modern war was fought was different - and horrifying. His memoirs show how troubling and confusing it was to be in the midst of noise and devastation. What soldiers suffered knocked all the grand ideals and flowery language out of Sassoon's poetry. War, he wrote, 'had become undisguisedly mechanical and inhuman. What in earlier days had been drafts of volunteers were now droves of victims.' Now he had to express the inhumanity of war in his poems.

Earlier poets certainly recognized the sadness of war. But they didn't question its association with heroism and glory. Even Siegfried Sassoon's first war poems, written before he had experienced war at first hand, showed he hadn't yet shaken off an old-fashioned romantic view of it. Siegfried Sassoon spoke out publicly against the war (and yet returned to it); he influenced and mentored the then unknown Wilfred Owen (shocking, realistic war poetry - he was also a soldier-) ; he spent thirty years reflecting on the war through his memoirs; and at last he found peace in his religious faith. Some critics found his later poetry lacking in comparison to his war poems.

In July 1917 he made a written statement about his objection to the war and gave it to his commanding officer. He also refused to return to the front line, though he knew that he risked court martial and severe punishment. On war poetry of Sassoon, Bergonzi, Bernard (1980:105) states: " Sassoon remains fundamentally a poet of narrow but direct effects: his language is hard, clear, sharply defined, rather than suggestive or capable of the associative effects of a poet of larger resources. On the whole, Sassoon remained aware of his limitations and did not attempt a profundity that was beyond him: his gifts were, pre eminently, those of a satirist, and it was in satire that he excelled.

Sassoon himself has commented on his own poetry. He wrote: "Many of my shorter poems have been written with the sense of emotional release and then preferred by revision- often after being put away for a long time. Others have been produced by mental concentration and word seeking which lasted two or three hours. But there was usually a feeling of having said what I wanted to with directness and finality. Why can't they realize that the war poems were improvised by an impulsive, tolerant, immature young creature, under extreme stress of experience? I should say myself that the essential quality (of my poems) is that I have been true to what I experienced. All the best ones are truly experienced and therefore authentic in expression". (Roberts David 2014:139)

Wilfred Owen:

Perhaps the best of all the poetry produced as a result of the war was written by Wilfred Owen who was born in 1893 and was killed in November 4, 1918 exactly a week before Armistice. His war experience found him with no preconceived attitude; he was honest both as a man and as a poet, and he waited to see what the war was to mean for him and his poetry. He brought all his powers of poetic expression- still at the experimental stage- to his endeavor to find and to express the real meaning of the situation in which he found himself. He moved slowly from description to interpretation, his earlier war poetry being concerned with adequate expression of the fact and his later verse endeavoring to arrange the facts in some symbolic and significant pattern.

Owen's first poetic treatment of the war is a sonnet called '1914' which is of interest both for its

resemblances and its unlikenesses to the state of mind expressed in Rupert Brooke's 1914:

War broke: and now the Winter of the world
 With perishing great darkness closes in.
 The foul tornado, centred at Berlin,
 Is over all the width of Europe whirled,
 Rending the sails of progress. Rent or furled
 Are all Art's ensigns. Verse wails. Now begin
 Famines of thought and feeling. Love's wine's thin
 The grain of human Autumn rots, down-hurled.
 For after Spring had bloomed in early Greece,
 And Summer blazed her glory out with Rome,
 An Autumn softly fell, a harvest home,
 A slow grand age, and rich with all increase.
 But now, for us, wild Winter, and the need
 Of sowings for new Spring, and blood for seed.

Then Owen gradually developed the theme suggested in his draft of the preface to a projected volume of his poems found among his papers after his death'. (Daiches, David 1978:66). In preparing a work for posterity, Owen wrote in his planned introduction to his war poems: "This book is not about heroes. English Poetry is not yet fit to speak of them. Nor is neither it about deeds, or lands, nor anything about glory, honour, might, majesty, dominion, or power, except War. Above all I am not concerned with Poetry.

Owen wrote: "This book is not about heroes. English poetry is not yet fit to speak of them. Nor is it about deeds, or lands, nor anything about glory, honour, might, majesty, dominion, or power, except War.

Above all I am not concerned with Poetry.

My subject is War, and the pity of War.

The Poetry is in the pity.

Yet these elegies are to this generation in no sense consolatory. They may be to the next. All a poet can do today is warn. That is why the true Poets must be truthful.

"My subject is war and the pity of war. The Poetry is in the pity." Indeed it appears true; of the many horrifying experiences suffered by the artists who recorded their experience in World War I .it is Owen's cries that are the loudest and most anguished. Owen seems to have been more outraged than most by the lamentable tragedy of fine young men lost in the struggle.

Owen's progress was not, however, a simple one from satiric to contemplative war poems. The violent anger that breaks through the poems like "Mental Cases" and "Disabled" and other poems is that of a man who has not resigned himself to express merely the pity of war, but who is equally anxious to convey its terror, its horror and its cruelty. But in the midst of these we begin to find more disciplined verse sounding a profounder note, poems whose simple elegiac quality indicates Owen's progress towards the ideal indicated in the draft preface. Daiches, David (1978:69) Owen was developing rapidly, seeking out new attitudes, mastering new subtleties of techniques, responding to experiences with that adaptability both as a man and as a poet which distinguishes the genuine artists from the talented pedant.

The poems by which Owen will be remembered were written later, the majority of them between August 1917 and September 1918. It was in July 1917 that Owen had his crucial encounter with Siegfried Sassoon at Craiglockhart. Meeting Sassoon did not transform Owen's poetry, for he had already embarked on his mature poetic manner-'Exposure', for instance, was written early in 1917-but the older poet's encouragement and example were of immense help to Owen in confirming him in his path. In Sassoon he found the intellectual stimulus that he had so far lacked.

Among Owen's finest poems is '*Strange Meeting*': Mr. T. S. Eliot has lately described it as a poem 'which is of permanent value and, I think, will never be forgotten, and which is not only one of the most moving pieces of verse inspired by the war of 1914-18, but also a technical achievement of great originality.'" (Bergonzi, Bernard 1980: 132)

To a large extent, of course, these two approaches are complementary. The poem does, in fact, impose a double vision on the reader:

It seemed that out of battle I escaped
 Down some profound dull tunnel, long since scooped
 Through granites which titanic wars had groined.
 Yet also there encumbered sleepers groaned,
 Too fast in thought or death to be bestirred.
 Then, as I probed them, one sprang up, and stared
 With piteous recognition in fixed eyes,
 Lifting distressful hands as if to bless. (*Strange Meeting*. LL.1-8)

The poet is caught up in a dream vision in which his surroundings- the dug-out and his sleeping comrades- are transformed into something very different- a tunnel through granite -and yet still dimly recognizable. The scene is Hell, and he meets the enemy he has lately killed. One of Owen's best poems, according to Bergonzi, Bernard (1980: 134) in which he is wholly absorbed in the physical and moral desperation of the troops' condition, and is not deflected from realism, is '*Exposure*', in '*Anthem for Doomed Youth*' he gave a memorable form to his sense of the war as a prolonged ritual oblation and in '*Insensibility*'; in which he achieved an unusual hardness of tone and a highly expressive verse movement. Owen's dominant theme is the slaughter, or maiming, apparently endless, of young men; and it is marked by a concentration on 'The thousand several doors where men may take their exits': gassing, in '*Dulce Et Decorum Est*'; blinding, in '*The Sentry*' and '*A Terre*'; mutilation, in '*Disabled*'; madness, in '*Mental Cases*' and '*The Chances*'; shell-shock, in '*The Dead-Beat*'; and suicide, in S.I.W.'.

Wilfred Owen's tiny corpus is perhaps the most overrated poetry in the twentieth century,' he insists, before explaining that Owen's work has been shown to advantage because 'the other poetry of the First World War is undistinguished and, therefore, an excellent foil' (Kendall, Tim 2006: 46)

Conclusion:

The three poets selected in this research has helped in tracing the development of reaction, thoughts, themes and poetic techniques used to represent war along the lines of the First World War. For the three poets selected, Robert Brooke is the most famous representative of the initial reaction of to the war; Siegfried Sassoon is the most vigorous exponent of the anger and disillusion which prevailed from 1916 onward and Wilfred Owen who attempted to take similar themes into more generalized vein and to apply new techniques. (as stated by David Daiches in (J. M. Gregson's *Poetry of the First World War*: 1976)

These three poets presented three different moods towards the war. The first mood was a patriotic promoting, drove the writer from school or college to join the colours; it attains poetic form in stilted rhetoric and the radiant assurance of the untested ideals. In the second mood, the poets began to find reasons for becoming tentative in their patriotism and with drawing into a more meditative position. The poets here looked into their hearts and write with greater honesty. By the end of war, during bloodshed and misery intensify; the outcome seems no more certain no more swiftly attained. Protests against the continuance of hostilities make old romanticism both blind and morally objectionable. There emerges from all the experience a moment in which a poet ceases to be moralist and accepts the state of war as the inevitable condition against which the individual's struggle is fruitless. That was the last mood during war time. (Hussey 1967:xv)

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RELEVANCE OF THE TRAGEDY OF *OTHELLO, THE MOOR OF VENICE* BY WILLIAM SHAKESPEARE TODAY

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Abstract:

This Paper attempts to study the relevance of The Tragedy of Othello, the Moor of Venice by William Shakespeare today and examine the statements made by X. J. Kennedy and Dana Gioia in Literature: An Introduction to Fiction, Poetry and Drama.2000:1009, New York: Longman, who say: "The Tragedy of Othello has never ceased to grip readers and beholders alike. It is a safe bet that it will triumphantly live as long as fathers dislike whomever their daughters marry, as long as husbands suspect their wives of cheating, as long as blacks remember slavery, and as long as the ambitious court favor and the jealous work deceit. The play may well make sense as long as public officials connive behind smiling faces, and it may even endure as long as the world makes room for the kind, the true, the beautiful - the blessed pure in heart."

This Paper attempts to study the relevance of *The Tragedy of Othello, the Moor of Venice* by William Shakespeare today. Andrew Hadfield (2004:1) says: "It is hard to imagine that any of Shakespeare's plays has a more obvious contemporary relevance than *Othello*. The plot of the play is directly centred on questions of gender, sexuality, race and status, all key issues for us today."

Pointing out that the plot is the central aspect of all drama, for drama is primarily concerned with "what happens", Prabhanjan Mane (2010; 43-44) remarks:

"Shakespeare's *Othello* provides a useful plot for division into exposition, exciting action, rising action, climax, falling action and catastrophe. The introduction informs us that Desdemona, the daughter of a Venetian nobleman, Brabantio, has eloped with the black Moor Othello. The exciting action is Iago's resentment that Othello has promoted the Florentine Michael Cassio to the position of lieutenant instead of Iago himself; this resentment excites Iago into a decision to work for the downfall of both Cassio and Othello. The rising action is the series of ways in which Iago works to make Othello begin to have suspicions of his wife's having a secret romance with Cassio. The turning point or climax of the play is when Othello believes that he overhears Cassio talking lewdly about Desdemona (Cassio is talking about his mistress Bianca). The falling action constitutes Othello's increasing madness and jealousy and his plots to kill Cassio and Desdemona. The catastrophe arrives when he murders the innocent Desdemona and then, after learning that he has been tricked by Iago, stabs himself."

Regarding the question of race in *Othello*, Andrew Hadfield (2004:2) says:

"*Othello* deals with one of the central scandals of Western thought and culture, the marriage of a black man and a white woman, and the fear of miscegenation - the production of children of mixed race who do not know where they belong. Theories of race in the early modern period (c.1500 - c. 1800) generally stressed the importance of purity and the need to preserve a 'race' or nation from contamination with the seed and blood of other peoples, especially if they were thought to be of an inferior stock or breed. English writers often assumed, explicitly or implicitly, that God has made them in his own image i.e white - so black people must be either inferior or an aberration of some

form.” Othello is a black Moor. The first scene of the play is replete with racist attitudes. Roderigo refers to Othello as the 'thicklips'. Iago makes lewd remarks about the Moor and Brabantio's daughter. Brabantio has been tormented by nightmares of his daughter with the Moor and has the fear of miscegenation. Hence he does not want to permit his daughter to marry the Moor. Andrew Hadfield (2004:12) remarks that Brabantio claims that “Othello must have bewitched his daughter into marrying him because, were she in her right mind, she would not have married a black man.”

Othello is represented as a noble but flawed character who resembles other Shakespearian tragic heroes. He is a great and respected general who becomes a grand tragic figure. His tragic flaw is pride. He is deceived by appearances. Iago is able to transform the noble Moor into a savage who plans to kill his wife. Regarding Shakespeare's representation of Iago's plot against Othello, Andrew Hadfield (2004:9) says:

“Iago manages to undermine Othello's faith in his wife's virtue by suggesting that Venice is a permissive society in which adultery is tolerated, even encouraged something the North African general, used to the harsh ways of camp life, has no experience of or means of understanding. Iago's plot is especially potent because the audience would have shared Othello's ignorance of and fascination with the ways of the women of Venice.”

