LITERARY ENDEAVOUR

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

VOL. VII   NO. 1   JANUARY 2016

Chief Editors

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

LITERARY ENDEAVOUR

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

VOL. VI   NO. 4   OCTOBER 2015

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 revaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.

Dr. Ramesh Chougule   *Dr. S. Subbiah*
Editors in Chief

LITERARY ENDEAVOUR

Literary Endeavour **(ISSN 0976-299X)** is a scholarly Refereed journal which publishes articles and notes on English literature, Criticism and the English language. Literary criticism rooted in historical scholarship is welcome, especially if it arises out of newly discovered material or a new interpretation of known material. The chronological range of the journal extends from Platonic period to the present day. For guidance on the preparation of typescripts, please refer to latest edition of MLA Style sheet. The journal is published quarterly in January, April, July and October.

For Subscription please contact
Dr. R. B. Chougule (Chief-Editor)
Department of English
Dr. Babasaheb Ambedkar Marathwada University,
Sub-Campus, Osmanabad 413501 (MS), India.

Payment may be made by Money Order or Demand Draft in favour of Sou. B. R. Chougule payable at Osmanabad. You can also deposit your subscription in Bank of Maharashtra Acc. No. 68002805328 IFSC No. MAH B 000125 or in favour of R. B. Chougule, State Bank of India (Tambhari Vibhag, Osmanabad branch) Acc. No. 31713151564 and IFSC code is 0012239.

For communication: e-mail - drrbchougule@yahoo.com;
literaryendeavour@hotmail.com
litend2010@rediffmail.com
Mobile 09423717774 ; 09527950387

Subscription	Annual	Two Years	Life Member (Five Years)
For Individual	Rs. 2000/-	Rs. 3500/-	Rs. 6000/-
For Institutional	Rs. 2500/-	Rs. 4500/-	Rs. 8000/-
Foreign subscribers	$ 50	$ 100	$ 350

A PANEL OF REFEREE

LITERARY ENDEAVOUR

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

VOL. VII   NO. 1   JANUARY 2016

CONTENTS

01

WHOSE UNTOUCHABLE IS BAKHA ANYWAY?: APPROPRIATING THE ALIEN SENSIBILITY IN MULK RAJ ANAND'S *UNTOUCHABLE*

Munthar Mohd. Habib, *Jadara University, Jordan*

Abstract:

Looking back at the history of Indian Writing in English, we can clearly observe three phases. The first phase consists of writers who imitated the plots and themes that pleased their Western masters. During the second phase, writers chose Indian themes, yet they still looked at them with a European perspective. Only in the third phase, which continues till today, writers started writing in English with originality in form and content that pertains so close to the Indian culture and society. Mulk Raj Anand's Untouchable finds a place among the second phase of Indian writing in English. This is evident from the confusion of narrative voices in the novel. As we define these voices the real orientation of the novel becomes apparent; which is, of course, rooted in the second phase of Indian Writing in English .Thus, even though Anand is actually trying to write something original and typical of the Indian society, yet he approaches the problem of untouchability with a strange sensibility that is typically nurtured by Western thinking. The paper focuses on an analysis of the contradictions and confusions found in the narrative voices of the novel. It tries to make it apparent that while trying to express his humanism, Anand falters, and inadvertently, reveals the limits of it set by a mind that had been long nourished and influenced by an alien, white 'progressive' consciousness.

Frantz Fanon, in his breakthrough study of colonialism, *The Wretched of the Earth* (1967) opines that the colonizers often succeeded in creating a mind-set among the colonized that colonial power and dominance was after all necessary to nurture, edify and civilize the otherwise uncouth, caliban-like natives. Taking this inverted truth about colonial exploitation seriously, most of the Indian intellectuals endeavoured to reform their religions, customs, and to prove that they were morally and ethically *at par* with the Western masters. During this initial phase, which Fanon calls as "the period of unqualified assimilation" (1967: 178), 'the Indo-Anglican writers responded to the colonial 'holier than thou' attitude in a weak and imitative manner, but nonetheless, paved way for the growth of a national culture. The second phase, where the intellectuals awakened to their duped responsibilities in the cultural matrix, is remarkable for its intense sense of nationalism. This time, the writers chose Indian themes, yet they still looked at them with a European perspective. This was done due to the psychological awareness that the colonial Big Brother kept on watching their progress and monitoring their discourses. Thus, the Westerner still wielded control over the intellectual and creative processes. Only in the third phase, which continues until today, the writers started writing in English with originality in form and content that pertains so close to the Indian culture and society. At this point, Fanon says that the intellectual becomes the 'voice of a new reality in action.' Certainly, we do find such voices in the new writings of Salman Rushdie, Arundhati Roy, Jhumpa Lahari, Vikram Seth, Upamanyu Chatterjee, and many other contemporary Indian Writers in English.

Mulk Raj Anand's *Untouchable* (1935), however, finds a place among the second phase of Indian writing in English. This is evident from the confusion of narrative voices in the novel. As we define these voices, the real orientation of the novel becomes apparent; which, is, of course, rooted in the imitative phase of Indian Writing in English. Thus, even though Anand is actually trying to write something original and representative of the Indian society, he approaches the problem of untouchability with a strange sensibility that is typically nurtured by Western thinking. The paper focuses on an analysis of the contradictions and confusions found in the narrative voices of the novel and reveals how Anand, through

an unintentional projection of an alien sensibility, catered to the norms of the Western audience.

The central contradictions in Anand's work are grounded in significant aspects of his own experience. Of course, Anand has no qualms in admitting it, rather, he emphasizes that his "writing has a direct, intimate and organic connection with [his] life; ... the morbid obsession with truth telling shaped most of [his] novels into ... 'barbarous compositions'" (Nivien 1978: 18). Anand's lonely childhood spent in the cantonments of Mian Nir and Newshera in the undivided India; his exposure to European ideas and European history while at primary school; his anger against the social evils of caste supported by religious dogmas and his dogmatic commitment to Marxism, all find objective correlatives in the strange and often confused experiences of the protagonist of the novel, *Bakha*. The seemingly incoherent events are narrated by an equally bewildering narrative voice wherein we find a thematic and structural alien sensibility that is very typical of the British White. In trying to express his humanism, Anand falters, and inadvertently, reveals the limits of it set by a mind that had been long nourished and influenced by an alien, White 'progressive' consciousness. A few instances from the novel, *Untouchable,* would reveal the case in point.

At the outset of the novel, we get a bird's eye view of the outcastes' colony where Bakha, the hero, lives. The description is so methodical, so orderly, and so scientific that we are compelled to admire the narrative voice that does it. For instance: "a group of mud-walled houses that clustered together in two rows, under the shadow both of the town and the cantonment, but outside their boundaries and separate from them" (Anand 1986: 11). A neat cataloguing follows: "There lived the scavengers, the leatherworkers, the washer men, the barbers, the water-carriers, the grass-cutters and other outcastes from: Hindu society" (11). This is continued by an unusual sensory picture, particularly, which appeals to the senses of sight, smell and touch: "A *brook* ran near the lane, once with *crystal-clear water,* now *soiled* by *the dirt* and *filth* of the public *latrines* situated about it, *the odour* of the *hides* and *skins* of *dead carcasses* left to dry on its banks, *the dung of donkeys, sheep, horses,* cows and *buffaloes* heaped up to be made into fuel cakes" (11). We also get to know the logical cause behind it*: "The absence of a drainage system*had, through the rains of various seasons, made of the quarter *a marsh* which gave out *the most offensive smell"*(11). Besides, the final, categorical conclusion: "And altogether *the ramparts of human and animal refuse* that lay on the outskirts of this little colony, and the ugliness, the squalor and the misery which lay within it, made it *an 'uncongenial' place*to live in" (11).

Lest we form an opinion about the narrative voice, we are abruptly informed that all the observation comes from the consciousness of Bakha: "At least, so *thought* Bakha" (11) (emphasis added). At this point, looking at the intellectual compression that has gone behind the above description, when we tend to take Bakha to be a person of the stature of an anthropologist, a scientist, a researcher, a social worker or any such intellectual onlooker, much to our disappointment, we are told, Bakha is, *"a young man of eighteen, strong* and *able-bodied,* the son of Lakha, the]amedar of all sweepers in the town and the cantonment, and officially in charge of *the three rows of public latrines* which lined the extreme end of the colony ... " (11). It is significant to note here the juxtaposing of our expectations about the identity of the person behind, the narrative voice and the actual person (Bakha) behind it. When the narrative voice is reflexive of a seasoned consciousness; we find it to be that of 'a young man of eighteen.' Similarly, the intellectual calibre of the narrative voice is in stark contrast with the 'strong and able-bodied Bakha.' Now the crux of the matter is - *who* finds it an 'uncongenial' place to live in? Is it the persona of the narrative voice? Or else, the one embodied in the form of Bakha? If it is Bakha's, isn't it uncommon for a sweeper's son to have such kind of sophistry and heightened sensitivity that too, when he is ail illiterate? Moreover, it is a natural phenomenon that when a person is constantly exposed to the smell of an object, he gets so used to it that soon he reaches a level of saturation where he is fully desensitized. This may happen to a florist working in a flower-shop or a sweeper cleaning toilets habitually. When that is the fact, how can the son of a sweeper who has been exposed to stench right from his birth, can find the marsh giving out 'the most *offensive* smell'?