Regarding sexual and racial difference in *Othello*, Karen Newman (quoted in Andrew Hadfield 2004 :75) remarks:

Before the English had wide experience of miscegenation, they seem to have believed [...] that the black man had the power to subjugate his partner's whiteness, to make both his “victim” and her offspring resemble him, to make them both black, a literal blackness in the case of a child, a metaphorical blackness in the case of sexual partner. So in *Othello*, Desdemona becomes “thou black weed” (IV. iii 69) and the white pages of her “goodly book” are blackened by writing when Othello imagines “whore” inscribed across them. At IV.iii, she explicitly identifies herself with her mother's maid Barbary whose name connotes blackness. The union of Desdemona and Othello represents a sympathetic identification between femininity and the monstrous which offers a potentially subversive recognition of sexual and racial difference.”

Karen Newman (quoted in Andrew Hadfield 2004 :75-76) remarks about the moral in *Othello*:

Thomas Rymer, a kind of critical Iago, claims the moral of *Othello* is first, “a caution to all maidens of Quality how, without their parents' consent, they run away with Blackamoors,” an instruction which he follows with the version of his Italian source, Cinthio [...]. Desdemona is punished for her desire: she *hears* Othello and desires him, and her desire is punished because it threatens a white male hegemony in which women cannot be desiring subjects.... Rymer's moral points up the patriarchal and scopical assumptions of his culture which are assumed as well in the play and most pointedly summed up by Brabantio's open quoted lines: “Look to her, Moor, have a quick eye to see:/ She has deceiv'd her father, may do thee”(I.iii.292-3). Fathers have the right to dispose of their daughters as they see fit, to whom they see fit, and disobedience against the father's law is merely a prelude to the descent into hell and blackness the play enacts [...]. Desdemona's desire threatens the patriarchal privilege of disposing daughters and in the play world signals sexual duplicity and lust.

The irony, of course, is that Othello himself is the instrument of punishment; he enacts the moral Rymer and Cinthio point, both confirming cultural prejudice by his monstrous murder of Desdemona and punishing her desire which transgresses the norms of the Elizabethan sex/race system. Both Othello and Desdemona deviate from the norms of the sex/race system in which they participate from the margins.

Othello is not, in Cinthio's words, "da noi," one of "us," nor is Desdemona."

Karen Newman (76) points out that Desdemona suffers not only loss of status, but also loss of life: "Women depend for their class status on their affiliation with men—fathers, husbands, sons and Desdemona forfeits that status and the protection it affords when she marries outside the categories her culture allows. For her transgression, her desire of difference, she is punished not only in a loss of status, but even of life. The woman's desire is punished and ultimately its monstrous inspiration as well. As the object of Desdemona's illegitimate passion, Othello both figures monstrosity *and* at the same time represents the white male norms the play encodes through Iago, Roderigo, Brabantio. Not surprisingly Othello reveals at last a complicitous self-loathing, for blackness is as loathsome to him as [...] any male character in the play, or ostensibly the audience."

Karen Newman (:77) remarks about Shakespeare's representation of Othello and Desdemona:

"Shakespeare was certainly subject to the racist, sexist, and colonialist discourses of his time, but by making the black Othello a hero, and by making Desdemona's love for Othello and her transgression of her society's norms for women in choosing him, sympathetic, Shakespeare's play stands in a contestatory relation to the hegemonic ideologies of race and gender in early modern England. Othello is, of course, the play's hero only within the terms of a white, elitist male ethos and he suffers the generic "punishment" of tragedy, but he is nevertheless represented as heroic and tragic at a historical moment when the only role blacks played on stage was that of a villain of low status. The case of Desdemona is more complex because the fate she suffers is the conventional fate assigned to the desiring woman. Nevertheless, Shakespeare's representation of her as at once virtuous and desiring, and of her choice in love as heroic rather than demonic, dislocates the conventional ideology of gender the play also enacts".

One is inclined to agree with X.J.Kennedy and Dana Gioia (2000:1009) who say:

"*The Tragedy of Othello* has never ceased to grip readers and beholders alike. It is a safe bet that it will triumphantly live as long as fathers dislike whomever their daughters marry, as long as husbands suspect their wives of cheating, as long as blacks remember slavery, and as long as the ambitious court favor and the jealous work deceit. The play may well make sense as long as public officials connive behind smiling faces, and it may even endure as long as the world makes room for the kind, the true, the beautiful - the blessed pure in heart."

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ANALYSIS OF THE SYNTACTIC ERRORS OF ARABIC-SPEAKING LEARNERS OF ENGLISH: A CASE STUDY OF SECOND COLLEGE STUDENTS, ADEN UNIVERSITY, YEMEN

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Abstract:

The study was conducted in order to identify, classify, describe and explain the syntactic errors 50 second year college students at college of education-Yafea, University of Aden, Yemen made in their application of English verb-complement clause. The students were asked to answer the seven test items related to the area of analysis. Both the students' correct/incorrect responses for each item were illustrated. The resulted students' errors were classified into six error categories. Each error category was described and accounted for the possible cause motivated the student to commit error. The most frequent error category was realized in the use of the non-finite 'to' clause as complements of verbs required the relative 'ing' clause and vice versa. The total number of errors caused by the interference of the students' mother tongue (Arabic) was less than those errors due to the interference of the target language itself (English).

1. Introduction

1.1. Statement of the Problem

While acquiring a foreign or a second language, learners pass through some challenges standing in their own way and causing them a type of hindrance against obtaining the intended linguistic goal uncomplicatedly. Douglas Brown in his book “principles of Language Learning and Teaching” stated that acquisition of a foreign or a second language is a challenging process which needs a lot of efforts. (56). Arabic-speaking learners of English are prospective or likely to encounter the same difficulties and obstacles any other learners face while learning English. These difficulties induce them to commit various types of linguistic errors form the norms of the target language; some are syntactic, some lexical some semantic and so on. This study is intended to investigate a category of these syntactic errors the students made when they write in English. For the large area of syntactic errors, the researchers selected the verb complement clause structure to be the essential focus of analysis in this study. This study, in particular, aimed to test the existence/nonexistence of the students' familiarity with the various categories of English verbs on the basis of their complement clauses. Therefore, this study has to answer these questions:

- What are the common syntactic errors the students made in the application of verb complement clause?
- With reference to the result of the first question, what is the most frequent error and the least frequent error found in this study?

1.2. Objective of the study:

To achieve the main purpose of the study, the researcher followed the procedures of error analysis Pit Corder (1974) used. Therefore, this study investigated the students' errors through:

- 1- Identifying the students' errors
- 2- Classifying the students' errors linguistically on the basis of the type of error
- 3- Describing the errors with reference to students' collected data
- 4- Suggesting the possible causes of students' errors.

1.3. Hypotheses of the study

It is hypothesized that:

- 1- The number of errors the students made due to the influence of MT is less than the number of errors due to the interference of the target language itself.
- 2- The number of errors in the application of the finite 'that' clause as complements of verbs need the non-finite clauses ('to' & 'ing') is the most frequent error category.

1.3. Structure of the study

This study composes two sections: one theoretical and one practical. In the first section, some light is shed on the review of literature concerned with topic of this study. It provides: a brief survey about the factual vale of language errors ingeneral and brief information about error analysis approach. In the second section, the focus is to describe the methodologies the current study used in the achievement of its intended aim. For example, describing the data collection, data analysis, participated subjects and findings of the study are included in this section.

2.0 Literature Review

2.1. The Notion of Language Errors

No one can learn a language without making errors, so to make errors is regarded as the most natural part of a learning process. That means, errors are indispensable for the learners themselves, since they unconsciously adopt the notion of errors as a device for the sake of learning a language. Researchers and linguists are interested in learners' errors, for errors are described as valuable indications to the strategies used by the learners to obtain a language. There are several ways to define the notion of errors. These errors are defined as “the flawed side of learner's speech or writing. They are those parts of conversation or compositions that deviate from some selected norm of a native language performance” (Dually, “Language Two” 138). Language errors the learners made are deviant language items or forms with reference to the system of the target language, but they form essential part in relation to IL system or the learners' system. In defining errors, Brown states:

... Errors are noticeable deviations from adult grammar of a native speaker; they reflect the interlanguage competence of the learner. For example, if learners ask: 'does Jhon can sing' they are probably reflecting a competence level in which all verbs require a pre-posed do auxiliary for question formation; so he has committed an error. (“Principle of Language” 217)

Gass, Susan M. and Larry Selinkerviewed that errors seem as “red flags” which hint to what the learners have gained in terms of the second language and they also direct to the system the learners exploit in their attempt to learn the second language. (78) Error analysis defines errors as deviations from the norms of the target language. EA considers these deviations as errors when they come up as a result of the lack of knowledge in the target language and as mistakes when they are resulted from the learner's failure to perform his linguistic competence.

2.2. Errors and Mistakes

In the range of error analysis, S.P. Corder differentiated between errors and mistakes. Mistakes refer to the performance errors maintaining the term errors to refer to the competence errors. In the same way, mistakes are the learner's deviant language items or forms impacting on the speaker's performance rather than competence caused by failure to utilize a known knowledge of the target language, tongue slips, and some psychological conditions such as tiredness, fatigue emotional strain etc. They do not reflect the deficiency in our knowledge about the target language (competence) but reflect some sorts of temporary breakdown in the process of production speech. They are unsystematic, random and unpredictable as well as they are self-corrected when attention is called to them. On the other hand, errors are the erroneous linguistic items or forms that deviate from the target language equivalent norms, reflecting the learner's

underlying competence in the target language. They are noticeable deviations from the grammar of a native speaker due to the incomplete knowledge of the target language rules. They are systematic, classifiable, and predictable as well as they cannot be self-corrected, according to James (1989:83), in spite of capturing the learner's attention to them. (Corder, "Applied Linguistics", 24-25) (77)

Gass and Selinker in their book "Second Language Acquisition," made a distinction between an error and a mistake, reporting:

"mistakes are akin to slips of the tongue. That is, they are generally one-time-only event. The speaker who makes a mistake is able to recognize it as a mistake and correct it if necessary. An error, on the other hand, is systematic. That is, it is likely to occur repeatedly and is not recognized by the learner as an error." (67).

Errors are systematic and they cannot be realized or corrected by the learner himself. Teachers and linguists can locate errors and work on them to discover to which extent the learner arrives in language development. Mistakes generally are slips of the tongue which can easily be realized and corrected by the learner himself if he is an attentive. Dually and Burt in their article "You Cannot Learn without Goofing," prefer to use the term "goofs" instead of "errors" or "mistakes". They define these goofs as "deviations from syntactic structures which native adult speakers consider grammatically correct." (95).

2.3. Error Analysis

The development of research in linguistic analysis has been observed for the last thirty years, because there has been a growing interest in the describing the learners' performance data. This may open the door of hoping that such descriptions will reveal the learners' problematic area for teachers, syllabus designers, and textbook writers to create remedial materials and pay more concentration on the difficulties hindering foreign/second language learning.

One very useful research technique has been Error Analysis is described as one of the useful research technique adopted in such researches, for it mainly focuses on the language errors learners commit in their attempt to perform the target language. Detecting the nature of learners' errors opens the eyes of the researchers to find out which linguistic area of the target language constitutes the most difficulty for the learners while trying to write effectively. In this regard, G. Erin her book "Error Analysis and Remedial Work in a Composition Course", confirmed on two main concerns. The former was related to the applied aspect of Error Analysis because it would provide the teacher with some hints to the effectiveness of his techniques and teaching material. The latter concern of the study was related to the students whom they needed the remedial exercises. (qtd. in Abushihab; El-Omari; Tobat: "sec." 1).

3.0. Data Collection

3.1. Instrument

The objective test-type is the main instrument used for collecting the data of this study. This test is composed of seven items. All the items are sentences of two clauses, each. The first part, in each, consists of the main clause ending with its main verb. Each main verb, according to its category, requires an appropriate clause as its complement. The second part consists of three complement clauses given as multiple-choices under each item. One of these clauses is the correct choice; others are incorrect. The participants were asked to underline the correct complement clause for the main verb in the verb phrase structure of the main clause. These items were purposely designed to test whether the participants have established in their interlanguage system the distinctions among various verbs on the basis of their complement clause or not.

3.2 Participants

The subjects participated in this study are second-year college students learning English in the department of English, college of education-Yafea, Aden University, Yemen. The subjects are Arabic-speaking learners of English as a second/foreign language. 70 students sat for answering the seven items of the test. Only 50 students' answer scripts were selected randomly, bearing in mind the completeness of

response, as the corpus for analysis.

4.0. Analysis and Discussion

This concern of this study is to analyze the syntactic errors the participants made in the use of a main verb complement-clause. It has mainly focused on investigating the development of English rules relating to the categorization of English verbs on the background of their clause complements. In response to the first question of the study, the researcher, following the procedures of EA, did the following:

- 1- Identified the number of correct and incorrect answers for each item in the test.
- 2- Describing the deviation the participants made with each item in comparison with the correct choice.
- 3- Classifying the errors linguistically into categories on the basis of the similarity of nature of those errors.
- 4- Explaining the possible sources for each error category.

4.1. Identification of Errors:

In this section, the researcher presents the purpose of each item first. The correct and incorrect answers of the students for each item of the test are presented at the tail of each item three choices between round brackets. The correct answer for each item is marked by an underline. Finally, a brief description of the incorrect answers with reference to the correct one is given, as follows:

The purpose of the items (1,2,3&4) was to test if the participants were familiar with whether the correct clause complement the main verb given at the end of the first part of the whole sentence required is finite 'that' clause or non-finite clause, if non-finite clause, which kind 'ing' or 'to' clause.

Item (1) The teacher forced _____.

- a- that the student have a test on Friday (16)
- b- the students to have a test on Friday. (20)
- c- the students having a test on Friday. (14)

In response to this item, it was found that 30 students deviated from the correct choice of the clause complement for the verb 'force'. 14 of them chose the non-finite clause ('ing' clause) whereas 16 chose 'that' clause where the 'to' infinitive clause was correctly required. Knowing that the verb category to which 'force' belongs requires its complement clause to be in the form of non-finite ('to') clause preceded by NP object.

Item (2) She found _____.

- a- him smoking cigarette at night (30)
- b- him to smoke cigarette at night. (9)
- c- that he smokes cigarette at night. (11)

In this item(2), the main verb 'found' is one of the verbs required the non-finite ('ing') clause preceded by the NP object, as(him), to follow as its complement. In response to item this item, only 9 students selected the non-finite 'to' clause and 11 students selected the finite 'that' clause where the non-finite 'ing' were required. The total number of incorrect answers was 20 out of 50 answers.

Item (3) I heard _____.

- a- that they got married. (21)
- b- to get married. (22)
- c- getting married. (7)

In this item (3), the sense verb 'heard' in its past form required the finite 'that' clause to be its complement clause. In response to this item, 29 students made deviations when they chose the nonfinite clause form- 22 'to' clause and 2 'ing clause'- where the finite 'that' clause was required.

Item (4) The criminal could manage _____.

- a- for escaping from the jail (20)
- b- that he escaped from the jail (10)

c- to escape from the jail (20)

In this item(4), the main verb 'manage' belongs the verb category needs its complement clause to appear in the non-finite 'to' clause without any intervening between them. In response to this item, 10 students chose incorrectly the finite 'that' clause in place of the non-finite 'to' clause' and 20 students chose the non-finite 'ing' clause where the 'to' clause was needed.

Item (5) She stopped _____.

a- smoking cigarette at night (22)

b- to smoke cigarette at night (20)

c- that she smokes cigarette at night(8)

In response to this item(3), 29 students deviated from the choice of the non-finite 'ing' clause which was correctly chosen by 32 students. These deviations were accounted for the choice of the nonfinite 'to' clause made by 16 students and the finite 'that' clause by only 7 students.

The purpose of items (6&7) was to test if the students were familiar with the basic changes occurred to the interrogative sentences both (Yes/no, or w-h) when they operate as complement clause of the main verb in the structure of the verb phrase in the main clause of the whole sentence.

Item (6) Why has she left? Tell me _____

a - why she has left(18)

b- why has she left (12)

d- that she has left(20)

In this item(6), the interrogative sentence word order in which subject-auxiliary verb inversion is changed into a declarative sentence word order that is without subject auxiliary verb inversion when this clause operates as a complement clause of the main verb in the main clause of the whole sentence. In response to this item, only 18 students have established the English rule concerned with this mentioned regard whereas 12 students over generalized the rule of building the interrogative sentence in a context where it was not required and 20 students used the finite 'that' clause instead of the finite 'w-h' clause.

Item (7) Does he like ice-cream? Ask him _____.

a- whether does he like ice-cream (8)

b- whether he likes ice-cream (14)

c- does he like ice-cream (28)

The last item (7), aims to test the students with what type of complement clause derived from the yes/no interrogative sentence and which word order it follows. In response to this item, 36 students answered erroneously when 8 of them first succeeded in the choice of 'whether' clause but they still had failure relating to the word order a complement clause deeds and 28 students transferred the same form of the yes/no interrogative sentence as it was and placed in a main verb complement position. The number of errors under this item represents the most frequent error among the participants.

Table No. (1) Statistical representation of the correct/incorrect responses of the students

No. of Item	Correct Responses	Incorrect Responses
Item (1)	20	30
Item (2)	30	20
Item (3)	21	29
Item (4)	20	30
Item (5)	22	28
Item (6)	18	32
Item (7)	14	36
Total	145	205

This table shows that the total number of the correct responses of the students for the seven items of the test, which is 145 responses, is lower than the total number of the incorrect responses which is 205 responses. This mean the students encountered a syntactic problem concerning with the lack of distinction between English verbs based on their complement clause.

4.2. Classification of Errors

205 errors the participants made in the application of a verb complement clause. These errors have been classified linguistically on the basis of the type of error each item response contains under appropriate categorizations. The table below illustrates the classification of these with each category error frequency, as follows:

Table No.(2): Categories of errors in the application of a verb complement clause

Category of error	No.	Per.
1. verb + 'that' clause, for 'to' or 'ing' clause	45	21.95
2. verb + 'to' or 'ing' clause, for 'that' clause	29	14.14
3. verb + 'to' clause' for 'ing' clause and vice versa	63	30.73
4. verb + 'that' clause used for 'w-h' clause	20	9.75
5. verb + 'w-h or yes/no' question order, for 'w-h or whether' clause	20	9.75
6. verb + 'yes/no' question order, for 'w-h or whether' clause	28	13.65
Total	205	100%

4.3. Description and Explanation of Errors

As stated in table No. (2), these error categories are more described and explained below, category after category, in descend order, according the highest number of errors found in each category.

4.3.1. Verb + 'to' clause, for 'ing' clause and vice versa

The most frequent error the participant made is in the misapplication of the non-finite 'to' clause after a verb required the 'ing' clause and vice versa. The total number of errors found under this category is 63 errors which represent 30.73% of the overall total of errors. This error category indicates the inability of the students to distinguish between which verbs needs to be followed by the non-finite 'to infinitive clause' which other needs the '-ing clause'. In other words, the students did not adequately know that English verbs are categorized according the form of the following complement, for instance a certain set of verbs needs to be complemented by the non- finite 'to infinitive clause', whereas others require the '-ing clause' as their complements. Due to the lack of such distinction, the students replaced the '-ing clause' after the verbs 'force', in item(1) and 'manage', in item (4) above, where the relevant 'to infinitive clause' should have been used and the adverse was done in items (2&4) where incorrectly the verbs 'found' and 'stopped', respectively were complemented by the 'to infinitive clause' in place of the '-ing clause'. Such deviations can be taken as the outcome of inadequate knowledge concerning with the determination of whether a certain verb belongs to the verb set requiring 'to infinitive clause' or '-ing clause' as its complement. Such errors can be taken an example of intralingual errors which, in particular, Richard describes them as the result of "incomplete application of the target language rules". (174)

4.3.2. Verb + 'that' clause, for 'to' or 'ing' clause

The stated errors found under this category were 45 errors which constitute 21.95% of the total number of errors. This indicates that some students failed when they could not distinguish between the verb complement clauses: 'to infinitive or ing' clauses which are of nonfinite verb, from one hand and the finite verb 'that clause, from the other hand. It is noticed from the responses of the students stated in (4.1.) that they provided the finite 'that clause' in place of both the non-finite 'to infinitive clause' in items (2&3) and '-ing clause' in items (4&5). Such errors might be attributed to the interference of the mother tongue

structure since in Arabic, there are no corresponding constructions for the non- finite clauses in both forms ('to' and 'ing') found in English. Thus, the students placed the finite 'that' clause which has an identical structure in their first language (L1) instead of both the non-finite clauses.

4.3.3. Verb + 'to' or 'ing' clause, for 'that' clause

29 errors found under this category which comprises 14.14% of the total number of errors. Some students used the nonfinite clauses: 'to' clause and 'ing' clause, as stated in item (3) in (4.1.) after the sense verb 'heard' where the finite 'that' clause was required. On the opposite of errors in category (...), these errors cannot be traced back to the transfer of the students' mother tongue for the nonexistence of such provided structures in Arabic. Thus, these errors are classified as intralingual errors due to the "incomplete learning of the target language rules". (Richard, 174)

4.3.4. Verb + 'yes/no' question form, used for whether/if clause

The total number of errors found under this category is 28 errors which were rated by 13.65% of the total number of errors. Some students selected the choice represented by 'yes/no question form' as a complement clause for the main verb 'ask' in item (7) where the corresponding derived choice represented by 'whether clause' was required. The deviation can be traced back to the influence of MT, because the student relied on the literal translation of the identical Arabic structure leading him to commit such an error, consider the following illustration:

أسئله هل هو يحب الأيس كريم
 Asalah haalyaheb al aeeskream
 Ask him does he like ice cream.
 Ask him whether he likes ice cream

The Arabic version displays the same order of words the student relied on in the production of the above erroneous sentence. Thus, such an error was categorized as interlingual error caused by the word to word translation of the similar Arabic structure to English.

4.3.5. Verb + 'w-h or yes/no' question order, for 'w-h or whether' clause

The total number of errors found under this category is 20 errors which were rated by 9.75% of the total number of errors. These errors are recognized in the responses of some students for items (6&7) when they provided the question word order in place of the relevant clause word order. Such errors did not reflect the similar structure of MT, so it was classified as an intralingual error resulted from what is called 'false analogy'. Since the student previously have internalized the rule of building an interrogative sentence in their ILs, in which there should be subject-auxiliary inversion (the subject and auxiliary permuted in position), they used the same word order of the interrogative sentence even when this sentence is operated as a complement clause of another clause in the same sentence.

4.3.6. Verb + 'that' clause used for 'w-h' clause

Similarly with the previous error category, this category with same number of errors represents the least frequent error categories the participants made in this study. This error category was identified by the use of the non-finite 'that' clause instead of the relative 'w-h' clause. This indicates the lack of distinction between the two types of the finite clauses: 'that' clause and 'w-h' clause and their application in an appropriate context. Such an error cannot be attributed to the influence of MT, because this deviation did not reflect the similar Arabic structure. Therefore, this error was classified as intralingual error resulted from the 'overgeneralization of the target language rule'. (Richard, 175), because the teaching materials the students exposed to show that the structure of the finite 'that' clause is taught first rather than the finite 'w-h' clause. In this case, the students have internalized the rule and form of 'that clause first and provided it in context where it was not used.

5.0. Conclusion and Recommendations

The subjects participated in this study are 50 students from the department of English at college of

education- Yafea, Aden University, Yemen. They are second year students in the first semester of the academic year 2014/2015. In the light of the students' responses, it can be concluded that:

- 1- As a result of the analysis of the students' errors, 205 syntactic errors were found. These errors were linguistically classified according to the similarity some errors shared into six categories. These error categories are shown in table No. (2).
- 2- The highest error category in the number of errors was the application of the non-finite 'to' clause as complement of verbs required 'ing' clause and vice versa. This error category constitutes 30.73% of the total number of errors. Thus, this does not verify the first hypothesis of the study.
- 3- There are two lowest error categories in the number of errors. The first is the application of the finite 'that' clause in place of the finite 'w-h' clause. The second is in the use of W-h or Yes/No question form in place of 'W-h' or 'if' clause form.
- 4- The students errors have been traced back to the two factors, as follows:
 - Interlingual transfer: whereby the students made some errors when they depended on the rule of their first language (Arabic) the resulted number of errors due to this, was 73 errors which constitute 35.60 % of the total errors.
 - Intralingual transfer: whereby the students used their prior knowledge in the target language (English). These intralingual errors constitute 64.40% of the total number of errors.
- 5- The correct responses of the students for the seven test items were 145 which constitutes 41% of the total number of responses which were 350 answers, whereas the incorrect answers were 205 which comprise 59% of the total responses. This refers to the complexity Arabic- speaking learners of English in the distinction between English verb- categories on the basis of their complement clause.