In the same vein, there is another instance in the novel where Bakha comes to terms with the marriage of a girl he secretly fancied to be his one. There is nothing unusual in the vivid description except the conspicuous alienation felt by Bakha that is atypical of his character, age and status. The novelist depicts the situation through a long paragraph (101-102). At this point, Bakha comes stealthily to witness the marriage of Ram Charan's sister (to a washer man), whom he desired but knew could never marry due to his low, untouchable status. His melancholy at this instant is marred by his self-consciousness and the jubilant noise of music made by the overjoyed mob. For this reason, he strikes a discordant with the 'happy crowd' before him. He finds himself detached, 'floated on the strain' and feels 'cold and impassive with self-consciousness.' His alienation at this juncture is figurative as well as literal. Geographically locating, the wooden pillar where Bakha, and his friend Chota, lean is actually ten yards away from Ram Charan's house. This gives the needed spatial distance between Bakha and others. Although Chota 'cordially' presses him by the hand, he too leaves him abruptly to call Ram Charan.

Embarrassment coupled with a sense of inner seclusion, Bakha dares not to look out his beloved's charming face directly. Yet, the environment is suffused with cues for understanding Bakha's suppressed sentiments owing to his psychological dislocation. In fact, the whole surrounding abounds in paradoxes and contradictions echoing Bakha's estrangement. Bakha first notices 'how *white* starched linen, which the washer men wore, seemed against their *black* skins.' The white colour of the attire, with its symbolic connotation of cleanliness, hygiene, sanitation, and purity, is clearly distinguished from that of Bakha's hereditary colour black and the menial occupation of cleaning latrines. This exactly reiterates what Anand has told about Bakha at the very beginning of the novel: "And he knew, of course, that except for these English clothes there was nothing English in his life" (14). Likewise, a medley of emotional experiences is to be felt between 'a wave of *warmth'* that descends down the back of Bakha's head before he musters up courage to look at his lost love's visage and the *coldness* he senses in a little while. Also his fear and *nervousness* are in sharp contrast to the *riotous* yelling of the washer men. Thus the melody they enjoy is in opposition to the melancholy Bakha suffers.

This kind of incongruity is also manifest in the attire of Bakha's other friend, Ram Charan. Ram Charan sits "dressed in a rather *contradictory style of Eastern and Western habiliments*- a large, khaki topee on his small head, a muslin shirt, clean and white, but torn near the collar, and a pair of shorts on his thin, bare, black legs" (102). And for once, the objectivity of the narrative voice suits well to express the subjective pathos of the inner world of the protagonist of the novel and his disharmonious relationship with the exuberant activities of the outer world. Bakha fails to win Ram Charan's sister because he knows that there are degrees of castes even among the members of the low-caste and that he belongs to the lowest. This is why even when Ram Charan passes some light-hearted remarks to cheer up Bakha, his response to them is one of dismissal and detachment. In the words' of the novelist, "Bakha dismissed the impudence of his joke with a grunt and followed quietly. He was feeling quite detached from the human world, bathed in a sort. Of unadulterated melancholy" (103).

Nonetheless, one usually expects such heightened sensibility probably from characters prone to exhaustive intellectual cerebration as Maya in Anita Desai's *Cry, the Peacock,* or Monisha and Nirode in her *Voices in the City,* or even the frustrated but funny I.AS. Officer Agastya, in Upamanyu Chatterjee's *English, August.*These characters suffer alienation because of their higher educational qualifications and Westernized lifestyles combined with a nihilistic outlook of life as propounded by the existentialist writers like Albert Camus, Jean-Paul Sartre and Franz Kafka. Yet, it is completely out of character for Mulk Raj Anand's Bakha to undergo similar anguish, which is beyond his age and level of mental maturity.