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ENGLISH LANGUAGE TEACHING IN INDIA -THE PRESENT DAY CHALLENGES

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I. Introduction:

English, although a foreign language is now as much an Indian language as any other. English has been taught in our schools and colleges for many decades. It occupies the position of associate official language. It is used widely as a link language in offices and among the educated people. It is not only a compulsory subject at school, college and university but is also the medium of instruction to the large extent. It is the language of science and technology. It occupies the position of a second language in the school curriculum and for higher education. English language has been assigned the role of library language. Without exception every secondary school child has to learn English as a subject, usually for six years but in some cases for three years only. This contemporary position of English in India shows English language teaching occurring at all levels of Education, mainly as a second language. This brings us to our present topic of interest - a history of English language teaching in India. English language teaching as a discipline has come into its own during the past several decades both in India and abroad and along with it English language teaching historiography also has gained prominence. It is now possible to cite a large body of literature devoted to this area of study. But in India, even though English language teaching has been going on for many decades there is no document, which contains a comprehensive history of English language teaching in India.

Now English language teaching has gained the status of a new discipline and also has gained relative importance on our educational programmes. It is felt that a comprehensive history of English language teaching in India is needed. "I would have English as an associate, additional language, which can be used not because of facilities, but because I do not wish the people of non-Hindi are also feel that certain doors of advance are closed to them. So I would have it as an alternative language as long as people of India require it" (Pt. Jawaharlal Nehru, from the Convocation Address, delivered at University of Pune on 27th Jan. 1955). English has become the language of Governments, Education, advancement, jobs and a symbol of self-improvement. The new ideas about language, the dimensions of usage and the new development in educational technology have given rise to branches in the use of English. Though the use of English as a medium of communication in India dates back to the colonial days, the native non-English speaker especially from the rural inland, frets and fusses when exposed to a situation where he has to communicate inevitably in English. Similarly, teaching English to the Indian students is the biggest challenge. Though enough awareness is prevailing among the students, parents and society and even among politicians, the majority of our students struggle a lot to acquire the language. On the other hand, teachers too equally toil and moil to find a suitable methodology to facilitate the students in acquiring the English language.

II. Conventional English Language Teaching

In the past, students were introduced to English only in their sixth standard. Students learned English just as another subject like Physics and Mathematics and got very little opportunity to using it within the school as well as outside the school.

The above context was appropriate for the use of methods that did not focus much on

communicative competence. Language teachers adopted and followed some or all of the different methodologies listed below to teach the language.

1. Grammar Translation Method

Grammar translation method was used by the teacher to teach young children, where teacher explained every word to students in the native language to make him understand and learn English. But in this method there was at least one disadvantage. Both the teacher and the student concentrated more on L1 rather than L2. In this method English language class seemed to be L1 class rather than L2 class. Students got only limited benefit through this method.

Unfortunately, this method is still in use in many rural schools throughout India. This method is also supported by the methods used to teach mother tongue in our schools.

2. Bilingual Method

May be we should declare this as the method, our own favorite method in our schools. Most teachers follow the bilingual method to teach the students in Indian schools, where the teacher first of all explains the entire English sentence in L1 and then asks the students to perform activities in English. Here, it used to be a main assumption that only the teachers have the freedom to take the help of L1 and students are not supposed to use it. However, this constraint is found mostly on paper, not in the classroom. When a student is in the process of composing his or her English sentences, abundant help through the use of mother tongue sentences is provided. This method does not help fluency and naturalness in language expression. Thus, this method became beneficial to, students in learning the second language only up to some extent.

3. Direct Method

Earlier, teachers used to follow the direct method to teach Indian students mostly in private schools, which usually charge a higher tuition fee, etc. These teachers will stick to the practice of using only English, without depending on L1. Here, teacher is not supposed or authorized to use any single word from L1. This forced seclusion made students from many families with no past history of learning or using English face great difficulty in understanding certain words and their meanings. But this method turned to be more useful for the students to learn language than any other method as this method creates more encouraging language environment for students in the classroom.

III. In The Context of English as Subject

All the above methods have their own advantages and disadvantages, where the students learned English only as a subject rather than as language. They were also unable to put their learning into practice due to lack of a favorable environment.

In addition to the above constraints, the teachers used to have very limited teaching hours, mostly from three to six hours per week which are not enough to teach the language elaborately giving emphasis for the basic elements of language.

Another limitation seen in Indian teachers is that some of the English teachers are not familiar with the latest developments in ELT pedagogy. The situation is no better even at the college level as Robert Bellarmine observes, "The most serious problem in the teaching of English in our country is the appallingly small quantity and atrociously poor quality of English to which our learners are exposed." (Ref 1). Teaching of English in India is examination-oriented only.

IV. A Challenge in Teaching English Today

Challenges before the English Language teachers in India are enormous and apparent. They should be able to cater to the practical needs of learners, to make them competent enough to interact with one another and also to retrieve information all over the world.

English has a base in several countries and is considered as the most suitable and convenient tool for International Communication. The people who have proficiency in this language could access large number of jobs and also were seen holding high positions in many National and International

Organizations.

In the earlier days English was just like a Library language, but now that notion has changed totally. At present the challenges visible before the English language teachers in India are diverse and it is necessary for them to shape up accordingly to meet the demands of the day.

Methods Adapted to Improve Spoken Skills

1. Group Discussions

Now due to the world wide growing trends in English, teachers give more emphasis to communicative approach rather than the lecture mode. Their main goal is to make the students effective communicators in English both inside and outside the class room.

To achieve this, they involve the students to participate more in classroom activities so that they will acquire adequate command over speaking skills. To create this environment, teachers can conduct group discussions, where students are supposed to speak only in English. Here, they can give their views, ideas and thoughts in English due to which they develop the habit of speaking fluently in English like they do in their mother tongue.

Various types of discussions also help students to improve their general awareness and understanding about current affairs. It gives a lot of scope for good imagination and deep thoughts. This type of discussions helps the students to listen to the views of fellow students which in turn help them to gain knowledge and enrich the vocabulary also.

2. Debates

Debates too play an important role to improve the speaking ability of the students both at school and at higher level. Debates not only make the students to speak boldly and fluently but also help them to take one stand and be firm and consistent on that. Along with this advantage of reasoning, it gives students some experience to control their emotions without losing their temper. This also helps them to organize their thoughts and ideas in a specific way while speaking.

3. Role Plays

Role-plays are another important task that can improve the basic colloquial English of the learners. In role plays, the students assume themselves as one of the characters and behave and speak accordingly involving in the given character completely. In these types of activities teachers have to play a vital role as instructors and guide the students properly so that they can act appropriately to meet the situation. They should help the students now and then to understand and take up the role given to get a grip on the tone of voice.

4. Computer assisted Language Learning (CALL)

Now-a-days computer has become a part and parcel of our day to day life. It plays a vital role in the process of teaching and learning. It can be used to learn a foreign language like English. Computers have made language learning easy and also made the language learning process interesting and enjoyable for both teacher and student throughout the world. CALL has reduced the burden of the teacher whose teaching methods will be out dated to teach language to present day generation of the world. It is described as one of the interactive methods that can help a learner according to their own ability to learn, which enriches their language skills. CALL enables the learner to look beyond the conventional mode of learning and encourages self-learning.

English for Specific Purposes

As English has emerged as a global language, it also plays a vital part in every profession with respect its importance and demand. Every profession has its own professional terminology which is used frequently in that particular profession. For example, certain terms used by the doctors, lawyers, et al. are quite different from those of other professionals. So, to benefit these professionals, English for specific purposes is introduced so that specific English words related to that particular profession can be taught by those professionals. Jargon related to one profession is different from the other. Hence every professional

is taught in a particular manner that fits in well with his professional demands.

Teaching Language through Visual Aids

One of the innovative methods used by the teacher to teach language in class room is visual aids. The teacher distributes visual aids to students by dividing them into various groups. The students are then given stipulated time to extract relevant information on the given aids. After that, those learners are supposed to speak about the visual aids given to them. This method expands the analyzing capacity of the students. By looking at the picture, the learner should think and come out with innovative thoughts which also help in learning language by creating fun-filled environment around them. The teacher acts as facilitator who motivates the students to talk freely. As each person gets their own unique thinking it helps to sharpen their thinking process.

Language Games

In addition to the above mentioned methods teachers also use various language games to teach English language apart from the conventional ways of language teaching, which helps in developing vocabulary from the language that is being learned.

1. Crossword puzzles
2. Games to teach basics of grammar to the students through various structures.

V. Conclusion

To meet the present day challenges in teaching English, first of all, English should not be treated as a subject as it is to be used actively in interacting with one another throughout the world. By using conventional methods, maximum portion of class time will be wasted in exercises and drilling, dealing with grammar and pronunciation which takes away a large portion of class time. These methods were mostly used to develop basic skills of language learning such as Listening, Speaking, Reading, and Writing, but by following these methods listening and speaking skills were neglected as students cannot put their language in practice.

In the era of competitive world, where the majority of the students are attempting GRE & TOEFL, good listening and speaking skills become an absolute necessity. Communicative approach has been totally neglected by teachers and learners which has become a global demand where students are supposed to communicate across the globe. Teachers should act as facilitators, and should observe how well students organize their thoughts while speaking with their fellow members. As language changes geographically due to dialectical variations, the teacher should take adequate steps to teach their student about neutral accent and their importance while communication. Clear pronunciation, not perfect pronunciation, is the goal. Students are also now facilitated by software to practice pronunciation through phonetics. To achieve the goals of language learning today every college should be provided with language lab, sophisticated equipment like computers, LCD Projectors.

In addition to these, our faculty too should update their knowledge, skills and should acquire thoroughness over their syllabus to meet the demands of globalization since English is seen as a key educational investment in this world. If provided with the latest language teaching tools and with the support of technology, one can teach the language effectively and motivate the students towards language learning.

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CREATIVE WRITING AND TWENTY FIRST CENTURY CHALLENGES

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The stratum in which a student lives and learns today is entirely different from that of the past. Studies are not merely learning and merely getting acknowledged through evaluation. It is deeper and sharper in the current context. Along with economy education is also being globalized. The peripheral in which educated community works or expected to work is being upgraded and expanded. Learning outcome and efficiency is not limited with bookish knowledge and getting placed. It is much more related with facing the challenges of 21st century and developing specific skills termed as 21st century skills. Given that our global society is changing at an unprecedented speed, this is a significant task. Answers to questions about what students need to know, how they learn best and how to assess student competence are critical.

Many national and worldwide organizations have identified what they believe are the most important learning competencies for 21st century learners. The Organization of Economic Cooperation and Development and the Partnership for 21st Century Skills, to name just two eminent groups of educators and national business leaders, have identified skills that promote critical thinking, communication, collaboration and creativity. To say the least, there is a clear consensus that today's students must master a different set of learning competencies and tasks especially creativity. Students are expected to possess mastery of higher-level mathematics, using knowledge and creativity to solve complex "real-world" problems, and the ability to understand and express ideas in two or more languages.

Schools should train students to become adaptable, to initiate, to possess integrity and make ethical decisions, as their aim is working effectively in a climate of ambiguity and changing priorities because it aligns with the global changes facing all students of the 21st century. Schools must offer learning opportunities that encourage creativity and innovation and enable students to "learn from, and work collaboratively with, individuals from diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue." Schools must aspire to create opportunities that help students learn how to identify the unique talents of people and develop opportunities for interaction to lead to a positive good. Schools should be of "human scale", because students and teachers need to know each other well, as today's education needs more personalization and less standardization. Small schools communities are uniquely capable of providing "human scale" and helping their students master learning competencies for the future. They can make sure that a premium is placed on the quality of the contact between teachers and the aggregate number of students they teach and mentor. They can create the "global effect" that allows them to focus on the "overall development" and sustain a curriculum that validates students' need for various proficiencies. This is a critical factor for helping students master an ambitious set of competencies.

These are challenging, but exciting times. Most of the World's leading Educational Organizations, believe in the power of these 21st-century competencies and are committed in incorporating them in our curriculum and instruction. The review, planning and commitment to the "whole child" is ongoing as is our intent to be a "school of the future." By successfully identifying the necessary 21st-century learning competencies and remaining committed to educating the "whole child," we will equip our students with the tools they need to solve problems in our complex global society, collaborate successful with people from around the world and nurture our natural resources. Their success awaits.

21ST Century Challenges & Skills

Historically, evolution has been in nature's hands. Now, suddenly, it is largely in human hands, but we need to be cautious, using our scientific know-how as responsibly as possible. The job of today's young people, or the "Transition Generation," will be to get humanity through the coming period of chaos, peril, and opportunity. Today more than ever the pace of change is breathtaking, relentless and potentially and liberated for all humanity. The days of adapting 'a wait and see' attitude toward are over. The scale of change in our society in the past five years attests to this fact. Moreover economic competition, the ability to foster innovation and more importantly support entrepreneurial cultures within the countries are seen as key drivers of any education system. It is highly acknowledge that the stakes are very high, yet we must embrace these challenges and ultimately redesign our educational system to meet them better. A massive transition is needed, and the agenda should be created for the generation that will bring about this transition. Much of what needs to be done is not happening. Today's computer models show that we are not adapting quickly enough because we are not thinking ahead. The content termed as challenges can be interpreted as demands.