Indeed, it is Bakha's extra-ordinary sense and sensibility that make him a misfit of the very same environment that brought him up. Let us look into some incidents that highlight Bakha's exceptional sensitivity towards his surroundings. Before the great catastrophe of the 'touching' occurs in the morning, Bakha beholds a funeral procession. Although he experiences for "a moment the grim fear of death," he

consoles himself by his mother's saying: "it is lucky to see a dead body when one is out in the sheets" (47). Through this event, the author seems to give an ominous clue that having faced a '*dead* body', that is, a *de-sensitized body,* soon Bakha is fated to confront with a similar chilling experience.

Initially, however, Bakha's sense perceptions are aroused and finely tuned by the surroundings. When he comes into the bazaar, "His first *sensation* of the bazaar was of its *smell,* a *pleasant aroma* oozing from so many unpleasant things, *drains, grains, fresh and decaying vegetables, spices,* men and women and as *asafetida.* Then it was the kaleidoscope of *colours, the red, the orange, the purple of the fruit ...* " (49) (emphasis added) and so on. When he moves near the Bengali sweetmeat-seller's shop, "His mouth began to water for the burfi that lay covered with silver paper on a tray ... *If* (51). His eyes scanned the array of good things; *rasgulas, gulabjamans* and *ludus.* "They were all so *lushly,* expensively *smothered in syrup, ...* He caught sight of *jalebis"* (51). Deciding to yield to the temptation, he buys some. It is while relishing the taste *of jalebis,* he loses himself in his self-absorbed reverie and 'touches' and 'defies' a high-caste Hindu. As Bakha stands dumbfounded and discomfited by the curses of the high-caste man, a radical change happens to his senses: "He was *deaf* and *dumb. His senses* were *paralyzed';* (53) (emphases added).

Soon after he receives the unjustifiable blow and unwarranted abuses from the high-caste man, an illumination occurs in the inner chamber of his mind and everything becomes explicable: "A shock had passed through his perceptions, previously *numb* and *torpid,* and had sent a quiver into his being, stirred his nerves of *sight, hearing, smell, touch* and *taste,* all into a quickening.' I am an *Untouchable!'* he said to himself, 'an Untouchable!'"(59). The sequencing of the sensory binaries by the author, that is, perception versus numbness and touch versus untouchable, through Bakha's sensitivity is brilliant. Only it reaches a touch of perfection when Bakha is caught unawares again for polluting the temple by his over-enthusiastic entry. At this moment, for "a second he was as if *dead"* (68). This literally brings us back to the image of 'dead body' that Bakha confronted before. It reaches a full cycle when we find Bakha, towards the culmination of the novel, in a totally *inured* condition:

> Descending to it, with his nostrils full of fresh air, and his heart as light as the spirits of the sparrows which chirped, Bakha seemed nevertheless *unaroused* and *unresponsive* as a child turning aside from every wayside flower, for though he held the receptivity of the man who is willing to lend his senses to experience, he seemed to have no will in his *numbed condition* (105).

As explicated from the foregoing analysis, Anand's treatment of unsociability has both merciless clarity and total objectivity which transfers a whole range of inherited beliefs associated with the practice from the victim to the social structure and its moribund values.

While going through the above mentioned passages, and as one reaches the book's conclusion, one begins to wonder about the identity of the actual untouchables. Who are the real untouchables? Is it Bakha and his folk? Else, the people around who insulate themselves with petrified customs? Finally, what is the cause of the real untouchability of Bakha? Is it his low-caste status and occupation, or, his extra-ordinary and unusual sensibility, which separates him from his people and surroundings? Although the author sums up the whole issue as "a *discord* between person and circumstance ..." (105), it has been my effort so far, through the above illustrations, to show that 'the discord' is actually an outcome of the *discrepancy* between the assumed narrative voice of Anand and the actual narrative experiences of Bakha. It looks as if Bakha was badly in need of Anand's white man's sensitivity to distance him from the environment and see himself 'the untouchable' that he actually is!

References:
1. Anand, Mulk Raj. 1986. *Untouchable.* New Delhi: Arnold-Heinemann Publishers.
2. Fanon, Frantz. 1967. *The Wretched of the Earth.* Hammondsport: Penguin.
3. Nivien, Alastair. 1978. *The Yoke of Pity.* New Delhi: Arnold Heinemann Publishers.

02
LAND AND LABOURER IN JOHN STEINBECK'S
THE GRAPES OF WRATH

Dr. S.D. Palwekar, *Dept. of English, RTM Nagpur University, MS, India*

John Steinbeck, the Nobel laureate, has shown enormous concern for relationship between land and the man. He advocates strong case for soil conservation which would sustain the generations to come. He argues that farming is the only means of sustainable means of sustenance , hence it is our prime responsibility to   foster affinity for land and preserve and conserve it. We find that in his novels, the protagonists have a strong bond to the land to which they belong to and which belong to them. However, this relationship between the man and the land seems falling apart due to materialist approach on the part of the few with capitalist mentality. Soil erosion is the direct result of utter disregard for our natural environment which Steinbeck very subtly fictionalized in his novel *The Grapes of Wrath*. This research paper underscores this bond between the man and the land and how this bond breaks down due to commercialization of farming.

Steinbeck's commitment to natural environment is unfaltering. *The Grapes of Wrath* is his most acclaimed novel which   deals with one of the most alarming issues of 1930s which we refer to as Dust Bowl Saga an American ecological disaster. Specifically, the novel focuses on rapid mechanization and commercialization of farming, and consequent erosion of the fertile land. In the late nineteenth century, agricultural production began to expand substantially on the American Plains, and native grasslands were increasingly plowed up for crops. The plains experienced severe drought during the 1930s, which led to crop failure. This loss of ground cover made farmland susceptible to self-penetrating dust storms and substantial runoff during occasional heavy rains. The Dust Bowl was a period of severe dust storms causing major ecological and agricultural damage to American lands. The phenomenon was caused by severe drought combined with farming methods that did not include crop rotation. Steinbeck in his classic novel vividly fictionalized this phenomenon and its aftermaths. He is perhaps the first writer to deal with the issue of soil conservation in his fiction. He claims that man's wrong attitude towards cultivation is the prime cause of the soil erosion. Steinbeck spells out that repeated cultivation of the same crop, indiscriminate plowing of the land, overuse of the soil and depletion of the subsoil moisture are the main causes for the loss of fecundity of the land. Steinbeck narrates:

> The owner men went on leading to their point: you know the land's getting poorer. You know what cotton does to the land; robs it, sucks all the blood out of it.
> The squatters noddedthey knew, God knew, if they could only rotate the crops they might pump blood back into the land.
> Well, its too late. (*Grapes* 39)

The story of Joads family at Oklahoma is just a microcosm of a larger phenomenon. It tells us how ecological imbalance in the region triggered by wrong way of farming put the tenant farmers under debt of the bankers, and eventually forced them to leave the place which belonged to them for generations. This forcible displacement of the Joads family and million others renders them homeless and vagrant labourers. The alienation of the people from their roots, land and culture is like cutting umbilical cord, as their land for them is like a mother who gives them sustenance. The migrant labourers suffer the trauma of separation from their land. The tenant men claim their inextricable affiliation to the land on which they were born and brought up: "…but it is our land, we got killed on it and died on it. Even if it is no good it is ours…being born on it, working on it, dying on it. That makes ownership, not a paper with number on it" (ibid. 41).

Joads *' odyssey* towards California is not a progression towards any destination. Three generations of a dispossessed Oklahoma farm family head toward California with a hope of better future and opportunities, however their dreams of secure happy homes get blasted. The matter of the fact is that many of the itinerant labourers even die of starvation during their struggle for survival. Steinbeck was the committed writer and took up the issues of his time. Subtle and vivid depiction of dust bowl phenomenon and its aftermath in *The Grapes of Wrath* shows Steinbeck's deep concerns for soil conservation.

Steinbeck was critical of capitalism. He believed that capitalist economy of the country subjected the people, in particular the lower classes to untold misery, and widened the gap between the haves and have-nots. He held that development of technology and setting up of industries brought no good to the masses; rather it alienated the people from their own land and from themselves. He thought that agrarian economy based on family farms and traditional way of life was more sustainable and ecofriendly. Greg Garrard claims that agrarianism as a political ideology associated with Thomas Jefferson promoted land-owning farming citizenry as a means of ensuring a healthy democracy (54).