Challenges Faced Worldwide In 21st Century:

- Better curriculum
- Better teaching
- Expanding Human Potential
- Exploring Transhumanism
- Bridging the Skill and Wisdom Gap
- Critical thinking and Problem solving
- **Cultivating Creativity**

It should be noted that the “21st century skills” concept encompasses a wide-ranging and amorphous body of knowledge and skills that is not easy to define and that has not been officially codified or categorized.

The 21st century skills are a set of abilities that students need to develop in order to succeed in the information age. The Partnership for 21st Century Skills lists three types:

- **Learning Skills**
- **Literacy Skills**
- **Life Skills**

The Organization of Economic Cooperation and Development and the Partnership for 21st Century Skills, to name just two eminent groups of educators and national business leaders, have identified skills that promote critical thinking, communication, collaboration and creativity.

Creative Writing and 21st Century Challenges

In common it has been confirmed that creativity plays a vital role in 21st century challenges and skills. Creativity has gained worldwide recognition as an activity to be studied, cherished and cultivated. Advanced countries are definitely interested in the study and development of creative writing as there are superpowers whose survival depends upon the creative vision and creative striving of the masses. Creative writing is an accomplishment born of intensive study, long reflection and interest. Creative writing may be found in the assimilation of ideas, reproduction and reconstruction of the thought of eminent masters. In the absence of creativity, survival of Individuals and organizations is at stake. Integration of the activities of right and left side of human brain is not only a creative and important process, but also a challenge of every individual and organisation.

Creative Writing and Organisational Behaviour

Schein defines organisation as, “the rational coordination of the activities of a number of people for the achievement of some common explicit purpose or goal, through division of labour and function, and hierarchy of authority and responsibility”. (P.5)

Organisational behaviour can be regarded as a systematic attempt to understand the behaviour of people in organisations of which they are an integral part. It is concerned with the study of the behaviours and attitudes of man in an organisational setting; and organisation's effect on his perceptions, feelings and actions and his effect on the organisation, particularly how his behaviour affects the achievement of the organisation's purpose. Organisational behaviour should be viewed as a study of behaviour of man as a consequence of the application of these principles and generalisations to organisation and organisation's responses to such behaviour. Dimensions of creative writing such as common fluency, uncommon fluency, common divergent thinking, uncommon divergent thinking especially problem solving plays a vital role in determining and improving organizational behaviour by upgrading the behavioural traits of individuals of an organisation. They have a great impact on the components of organizational behaviour such as designing and reforming organisational structure.

(i) Organisational structure and creative writing:

Creative writing provides pre-defined area of work with provisions of improvement of new and developed ways of working. People who are good in common fluency and common divergent thinking will be good in giving shape of the intended goals which initially appear only in the form of tentative ideas, a structure is developed. This structure grows fortuitously according to the growth of organisation's size which is generally small in the beginning. A well designed and planned organisational structure is developed influenced by several groups of people who work within and there exists a divergence between planned and designed structure. People who are good and common fluency and common divergent thinking make the emergence of interdependent organisational structure. It is modified by several other forces such as social systems and power systems. The formal structure represents formal or technical part of the organisation which has been planned and structured to accomplish organisational objectives by creative people of the organisation.

(ii) Attitude change and creative writing:

Organisations are not satisfied with exceptional academic record. Of course that has been reduced to an entry pass of today's organisations. Candidate's attitude is studied thoroughly and the possibilities of its matching with organisational goals and trends are analysed by the time of placement. There is often a paradox of attitudes in that people need them to provide stability to social world. Yet world is a changing one and people must change their attitude appropriate to the situation's demand. This change in attitude must be correlated to the organisational requirement because attitudes affect behaviour and organisation demands people with certain desirable behavioural traits for the smooth function of the organisation. People who are good at problem solving can create number of techniques to change the attitude of the organisation's members. This will ensure the balance between individual behaviour and organisational requirement. However the techniques adopted to change the attitude can be effective only when characteristics of attitudes and their nature are kept under consideration. People who are good at uncommon fluency can determine this important task of changing attitude of individuals and groups of an organisation's word force. The transition of attitude and behaviour should be natural and spontaneous which cannot be attained by technical expertise alone. Making students good at creative writing apart from academics will meet the need of such people in the modern organisations of the modern day. Students with spark of creativity develop a taste for reading new and interesting literature, which are quite controversial to traditionalists. Such creative reading leads to critical thinking and creative writing.

Witty and La Brant...[say creative writing] is a composition of any type of writing at any time primarily in the service of such needs as:

1. the need for keeping records of significant experience,
2. the need for sharing experience with an interested group, and the need for free individual expression which contributes to mental and physical health

Creative writing removes bonds and liberates. It demands faith in the past of the learner. When students are trained to think and write creatively, they can find various solutions for the problems of today's life, tolerate conceptual ambiguity and can be comfortable in complex situations. Students think in a new way which results in the visibility new innovative trend. They learn to discuss a problem from the point of view of social, ethical, political, economical, cultural, technological and interpersonal relations. Students can be ready to question the known to reach the unknown. Creative writing enables the young minds both to be able to converge on one acceptable answer and also to come with a number of probable solutions. These are the core proficiencies of 21st Century skills, needed to be developed among the students for facing the challenges of 21st Century. Through creative writing, the ego that is transparent in an unintelligent student can be removed and the vacuum created can be utilized to inculcate creative thinking. The student is elated and a serene joy enters. By improving creative writing skills of the students, they can produce work of significance which may become great classics for the successive generation and society is benefited with a competent student community which can face the challenges of 21st century. The Creative thinking needs to be expressed. The most effective and best effective of critical and creative thinking is creative writing. In this manner creative writing provides a medium for the exposure of critical and creative thinking.

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NEW HISTORICISM: A BRIEF REVIEW

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Abstract:

The paper is a review in nature of the term New Historicism. And at the same time it shades light on former approach New Criticism. It traces briefly its main features and other influences that shaped the method.

Stephen Greenblatt used a talisman term 'New Historicism' in early 1980s. The writings of Frederic Jameson and Lentriccia were anti formalist considerably influenced his views against new criticism. It was an attempt to oppose 'unproblemized distinctions between history and literature or between text and context'¹. The works 'The Political Un-conscious: Narrative as a socially Symbolic Act 1981 and 'After the New Criticism' influenced him respectively. New Historicism was reaction on the Biographical and long-established Historical Criticism. It determined the role of biographical details in interpretation of the text. The critics gave undue importance to the text and defined the central role of it. Text in their view must be placed at the centre in order to get true meaning of it. They hinted the 'close reading' which involved studying or scanning some elements like structure, syntax, figurative use, characterization, setting, point of view, plot images, metaphors, and symbols to determine the theme. In the words of Mehdi Hassanian, "these formal elements, as well as linguistic elements (ambiguity, paradox, irony and tension) are the critic's references to interpret and support the theme of a literary work. New Critics believed that there is a unique and universal theme (great) work of art, which is timeless and independent of the reader or social, historical events. And these elements are the only true means by which a critic can understand and should read interpret the text"².

On all the backdrop Greenblatt explored a new term called 'cultural poetics' which was phenomenal for Louis Montrose who received it in the next words, "assortment of critical practices" going under the name of New Historicism as "a refiguring of the socio-cultural field within which canonical Renaissance literary and dramatic works were originally produced; upon resituating them not in relationship to other genres and modes of discourse but also in relationship to contemporaneous social institution and non-discursive practices."³ The term collected solid support in the contemporary writings of Lisa Jardine, Stephen Orgel, Jonathan Goldberg and Don Wayne. The one seminal and pioneering special issue of *Genre* (Vol. 15) by Greenblatt along with other works *Renaissance Self Fashioning: from More to Shakespeare* and *Shakespearean Negotiations* prepared ground for the approach about 1988. Moreover the proponents laid emphasis on the assessing the relation among various factors literature, arts and societal structure, it brought forth some more texts enlisted next enriched the new historicist tradition. Stephen Green authored *Marvellous Possessions*; John Drakakis edited *Alternative Shakespeare*, Terence Hawkes' *That Shakespeare*, Bruster's *Drama and the Market in the Age of Shakespeare* exercised enormous impact on determining the role of theory in academic circle. The school sought its sanction in the writings of Raymond William who said that we cannot separate literature and art from other kinds of social practice, in such a way as to make them subject to quite special and distinct laws."⁴ While reacting to the former approach i.e. formalist which laid emphasis on studying themes, structure and appealed how text carries universal appeal, New Historicism recognized 'norms and procedures' which formed an outline how historical context of text immerse. Further it advocated on the visibility of societal context in text

which the text produced. Historicism denied going with mere reading of text rather aimed at first and foremost explaining how a text should be read. New Criticism until 1960^s had acquired the space in France and in United States limiting the role of history to the backdrop. But the new literary criticism succeeded with its unique approach to history and relation of literature. The new historicists proposed, text not only documents the social forces that inform and constitute history and society but also feature prominently in the social process themselves which fashion both individual Socio-historical situation⁵. This is how the concept unified literature and history as both forms of poesis, a creative force that pervades all domains of human⁶. The mechanism of the term negotiation, exchange, transaction and circulation ascertained possibilities of newer interpretation, most probably superior or explicit interpretation. Accordingly even secondary sources also produced textual context clearer. He believes that two factors are contributing in the understanding of us one is our 'awareness of identity' and 'the dialectics' enhanced by narrative track.

E. Tillyard had simplified and confined history to reflective nature in his famous work entitled 'The Elizabethan World Picture' published in 1943. He had represented history from sole and totalizing perspective. MacDonald held view that it is more layered and less monological than before. For many critics New Historicism is post-structuralist in character, inspired by radical stands introduced in various schools ethnography anthropology, historiography Marxist school. Hoover viewed it as next, "The New Historicism proposes a universal model of historical change based upon such thinkers as Karl Marx filtered through Antonio Gramsci, Michel Foucault and Jeremy Bentham." It comprised gaps among various theories such as deconstructionists, gender studies and ethnic studies and held that the truth of history or theory is 'time-dependent, self-destructive and denies the possibility of finding any truth in history'. In short history is 'textual, historical narratives do not have a fixed, stable meaning, they are texts that can be interpreted, critiqued and analyzed like literary text. The past is textualized. History and culture thus becomes legible texts...History a text which is analyzed for its narrative structures and literature, studied for its historical specificity for its origin in particular political and social contexts...History and Literature thus occupy equal planes and submit to the same analytical instruments⁷."

To conclude in brief it must be said that theory was influenced by some theories like New Criticism, Post-Colonialism, Afro-American studies, Post Structuralism and Subaltern Studies. It must be added that the method is based on the parallel reading of both literary and non-literary texts usually belonging to the same period. The method questions about the available details and demands the scrutiny so clearer historical truth is found.

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A REVIEW OF RELATED RESEARCHES ON TEACHING ENGLISH DRAMA

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Drama releases imagination and energy and this could be considered as an educational objective as it makes learning more realistic and meaningful. As an educational tool, the use of drama fosters the social, intellectual and the linguistic development of the learner. Further, it increases motivation and provides the incentive to work hard and it fosters a sense of responsibility and co-operation among the students. Moreover, it has a therapeutic effect. It can help to solve emotional problems. Finally, drama can lead pupils to an appreciation of drama as an art form. Many linguists and researchers carried out studies and researches on the teaching of English Drama. This article attempts to bring out a review of the studies and researches carried out so far on the teaching of English Drama.

In the book entitled *Second Language Learning Through Drama: Practical Techniques and applications*, Joe Winston Presents ways in which drama can be integrated into second language teaching. The drama conventions and strategies presented in the book are readily adaptable to different learner groups and teaching contexts. Therefore, the teacher educators could integrate engaging and motivating teaching techniques into second language teaching. Although primarily pedagogical in presenting examples of successful projects and teaching strategies in the second language classroom, the book brings forward appropriately on current theories and research of second language acquisition. Most of the projects described are part of large research projects and they provide solid theoretical and empirical evidence of their practices. It is learnt from the book that language learning is not simply learning discrete linguistic knowledge, but learning how to live in the world where language is used and acquired through interaction and communication. Thus, they take a holistic and ecological approach to language learning by integrating language with context and culture through multiliteracies and multimodal practices. Their drama pedagogies emphasize process drama that engages learners in participation, communication, and collaboration. Munther Zyoud in his article entitled 'Using Drama Activities and Techniques to Foster Teaching English as a Foreign Language: a Theoretical Perspective' discusses the reasons for using drama in EFL Classroom and he also describes the ways to provide dramatic activities in the English class room. Drama can foster Language skills such as reading, writing, speaking and listening by creating a suitable context.