The Grapes of Wrath narrates frustrating situation of the displaced Oklahoma tenant farmers who move towards California in the hope of better opportunities. The farmers' situation is frustrating because the brazen capitalism causing these foreclosures appears to operate independently of human influence. The devil here is not a physical thing but absence of human connection. Steinbeck poignantly paints the realistic picture of the new robot man of land industrialization as thus:

> The man sitting in the iron seat did not look like a man; gloved goggled, rubber dust mask over nose and mouth, he was part of the monster, robot in the seat…. The driver could not control [the tractor]straight across the country it went, cutting through a dozen farms and straight back. A twitch at the controls could swerve the cat', but the driver's hands could not twitch because the monster that built the tractor, the monster that sent the tractor out, had somehow got into driver's hands, into his brain and muscle. (*Grapes* 43-44)

The driver has been mutated into a machine, this mutation has occurred because of an 'unknown or unseen" entitythe controllers of the means of production, in this case, the bank and the industrialist. Industrialization has changed labourers into the unwilling slave of a progress in which labourers have no stake. Steinbeck in *the Grapes of Wrath* very skillfully illustrates how alienation of man from his labour turns him into an unwitting robot of the industrial framework. The shift from agricultural farming into agricultural industry transformed land into mere use- value, a commodity to be exploited as the market deemed fit. Steinbeck notes:

> [Owners] arose in the dark no more to hear the sleepy birds' first chitterling , and the morning wind around the house while they waited for the first light go out to the dear acres. These things were lost, and crops were reckoned in dollars, and land was valued by principle plus interest, crops were brought and sold before they were planted...Now farming became industry…[O]wners no longer worked on their farms. They farmed on paper; and they forgot the land. (ibid. 296-297)

The transformation detailed is one of expanding industrialization. A love of land died quickly. Land was no longer a sacred thing to be tended and loved. Technology changed farming from an art to science. The land like the labourers becomes a machine in the hands of the industrial complex. Steinbeck presents the transformation that industrialized society had to suppress, he writes:

> One man, one family driven from the land… I lost my land, a single tractor took my land, I am alone and I bewildered. And in the night one family camps in a ditch and another family pulls in and the tents came out. The two men squat on their hams and the women and children listen. Here is the node…. For here "I lost my land" is changed to " We lost our land" (*Grapes* 27)

Steinbeck developed a concept of man-group relationship. In "Argument of Phalanx" (1933) he discusses the relationship between the individual and group. He proposes that there is a difference between the individual on his own and as a part of a group. When considering a group, or the impact of actions on a

larger community beyond the individual, we shift our focus from individual to group. This shift from "I" to "We" advocates symbiotic relationship between the individual and the larger society, and fosters a feeling of solidarity. In the similar fashion, the science of ecology teaches us that individuals are functionally inseparable from larger context of community (Hart 18). Kopecky's argument in respect of the role Steinbeck and others (John Muir, Mary Hunter Austin, Robinson Jeffers, Gary Snyder) played in the formation and formulation of a philosophy supportive of deep ecology sounds quite relevant:

Of primary importance for the ecocentric perspective of the authors was their willingness   a n d ability to adopt and creatively adapt the latest scientific findings and the wisdom of   ancient and non-Western cultures. As a result, they moved away from the somewhat   simplified and subjective treatment of the relationship between humans and nature as it had been practiced by English Romantics and American transcendentalists. (qtd. in Railsback 106)

Steinbeck transcends the simple man-nature relationship. For him the lives of even the most inconspicuous individual matter, and that those lives are intimately connected to our own (Verchick 4). He developed a view of intellectual holism that can help environmentalists better integrate science and ethics into their practice. The principle of holism, the mainstay of ecological science , says that a part is understandable in relation to the whole, and that one must understand all parts of an ecosystempredators, and prey, *land*, water, and air, habitats and external forcesto comprehend any individual part. It is a philosophy that implies acceptance of mankind's obligation not only towards our planetthe Earth and to every living creature or organism that exists upon it but also to the whole cosmos. Steinbeck and his intellectual companion Edward Ricketts were influenced by animal ecologist, W.C. Allee who said that ;organisms cooperate with one another to ensure their survival"(Intro. *Log from the Sea of Cortez*, Google Book, n.p.) , and Ritter who believed that "since one's ability to construct his own nature from portions of nature in general is a basic fact of his reality, man is capable of understanding the organismal unity of life, and as a result can know himself more fully" (ibid). This helped Steinbeck understand organic unity between the man and the landour natural environment.

This interconnection between human and nature resonates throughout the novel. Absence of compassion and feeling of connection to the fellow beings and land leads to suffering and disaster. Narcissistic and materialistic approach to life leads to degeneration of human civilization. *The Grapes of Wrath* exhibits such decadence that brought about a misery of the millions.

The characters both in *The Grapes of Wrath Men* keep moving from place to place working on the ranches to earn a living. However, they are unable even to make ends meet. Their dream of having their own land "All work together for our own thing all farm our own land" (*Grapes* 533) does not come true due to insensitive and exploiting society around. Steinbeck narrates the heart-rending plight of the landless labourers. Tom Joad in the novel deplores: "…our people living like pigs…one fella with a million acres, while a hundred thousan' good farmers is starving" (ibid 534). There is a clear cut divide between the landless and the landowners. The land is concentrated with handful of capitalist proletariat who exploit both natural and human resources for material gain. They fail to realize that over exploitation of natural resources leads to disastrous consequences in the long run. There has to be a fine balance between profit from industrialization and the preservation of the natural environment. Both the novels underscore insensitivity on the part of human beings towards our mother planetthe Earth.

To be succinct, John Steinbeck a great environmentalist, and in *Grapes of Wrath*, he articulated his concerns as to the degradation and erosion of the land. His fictional and non-fictional oeuvre resonates with heartfelt concern about preservation of biodiversity which is much talked about subject across the world today. Image of land as a sustainable means of sustenance runs throughout the novel explored. As an imaginative writer, he is perhaps the first person to deal with one of the most urgent issues of soil degradation. His ideas of holistic ecology and soil conservation were way before his time. Steinbeck as a supporter of deep ecology moment underlines the symbiotic relation between the humankind and the

natural environment. He was concerned about pathetic and miserable condition of the poor who were uprooted from their land, denied stake in benefits under capitalist economy. Hence, the characters he created are mostly disillusioned and disappointed. Their dream to have their own land and enjoy respectable position in the society shatters amid material prosperity in America.

1. Ek Laksha: The Living Planet. Television Episode telecast by National Television on July 15, 2014, at 9.00 pm.
2. Garrard, Greg. *Ecocriticism*. Routledge, London and New York, 2012.
3. Glotfelty, Sheryll. "Introduction" in Cheryll Glotfelty and H. Fromm (eds) *The Ecocriticism Reader: Landmarks in Literary Ecology*. London: University of Georgia Press, 1996.
4. Hart, Richard. E. "Steinbeck on Individual and Community." *John Steinbeck's Global Dimensions*, eds. Ariki, Kyoko, Luchen Li & Scott Pugh. The Scarecrow Press Inc. London, 2008.
5. Kopecky, Petr. "Nature Writing in American Literature: Inspiration, Interrelation, and Impacts of California Authors on the Deep Ecology Movement." The Trumpter, Vol. 22, Number 2 (2006), Web.
6. McKusick, James. *Green Writing: Romanticism and Ecology*. New York: Palgrave Macmillan, 2010.
7. Railsback, Brian. "Review of The California Crucible: Literary Harbinger of Deep Ecology." *Steinbeck Review*, Vol. 8, No 1, Spring 2011, 2011.
8. _____. "John Steinbeck : "The Unrecognized Father of Ecocriticism." Web. http://m.montereycountyweekly.com/news/local_news/one-critic-claims-that-steinbeck-was-the-first-of-a/article_7e44debb-c97e-51b9-99aa-870d46e4124d.html?mode=jqm Accessed on June 21, 2014
9. Simmonds, Roy. " A World to be Cherished: Steinbeck as Conservationist and Ecological Prophet." *Steinbeck and the Environment : Interdisciplinary Approaches*, eds. Beegel, Shillinglaw, and Tiffiney Jr., University of Alabama Press, Alabama, 2007, 323-34.
10. Steinbeck, John .*The Grapes of Wrath*. First published in 1939 by William Heinemann Ltd., David Cambel Publishers Ltd. London, 1993. All the References in the parenthesis are from this edition.
11. _____. *Log from the Sea of Cortez*, Penguin Books , USA, 1976.
12. _____. *Log from the Sea of Cortez* (Google ebook), Penguin UK, 2001. http://books.google.co.in/books?id=kSe4YaewljoC&pg=PT186&lpg=PT185&ots=CQohrbZQ8q&focus=viewport&dq=everything+impinges+on+everything+else#v=onepage&q=everything%20impinges%20on%20everything%20else&f=false. Accessed on June 5, 2014.
13. Verchick, Robert R.M. "Steinbeck's Holism: Science, Literature, and Environmental Law." *Stanford Environmental Law Journal*, Vol.22:1. http://papers.ssrn.com/sol3/papers.cfm?abstract_id=361360. Accessed on 22 Jan. 2013.