Drama is an appealing teaching strategy which promotes cooperation, collaboration, self control, goal-oriented learning as well as emotional intelligence skills. Drama bridges the gap between course book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in language, provides practice of supra-segmental and Para- language, and offers good listening practices. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a main aid in the acquisition of communicative competence. Using drama activities and techniques inside the classroom has changed the role of the teacher. The class becomes more of a learner - centered rather than a teacher centered one. The teacher is merely the facilitator.

In their research paper entitled 'Efficiency and effectiveness of drama techniques in the English classroom' Andrea Lizasoain Conejeros and Amalia Ortiz De Zarate Fernandez conclude that students are motivated and they learn in a realistic communicative environment offering plenty of opportunities to use

language meaningfully.

According to the national results of the English diagnostic test applied to Chilean 8th and the 12th graders, the current English teaching methodology used in Chile is neither efficient nor effective. Consequently a different methodology is urgently needed, particularly in a context where students primarily come from rural areas and are potentially the first generation in their families to attend University. The present pilot study was an attempt to find a way to systematize and analyze data coming from a larger project by measuring the efficiency and effectiveness of drama techniques in the teaching of English as a Foreign Language. It was partially based on a study by Kunihiro and Asher in which the effectiveness of drama in the teaching of a foreign language is demonstrated. Their rationale is that for any approach to be effective, it must follow the three principles of first language acquisition formulated by Asher. Listening must precede speaking, comprehension develops by observing language through body movements and listening skills prepare learners for speaking. Drama techniques not only adhere to these principles but also put into practice Krashen's theory that a foreign language is most successfully acquired under conditions similar to those of mother tongue acquisition, especially when the focus of instruction is on meaning rather than on form and when there is plenty of opportunity to use language meaningfully. "In order for the group to become deeply involved in acting out. They need a 'sense of significance' in what they are doing. They need to feel that what they are doing is important for them".

An experimental group of Spanish Speaking learners of English performed an interview and a role play activity to learn a given grammar structure (present continuous in its affirmative, negative and question forms), while another control group was taught the same structure through the traditional formal teaching method in Chile. This latter method was based on textbooks and the "Chalk and Talk" method. The procedure took two 45 minute sessions, one for a pre-test and another one for the treatment and post test. A pre-test was administered to both groups in order to check their previous knowledge of the present continuous (Paying attention not to spoil the students' naivety) and then to compare the results with those of a post test. The experimental group was expected to acquire the given structure more efficiently, which was quantified in terms of accuracy by means of a written test based on the percentages of correct answers. A t-test was applied to compare the means and check their significance. The researchers have arrived at the following conclusions: Seeing that the difference between the results of the experimental and the control group was not significant, it can be said that drama techniques appear to be as efficient and effective as the formal teaching methods in the Chilean EFL classroom. However, further research is required to be certain on this assertion. It has been widely demonstrated that, in a classroom where drama technique is used, students are more motivated and learn in a realistic communicative environment offering plenty of opportunities to use language meaningfully.

In the research document entitled 'Teaching English through drama' published by the British Council, Hongkong, the various stages in teaching English through drama have been vividly described. The salient features of the document are given here: It was important to have clear language aims for lessons. The generic structure for a lesson should contain a focus on aims and expectations, warm up activities which target language as well as performance aims, a context- such as a story - within which to develop the drama. Schools could adapt their class reader or use a prepared script that students can then personalize by editing and adding. Key drama skills developed in this process involve characterization and staging conventions. Students are allowed to develop, amongst others, their writing skills. Script writing has a number of conventions which students need to be aware of. But the fact that writing dialogue is often easier than, for example, writing a story, even lower level students will be able to achieve something they can feel proud of, given the right support from the teacher.

Masayuki Sano, Masao Takahashi and Asaji Yoneyama in their research paper entitled 'Communicative Language Teaching and local needs' describe the ways to attain communicative competence by the Students. Teachers often find it difficult to train their students particularly where the

need to use the foreign language is not felt by students to be pressing. This is the case in secondary level English language classrooms in Japan, and the definition of communicative competence as “linguistic competence plus an ability to use the language appropriately” seems to need modifying if communicative competence is to remain the goal in this environment. The article tries to redefine the concept of communicative competence. It also explains how the students could be trained in the classroom. In this article, the authors discuss theoretical assumptions as well as the basic methodology they have arrived at, and they offer some examples of classroom language learning activities.

In the research paper entitled 'Encouraging reader response to literature in Esl situations' Roger Elliot describes a Language Development course on a BA in TESL programme at the University of Brunei. The course integrates language and drama activities with literature in a mutually supportive way, in the belief that literature provides advance language learners with highly motivational material of an incomparably rich nature. The key to unlock this material lies in encouraging student's response to literature and helping them define the meaning of their response on both as individual and group basis. The aim is to enable students to discover the meaning of texts from within themselves, and to negotiate that meaning as a group, rather than have the meaning imposed from without. The strategies to achieve this will be described with reference to two of the commonest texts in the ESL canon, William Golding's *Lord Of the flies* and George Orwell's *Animal Farm*. The research paper entitled 'English through drama for oral skills development' authored by Laura Miccoli Presents the results of an investigation into the value of using drama in a Brazilian University classroom. Laura has drawn inspiration from Di Pietro and Via on the advantages of using drama in language learning. Moreover, the researcher got ideas from Mezirow and Schon on the importance of reflection for promoting meaningful learning. Finally the researcher was influenced by Donato and McCormick and Lukinsky on the effectiveness of portfolios as a tool to promote reflection. In short, the paper presents a case study of the use of drama in an oral skill class, describing the course structure and classroom procedures. It includes learners' voice as taken from their portfolios, and evaluates results, presenting setbacks and possible solutions, Finally, it encourages the use of drama and portfolios for transformative and emancipatory learning.

Charlyn Wessels in his research paper entitled 'From improvisation to publication on an English through Drama course' describes in detail how plays can be used for teaching English. The creative work of students essays, video productions, and tape recording can be a rich source of authentic materials for the EFL teacher who often has to worry about copyright restrictions on published texts. This article describes how plays can be improvised and written by student, and how the end products can be modified in a variety of ways to create new teaching material. In one instance, a soap opera created in this way was rewritten by one group of students and their teacher as a class reader which is due to be published by Macmillan as part of their new 'Bookshelf' series of readers.

In the article entitled 'The use of drama in English language teaching' Paul Davies succinctly explains the utility of drama in Teaching English. The article aims to examine the use of drama and dramatic activities in English Language Teaching. Its opening part looks at some of the theories behind the use of drama with learners of English, and tries to answer questions such as what is drama, who needs, it, and when should it be used. The article then takes a look at some practical procedural strategies such as lesson preparation, students' language needs, how to present and integrate drama into the lesson, and overall classroom organization. The next section tackles the question of how dramatic activities can be employed in the language classroom. The possibilities considered include mime, simulation, role play, scripted plays, improvisation, and course book dialogue. Like all language activities, drama must be well prepared and conceived before the lesson gets underway. The teachers have to decide why they intend to use dramatic activities with any particular class in order to be able to justify the decisions taken. Some reasons for using drama could be its relevance to the syllabus, the chance to increase awareness of paralinguistic features, linguistic accessibility, intrinsic interest, practicability in terms of lesson time,

student numbers and space, and the possibility of using dramatic activities in the future, thereby providing continuity. The teachers ought to have a clear idea of what they want to achieve in both general and specific terms. The teacher must therefore ask what the students will need to do in the language to successfully carry out the activity, ask if the students know any of the phrases they are likely to need to express these functions, and ask which functions will be called upon.

Paul Davies explains the reasons for using drama in the English classroom. Drama bridges the gap between course book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in languages, provides practice of supra segmental and para languages, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a main aid in the acquisition of communicative competence. Drama activities facilitate the type of language behavior that should lead to fluency, and if it is accepted that the learners want to learn a language in order to make themselves understood in the target language, then drama does indeed further this end. In addition, drama could always be extended and used as a starting point for other activities. The theme can act as a stimulus for discussion or written work going far beyond the action out of scenes. Dramatic activities can thus be integrated into a course, which in turn could lead to them being exploited in terms of the language syllabus, for example the learning of vocabulary, even of structures. As matters stand now, drama and dramatic activities tend not to exist as a special area within the syllabus separate from all other language activities, but they often overlap with them.

The author of the article enumerates the advantages of drama. It is ultimately indispensable because it gives learners the chance to use their own personalities. It draws upon students' natural abilities to imitate and express themselves, and if well handled should arouse interest and imagination. Drama encourages adaptability, fluency, and communicative competence. It puts language into context, and by giving learners experience of success in real life situations it should arm them with confidence for tackling the world outside the classroom.

In the research paper entitled 'Nine drama activities for foreign language classrooms: Benefits and challenges' Sehriban Dundar aims to exemplify nine types of drama activities that can be used in foreign language classrooms. Drama can be integrated into all foreign language classrooms effectively to achieve communicative purposes by integrating the four basic language skills, the lexis, and grammar structures. In this presentation, providing the teachers of English with nine types of drama activities (Drama and language games, role play, improvisation, simulation, mime, skits, frozen image building, scriptwriting, and reader's theatre) compiled from a range of resources, benefits of implementing drama activities are emphasized. Regarding the criteria that should be used during the implementation of drama activities, challenges, of implementing drama activities into foreign language classrooms will be shared.

Scriptwriting is an activity in which students write their own words to dramatize. Students may write what they will say, the cues from movement, and other scene setting elements. This can be as simple as a short dialogue or as long as a full length play. After students write their script, they can act it out. Scriptwriting can be done individually, in pairs, or in groups. Aside from practicing newly learned vocabulary, students can focus on specific grammar features. Likewise, students may write scripts for scenes that focus on specific pronunciation issues. According to Porcaro, scriptwriting provides an opportunity to integrate with it the other basic language skills of reading, speaking, and listening in EFL instruction. Skits created and performed by students can be a successful supplement to the classroom experience. In addition, the nature of the task requires cooperation, communication and creativity. i.e., involvement and practice is the key to success in learning language. Motivation is the most frequently given reason for the use of skit in EFL and ESL classes. Skit activities can assist in relieving flagging interest and frustration which is often a feature of second language Learning. Skit can provide a strong

motivation for language learning as play production can foster cultural proximity allowing learners to participate in the new culture, thus developing sensitivity to speakers of the target language.

In the article entitled 'Drama in Teaching English as a second Language', Wan Ye Sam discusses some definitions related to drama and the value of drama in education. Drama releases imagination and energy and this could be considered as an educational objective. The use of drama fosters the social, intellectual and the linguistic development of the child. The researcher concludes that drama should be used in the English class room along with the communicative methodology.

In the article entitled 'Teaching English Through Literature', Murat Hismanoglu aims at emphasizing the use of literature as a popular technique for teaching both basic language skills (i.e. reading, writing, listening and speaking) and language areas (i.e. vocabulary, grammar and pronunciation).

According to the author, the use of drama seems to be an effective technique in today's communication-based, student-centered foreign language teaching. Since it is an authentic material, it helps students to promote their comprehension of the verbal / nonverbal aspects of the target language they are trying to master. Particularly, teachers, who wish to make language learning more colorful, motivating and interesting, can make use of drama in their language classes. Since drama is the reenactments of social events, students improve their personality and code of behavior. Thus, they can achieve more meaningful and realistic teaching from which students can benefit to a great extent.

Chris Boudreault in his article entitled 'The Benefits of Using Drama in the ESL/EFL Classroom' assures that students' attention could be captured by using drama in the English class room. Drama activities would sometimes have surprising and unexpected results. ESL/EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and it could provide an endless amount of opportunities for student's personal growth. One cannot only teach grammar and phonetics with drama but also it has the power to transform the actors as well as the audience. Teachers should not underestimate this powerful teaching tool to reach our students.

In the article entitled 'Overcoming the Fear of Using Drama in English Language Teaching', Judith Gray Royka enumerates the fear of using drama in the class room. At times teachers are reluctant to use 'drama' activities in classrooms for various reasons: they do not know how to use the activities, limited resources, time constraints, a fear of looking and feeling foolish and the list goes on. Generally these feelings are more prevalent when attempting to use drama with adults.

Henry Robinson in his article entitled 'Using drama texts in the classroom' discusses the importance of teaching drama for improving language skills. In this article, the author defines what he means by language learning through drama and he outlines some of the benefits it can bring to the language learning class room and some of the differing methods and approaches that can be utilized to fully exploit the potential of drama and theatre texts.

In the article entitled 'Dramatic Performance in Teaching Drama in EFL Contexts', Bahman Gorjian, Seyyed Rahim Moosavinia and Azadeh Jabripour compared the achievement of two groups of students who learnt drama through performance and reading respectively. This study began with the supposition that teaching English drama through dramatic performance increases students' knowledge of drama at university level. The research was conducted over a sample 60 intermediate students enrolled in English drama II courses. They were divided into two groups namely experimental and control groups. Throughout the treatment period, the researchers instructed the experimental group students to perform the selected plays through the role playing strategy while devoting little time to reading drama in the class room. The participants in the control group normally surveyed the contents of the play. A final achievement test was administered to both groups and the results indicated that the experimental group students excelled the control groups students.

In the article entitled 'Drama and theatre in teaching foreign languages for professional purposes,' Stefanie Giebert discusses how drama can support language learning at the university level and how drama can also support learners in acquiring professional competences. In the first part, the article briefly outlines forms of drama in language teaching. It discusses its benefits, such as putting language in context, making learning holistic and memorable, improving learners' social and personal competences. The second part describes aspects of drama beneficial for language learning in a professional context.

Alan Maley and Alan Duff in their book entitled *Drama Techniques* offer drama based techniques focussing on communicative tasks or activities for learners of English. The book provides one hundred and fifty ideas for productive fluency practice. It also advises the teachers on how to use the techniques in the classroom.

Brother Leo in his book entitled *Teaching the Drama and the Essay* states that formal study of drama could be summed up under eight heads namely sources, whole structure, part structure, verse form, figures of speech, sentence characteristics, word characteristics and allusions.

Gillian Lazar in his book entitled *Literature and Language Teaching* identifies some of the distinctive features of dramas so that these can be successfully exploited in the class room. He also provides a wide range of practical ideas and activities for developing materials which teachers can use with their own learners.

To sum up, Alan Maley, Brother Leo, Gillian Lazer, Andrea Lizasoain, Paul Davies, Munther Zhoud and Joe Winston describe various drama techniques used in the English classroom, Laura Miccoli concentrates on developing oral skills using drama. Charlyn Wessels explains how plays can be improvised and written by students. Roger Elliot describes the ways to encourage the reader response to drama so that the students could discover the meaning of the drama from within themselves.

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THE INHERITANCE OF LOSS: THE LOSS OF HUMAN VALUES AND DIGNITY*Dr. Manisha Shah, Associate Professor, Arts & Commerce College, Unjha, Gujarat***Abstract:**

*The present paper is an attempt to point out the traits of humanism by focusing on the loss of human values in Kiran Desai's debut novel *The Inheritance of Loss*. The term humanism refers to the perspective that affirms some notions of human freedom and progress. In other words, it denotes the doctrine that emphasizes human interest and values. It is in a way, the way of life which relies on human capacities. As a movement, its root can be found in Renaissance with its emphasis on the essential worth, dignity and potential of man. The Postcolonial India suffers from colonial neurosis, where the essential values and dignity of humanism finds a little place. Desai depicts a true picture of India after colonial rule with all its turmoil and turbulences. The society presented by her suffers loss of inherited values and dignity of human life. The internalized inferiority complex of colonialism seems to have increased with the arrival of globalization and multiculturalism. The modern means of technology and communication have not succeeded in replacing the lost human values.*

Key words: *humanism, postcolonialism, renaissance, colonial neurosis, internalized inferiority*

The term humanism refers to the perspective that affirms some notions of human freedom and progress. In other words, it denotes the doctrine that emphasizes human interest and values. It is in a way, the way of life which relies on human capacities. Encyclopedia Britannica defines humanism, "as any system of thought which assigns a prominent interest to the affairs of men as compared with the supernatural or abstract". The humanism, thus, implies the acceptance of the responsibility for human life and values. As a movement, its root can be found in Renaissance with its emphasis on the essential worth, dignity and potential of man. The renaissance humanism highlights the dignity of human race by knowledge. The dignity of human can be further extended by man's doing his duty for human welfare. Various humanists interpret the doctrine of humanism in different ways by affiliating it with some specific quality. The naturalist associated with naturalism and we have 'naturalistic humanism'. Bertrand Russell familiarized 'realistic humanism', Jean Paul Sartre introduced 'existential humanism', and the views of Julian Huxley gave rise to 'evolutionary humanism', the Marxist interpretation led to 'Marxist humanism and so on. Every branch of humanism links the doctrine with some distinguishing quality.

The present paper is an attempt to point out the traits of humanism by focusing on the loss of human values in Kiran Desai's debut novel *The Inheritance of Loss*. The postcolonial India suffers from colonial neurosis, where the essential values and dignity of humanism finds a little place. Desai depicts a true picture of India after colonial rule with all its turmoil and turbulences. The society presented by her suffers loss of inherited values and dignity of human life. The internalized inferiority complex of colonialism seems to have increased with the arrival of globalization and multiculturalism. The modern means of technology and communication have not succeeded in replacing the lost human values.

Kiran Desai, an Indian born novelist and daughter of a prominent writer of Indian English fiction, Anita Desai has brought pride and glory to Indian English literature by being the youngest ever woman to win the prestigious Man Booker prize for fiction for her *The Inheritance of Loss* at the age of thirty five. She has proved her literary legacy in formidable term. Having emerged on the Indian literary scene in 1900s, she has created a distinct place for herself in the galaxy of Indian American diasporic novelists. She first came to literary attention in 1997 with Salman Rushdie's honorable mention of her excerpts in his

edited anthology *Mirrorwork: Fifty Years of Indian Writings*. “Kiran Desai is the daughter of Anita: her arrival establishes the first dynasty of modern Indian fiction. But she is very much her own writer, the newest of all these voices, and welcome proof that India’s encounter with the English language, far from proving abortive, continues to give birth to new children, endowed with lavish gifts.” (Introduction: xxii) Rudhdie's prophetic praise proved absolutely right with the publication of her novel *The Inheritance of Loss* in 2006.

The chairperson of the Booker Herminoe Lee considers it as "a magnificent novel of human breadth and wisdom, comic tenderness and powerful political acuteness". Desai presents a set of people who are dissatisfied with the lives they are leading and she also explores the reasons for her characters' insecurity and grievances in the globalized world. In the era of globalization and multiculturalism on one hand we claim to live in a developed modern society by sharing the cultural and social values of each other, the loss of human values and dignities is a common phenomenon. Desai's novel offers a new way of looking at the process of globalization and its effect on non-western nations. The benefits of globalization are not for all. People in remote places like Kalimpong suffer because of it. This very globalization is the cause of their alienation, self-loathing and shame. The continuous infiltration of western thought and easy access to western goods in the former colonies has made the people of nation prefer the western modes of culture to their own. As Stuart Hall considers it the ability of the West to “make us see and experience ourselves as Other” (Hall:218). In the time when we talk a lot about Humanity, human rights and human dignity, the inhuman ideas pervade in human society. Kiran Desai who considers that 'Human warmth is an innate part of India' and in the novel presents a society where the very essence of human warmth is lost. The impact of globalization and westernization on Indian mind has taken away the very essence of India.

The story of the novel moves on two parallel lines; the life of a retired judge, Jemubhai and his granddaughter Sai in the back drop of GNLf movement in Kalimpong and the life of Biju as an illegal immigrant in America on the other. Right from the beginning the decaying dignity of humanity is portrayed in the novel. Jemu, who had migrated to England for study during the colonial period, he felt lost and scorned because of his being an Indian. After 5 torturous years at Cambridge, he attempts to fit himself in the image of 'brown sahib'. In his own country, he is full of self-hatred, as well as hatred for his family, community and anyone for not being British. He is a resentful person, as he fails to assimilate himself into the culture of his origin and that of desired Western culture. He often lives in the past. He has developed a sense of shame and dislike for his culture, his color and skin from his days as a student at Cambridge. While studying he grows strange to others and to himself. He considers everything of his origin inferior and works hard at 'being English' with fear and hatred and such feelings has ultimately resulted in a person without any human consideration. Desai has precisely portrayed a split psyche of a young Indian, who has been a victim of discrimination, alienation and marginalization among the English.

For the entire day nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things, and elderly ladies, even the hapless blue haired, spotted, faces like collapsing pumpkins moved over when he sat next to them in the bus ... the young and beautiful were no kinder... girls held their noses and giggled.” phew, he stinks of curry!(IL 39)

As a result of all such humiliations, the judge has alienated himself from the rest of the world. He is a self-alienated fellow, never allowing anyone to enter in his solitude, not even his wife Nimi. His lack of human consideration makes him to humiliate everyone around him; he has grievances against his parents, his wife, his servant, his granddaughter, everyone around him. His wife suffers depression due to the intense humiliation and isolation from her husband. “She has fallen out of life altogether. Weeks went by and she spoke to nobody” (IL 172). Jemu's inhuman behavior makes her suffer and brutality made her a symbol of pathos. She as a woman and as a human suffers without any fault or mistake on her side. Her dignity as a human being is violated as she is treated like a beast at her husband's home.

Jemu's behavior with his poor servant, the cook is another victim of his inhumanity. The cook is "a powerless man, barely learning to read and write, had worked like a donkey all his life, hoped only to avoid trouble, lived only to see his son" (IL :11). The man, who prepares the tea for the judge and milk for his pet at 4.30 a.m. without any complaint, is ill-treated and rebuked by the judge very often. He performs all kinds of domestic chores including preparing food, polishing shoes, washing and ironing clothes, cleaning utensils, taking care of the pet and so on. In return he gets little money. He is often abused and beaten by the judge. The cook bears all the inhumanity of his master as "It was his habit to be a master and the cook's to be a servant" (IL: 209). The inhuman behavior of the judge towards the cook poses the question of human value and dignity of the poor. The novelist takes the opportunity to describe the plight of the poor people in postcolonial India. The suffering of the cook is further exemplified by the inhuman treatments of the people around him. Even at the time of robbery in the judge's house, the cook was the first to be suspected by the police. The judge holds the cook responsible for the disappearance of his pet dog Mutt and threatens to kill him. The humanistic values of democracy are reserved for the selected section of the society.

Kiran Desai, an immigrant portrays the pathetic conditions of Indian immigrants of U.S.A. Indian businessmen are portrayed as the money making factories, where the businessmen use the workers as their machines. They do all possible things to hire illegal immigrants who can work for them with minimum wages and without any extra medical help. When Biju got his knee hurt, his employer gave him two days leave but he refused to go to the doctors. Because only legal immigrants can visit the doctors as it involves the risk of being caught as an illegal immigrant. So Indians for the 'better future' risked their lives; "Millions risked death, were humiliated, hated, lost their families- YET there were so many here (IL 189). The complexities of getting green card for America are such that all can't have it easily. Without green cards, they enter America as an illegal immigrant. In such adverse situations, they are subjected to humiliation and discrimination.

The novel set in the backdrop of insurgency. India of 1980 was politically threatened by insurgency and Desai has portrayed the GNLf movement, which imposed a big threat to the law and order of the nation. The novel contains fifty-three chapters and out of these eighteen chapters deal with the issue of insurgency. Desai has depicted the dismal picture of the region; all factors responsible for the breakout of this separatist movements; poverty, unemployment, discriminating policies, socio-economic backwardness are portrayed in the novel. The separatist movement has not left any part untouched:

Separatist movement here, separatist movement there, terrorists, guerills, insurgents, rebels, agitators, instigators, and they all learn from one another, of course- the Neps have been encouraged by the Sikhs and their Khalistan, by ULFA, NEFA, PLA; Jharkhand, Bodoland, Gorkhaland; Tripura, Mizoram, Manipur, Kashmir, Punjab, Assam...(IL 128-129)

Both the beginning and the end of the novel are marked by insurgency. In the first chapter, the judge's house is attacked and in the last chapter Biju is robbed by Gurkhas and chased by dogs in the jungle. Desai takes into consideration the entire system and policy makers responsible for these violent movements. The origin of the GNLf movement is also narrated at length in the novel. Gurkhas work on universal guerilla style to fulfill their demand of separate state for them 'Gorkhaland for Gorkhas' is the motto of their movement and they try to make the movement more and more violent as to force the government to grant them a separate state. Their quest for social, cultural and political identity leads them towards such a separatist movement as they feel injustice at social and political level. They are treated like mere servants, laborers, coolies or soldiers. Indian Nepalese are "fed up being treated as minority in a place where they were in majority (IL 9)". Gyan involves himself in the movement and sacrifices his young love Sai to join the movement. His involvement can be seen as the deep-rooted frustration of the youth who was swayed by the current of the time.

The cultural encounter with the West and globalization has not affected India positively. Indian

society is still poverty-stricken and poverty is the root cause of many problems in India, even the insurgency is the outcome of poverty. Desai has woven this basic aspect of Indian society in the novel. She has presented the entire structure of Indian society and touched the aspects like illiteracy, unemployment, racism, class conflict, cultural conflict, traditional values, multiplicity of languages etc. also. The illegal immigrants in America from India are all poverty-stricken. They bear every kind of humiliation and exploitation for the sake of money. Cook is also humiliated and often ill-treated by Jemu. Gyan joins GNLF movement as he witnesses the extreme polarities between the rich and the poor in the country. It is not the story of some individuals, but Desai deals with the loss of the entire colonized subject.

Desai presents the socio-cultural realities of India. As a true diasporic writer she rewrites the history of some individuals and thus creates a new cultural narrative of India. The feeling of exile and cultural solitude is created in the minds of Jemubhai, Sai, Gyan and Biju. Father Botty, originally a Swiss priest runs an unlicensed dairy in India presents the ironical fact of India. Biju, an Indian, escapes India to be a servant in America and Father Botty wants acceptance as an Indian. The third world population travel to West to be treated like servants and the first world citizens come to the East to be treated like masters. Desai presents all aspects of Indian culture ranging from the caste system to the uncouth village life to the political chaos disturbing the course of life of her characters. The loss of human values and dignity in Indian society is focused on by the novelist. The novel can also be read as a story depicting the loss of humanistic values in Indian society.

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METAPHYSICAL ELEMENTS IN THE SELECT NOVELS OF RAJA RAO AND PATRICK WHITE - A COMPARATIVE STUDY

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This article is an attempt to analyzing the metaphysical ideas and finding the similarities and differences in the novels of Raja Rao, the work includes 'The Serpent and the Rope' and Patrick White's novel 'Voss'.

Raja Rao, a great prolific Indian writer, who regarded literature as 'Sadhanam' and writing, was the consequence of his metaphysical life. Most of his novels have always been a Quest for the absolute understanding of truth and search for the same. Raja Rao's novel 'The Serpent and the Rope' is significant because of its title. What seems to serpent at night is found to be Rope by day. The contrasts are between appearance and reality; darkness and light ; ignorance and knowledge ; death and life ; enmeshment in becoming and deliverance into being. The title itself is embedded its real subject the metaphysical quest. The conversation between Rama and the French wife Medeline reflects a spiritual Odyssey in which the mental tracts of India and Europe, in Rama and Medeline respectively failed to mesh due to metaphysical debate and philosophical conflict. Their marriage disintegrates and a long exile. Rama returns to India and the faith of his ancestors. Raja Rao's determinations to see people and event as notes in the everlasting melody results in the death of Rama's newly born son being virtually in the metaphysical envelope, as it quoted "I was neither in pain nor I was relieved. I felt above both like a child looking at a kite in the sky ... I laughed as a child laughs, playing with subtleties of the breeze I was happy". Besides, for Raja Rao India is not a geographical area but an idea, a myth, a tradition and metaphysical one. Rao thinks that the ultimate aim of man is spiritual or metaphysical could not approve of the materialistic dialectic of Marx. So once in the interview literary review he, himself proclaims that, the serpent and the rope is a novel of the discovery of guru.

Patrick White, the great Australian writer who offered a completely new experience to readers. His mammoth fiction possesses the amplitude and profusion of details of stream of consciousness technique. He also owed a general debt to European expressionism which taught him the value of grotesque and distorted forms for expressive the irrational in human nature.

In the novel 'Voss', Patrick White had shown an expedition into the interior Australian in the 1840's. The first part is set in the Sydney and it describes preparation for the expedition. The long central section employs a dense, metaphysical style is the story of the journey itself and the final section returns to Sydney of the explorer. The novel incorporates aspect of Jungian theory, particularly the notion of the 'Anima' and 'The Mandala'. Voss's actual journey complemented by the metaphysical journey of Laura Traveyan, a woman he meets briefly on a few occasion and who remains in Sydney but functions as his anima and spiritual wife. Laura spiritually accompanies was on his travel to the desert, sharing his sufferings and even contemplating sacrifice of her child in the hopes of saving him from death. In her own way, she is as mystical visionary and heroic as Voss. "It is from such suffering, White could seem to say that the true Australia can be apprehended". White uses here the psychology of the explorer as a metaphor of man. The explorer lives the extreme borders and edges; he is always pushing back the frontiers of suffering ; the suffering is the universal experience of extremity uniting man.

The analyzing makes one understand that Raja Rao trecks the vast tarrain of metaphysics and adds a last dimension to world's fiction. For White concern himself with his cultural self definition. His fiction if

not is as large Rao's also makes an attempt in integrating all dualities. It can be concluded that both Raja Rao and Patrick White, there are quests of understanding the 'self' by the Protagonist who have got sandwiched between their unions and their personal psyche. Rao's protagonist is constantly pursuing his quest. White's on the other hand pursue his quest confining himself to his Environs. Thus, Rao's protagonist became universal and more appealing than White's who is highly conscious of and situated in his environs only. However, it can be said that both Raja Rao and Patrick White, for persons who can look through the windows they open upon the mystery of man. It can also be said that in both the writers the Eastern philosophy and Western theology meet and co-exist.

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RUSKIN BOND: THE ANGLO-INDIAN WRITER IN INDIAN ENGLISH LITERATURE

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Abstract:

“When all the wars are over a butterfly will still be the same.”

Anglo-Indian by birth but Indo-Anglian in sensibility, Ruskin Bond is a unique creative writer who has made India his home despite being born an Englishman. Most of his writings display a powerful influence of the social life in the hill station of Himalayas where he spent his childhood especially at Dehra Dun and Gharwal hills; born a British in colonial India in 1934 he has since lived in India. Living outside his native environment with a western education makes him a writer of hybrid identity. The culture of a settler is no doubt a cross cultural process. Hybridity and cultural polyvalence are the silent features of post-modernist literature. According to Ruskin Bond a writer has to be confessional. Bond exposes so much of himself to the readers and has cultivated a simple style of writing. Ruskin Bond always enjoys the profundity of nature spread around him and felt closer to God's creation. As world war II was about to end the future of Anglo-Indian was uncertain in India. Bond's experiences and observations in Indian are concerned we regard him as an Indian writer rather than a British one. The stories of Ruskin Bond deals with diversity of themes and subject matter touch our deep self. Indianness is an integral part of Bond's fiction.

The world keeps on changing but there is always something somewhere that remains the same. Anglo-Indian by birth but Indo-Anglian in sensibility, Ruskin Bond is a unique creative writer who has made India his home despite being born an Englishman. James. H. Cousins explains the concept of his duality as follows:

If Indians are compelled to an alternative to writing in their own mother tongue, let it be not Anglo-Indian but Indo-Anglian in spirit, Indian in thought, Indian in emotion, Indian in imagery and English only in words.

Ruskin Bond an Indian author of British descent born in Himachal Pradesh. The accolades showered on him vary from the awards of Sahitya Academy Award in 1992, Padma Shri award in 1999 and also being known as the William Wordsworth of India. The range of his literary corpus is vast indeed as well as contemporary, fiction, non-fiction, Novella writer, novelist, writer of children literature, autobiography and semi-autobiography. Most of his writings display a powerful influence of the social life in the hill station of Himalayas where he spent his childhood especially at Dehra Dun and Gharwal hills; born a British in colonial India in 1934 he has since lived in India.

Living outside his native environment with a western education makes him a writer of hybrid identity. The culture of a settler is undoubtedly a cross cultural process. Hybridity and cultural polyvalence are the silent features of post-modernist literature. In formulating our concept of colonialism we are aware of the colonizers aggression and imperialism on Indian soil. So after independence in post-colonial India the British who stayed back in India formed a small ethnic group known as Anglo-Indians. The framers of the constitution took into account the ambivalence of their identity and accorded them status and recognition in Indian society. Ruskin Bond a Britisher will be termed as the outsider but having lived in India for several decades his social, cultural identification is that of an Indian. The polyvalence of being

both an outsider/insider in India places him in a double consciousness like Edward Said, Gayatri Spivak, Bharati Mukherjee, Vikram Seth and a host of contemporary writers of the Diaspora.

“When all the wars are over a butterfly will still be the same.”

Ruskin Bond has a close connection with eco literature. He is an Indian author of British descent he depicts the socio economic scenario of the Gharwal hills and the flora and fauna of the Himalayas. The present paper is a modest attempt to unfold the term love nature in light of Ruskin Bond's writings. Bond's work always demands the preservation of wildlife and ecological balance. He draws our attention of issues of deforestation and felling of trees. He emphasizes that mountains are permanent it can never be destroyed. Bond exposes the degradation of the hills, deforestation, pollution, poverty and decadence of wildlife in India through his writings. Much of his writings are about people, places and things. He captures the essence of life with remarkable ease, humour and serene beauty. Bond has a unique of taking readers back to olden times. The book 'The rain in the mountains' tells us about the indestructible beauty and endless beauty of nature, seasons by seasons how it changes its colour, form and feel.

I lie on the summer grass in the Himalayas. I am conscious of many good smells around me the grass itself...and the earth itself but the loveliest fragrance is known when it receives a shower of rain and then the scent of wet earth rises as though it were giving something beautiful back to the clouds.

-Rain in the Mountains

Nature dominates life and life becomes an integral part of it. The beauty of nature is an interrelation of the human mind with the real world. He invents every perspective of the hill life in his stories. The urbanization and deforestation would harm mankind one day where there is no human escape from the wrath of nature and presents a painful reality. The human interference with world of animals and birds and trees deeply hurts the writer. We need to change our attitude and be a protector to the mute animals and trees.

Bond has been a keen observer of Indian people and its culture and landscape. Bond's writings have been an outcome of an intensely passionate observation of life, his vividness of details in sights, sounds, and sensation is a hallmark of his literature. The ecology and environment captured his imagination. He loved the simple life who inhabited the hills leading to wonderful human relationships and human sensibility. He is aware of the psyche of the communities living in the hills. Bond is nostalgic about the tall trees, sound of birds, the snow peaked mountains and the captivating Garhwal hills. Today he is saddened by the demolition of the forest cover. In his novel 'Rain in the Mountains' Ruskin Bond the lover of nature like Wordsworth has penned the setting and scenes of pure beauty.

There is nothing to keep me here only these mountains of silence and the gentle reserve of shepherds and woodmen who know me as one who walks among trees.

According to Ruskin Bond a writer has to be confessional. Bond exposes so much of himself to the readers and has cultivated a simple style of writing about this Ruskin says,

Because of my early years in school I had a very good English teacher who would tell me Ruskin write simple, try to be exact as possible in what you say and when you have a choice of three to four words use the simpler words that give you the exact meaning.”

Despite his lonely childhood Bond developed an optimistic outlook on the life he chose, the path of becoming an honest writer he found solace in reading books. Ruskin made reading books his religion and he read fifteen thousand books before starting his career as a writer. He says,

The school library, the Anderson library were well stocked and it was something of a heaven for me over the past next three years, there were always writers past and present,

to discover and I still have a tendency to ferret out writers, who have been ignored or forgotten.”

Bond also mentions in his autobiography about modernization in the hills. In his book 'The lamp is lit' he discusses how in 1940 most of the traffic going to Mussoorie consisted of bullock-carts carrying sugarcane. Now sugarcane is carried in trucks. He states that we should not grumble because it helps the economy. Bond is most familiar with the Garhwal hills and writes frequently of its prevailing socio-economic scenario. He writes about the migration of men from the hills. Ruskin does not write about religion and politics. He is an eye witness to Indian political issues that is the British rule, Indian independence, and partition and anti-Sikh riots.

Bond is perhaps British as he makes his need for personal space evident. The need of personal space is an absolute Western concept. The concept of freedom is not easy to understand in India. The chains of duty towards family and relatives shackle every person.

Conclusion:

Ruskin Bond has immensely contributed to Indian writing in English. Ruskin writes through his own experiences and observations that shapes itself into a story. Indianness is no doubt an integral part of Ruskin Bond's work of all writings. Ruskin's skillful portrayal of nature and vivid description of Indian jungles, greenery, wildlife in the Himalayas and the typical Indian railways makes the reader appreciate and notice his observations and experiences in India.

Ruskin Bond always enjoys the profundity of nature spread around him and felt closer to God's creation. As world war II was about to end the future of Anglo-Indian was uncertain in India. Bond's experiences and observations in India are concerned we regard him as an Indian writer rather than a British one. The stories of Ruskin Bond deal with diversity of themes and subject matter touch our deep self. Indianness is an integral part of Bond's fiction. In India there is no discrimination of alienation and strangeness in the treatment of foreigners who have become a part of the Indian soil and culture. Ruskin Bond presents the humanistic inclination of Indian culture to the values of love, honesty, faith which are deeply rooted in Indian culture. Ruskin Bond has been portraying life and experiences through various genres of literature.

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

1/10/2016

Sd/-
Sou. Bagyashri Ramesh Chougule