03

PHASE OF ASSIMILATION AND STRIFE OF NOSTALGIA
IN SIDHWA'S SELECT NOVELS: A STUDY

Ms. R. Nandhini, *Ph. D Full-time Research Scholar, Department of English and*
Foreign Languages, Alagappa University, Karaikudi, TN, India
Dr. P. Madhan, *Assistant Professor, Department of English and Foreign Languages,*
Alagappa University, Karaikudi, TN, India

Immigration is one of the burning issues and its experience becomes a transformative process of the 'self' and its relation to the society. Repressed desires of attachment to the homeland juxtaposed with the uncertainties surrounding assimilation assert themselves as underlying conflicts. Added to these struggles are issues of self-identity that stem from the intricacies of cultural adaptation.

The two characters taken for study were Feroza and Zaitoon, portrayed by Bapsi Sidhwa in her novels *An American Brat* and *The Pakistani Bride* respectively. It vividly depicts the process of assimilation and the phase of nostalgia experienced by the two immigrants in these novels. In this sense, the following are the general aspects related to the factors assimilation and nostalgia, which was most often faced by the immigrants throughout the world. Cultural assimilation is the process by which a person or a group's language and culture come to resemble those of another group.

The above mentioned term assimilation is generally applied to explain the fusion of two distinct cultural groups. It is the process by which immigrants become part of the mainstream culture of their new country. Assimilation may involve either a quick or gradual change depending on circumstances of the group. Immigrant assimilation is a complex process in which immigrants not only fully integrate themselves into a new country but also lose aspects, perhaps their entire heritage too.

Bapsi Sidhwa, as a postcolonial Pakistani writer legitimately portrayed the gradual assimilation of an immigrant from the native culture into a new culture. Like all good novelists, Sidhwa's works have aroused a variety of reactions. Her novels are remarkably different from one another in both subject and treatment. One can find variety of themes in her fiction such as the partition crisis, expatriate experience, the Parsi milieu, social idiosyncrasies of the small minority community, the theme of marriage, women s problems, patterns of migration. Her treatment of such wide ranging themes is a testimony to her growth as a powerful and dramatic novelist who is both an affectionate and shrewd observer of human society and a keen narrator of stories. She is perhaps Pakistan's finest English language novelist. There is a complex sprinkling of themes in her novels which defy any simplistic interpretation.

Sidhwa believes that all of her works have some degree of autobiographical elements. She picks up some significant incidents from her own life or from the lives of other people and flashes them to create a larger reality of fiction. Hence also in this novel *An American Brat*, she reflects her own turmoil as an immigrant from Pakistan to US, through the character Feroza. The novel unfolds the psychological, social and cultural clashes that a shy traditional Pakistani girl Feroza confronts during the process of her migration to America. The novel unveils the experiences of Feroza, a Pakistani-Parsi girl, shifted to the United States by her family to her modern in approach and outlook.

It describes how Feroza got uprooted from her mother culture and gradually transplanted in the alien American culture. Feroza is presented as a timid girl at the beginning of the novel, unless the narration progresses her immigration to America shapes her into a bold and confident woman. Later on, the assimilation gradually takes place and she begins to break her own conservative wall to live her life independently in America. Her transformation in America does not occur in a single night but took several

years of cultural conflicts within her in that alien culture.

In this case to cite a specimen incident from the beginning of the novel, to describe how Feroza was deeply rooted with a strict conservativeness where Feroza's visit to America was actually planned for a different reason by her parents. Her parents- Zareen and Cyrus Ginwalla were surprised rather shocked to see her illiberal traditional attitude as a result of the Pakistani fundamentalist society. Hence Zareen shared her shock with her husband Cyrus after Feroza's objection towards her for her sleeveless blouse, in the following lines as,

> She objected to my sleeveless sari- blouse! Really, this narrow-minded attitude touted by General Zia is infecting her too. I told her: 'Look, we're Parsee, everybody knows we dress differently.' If everything corrupts their pious little minds so easily, then the mullahs should wear burqas and stay within the four walls of their houses! (*An American Brat* 10)

Finally she was sent to America to her maternal uncle Manek, who was a graduate student at MIT. However, the story didn't present the girl as a rebellion who goes against the society and religion, to marry a person she loves. Instead, Sidhwa presented a gradual adopting and acceptance of the American Culture by the young protagonist who initially gets baffled with the alien western culture. Thus gradually Feroza became a self-confident individual in the American context.

At the moment she landed in the Kennedy airport she felt the freedom around her. When she asked help from a young foreign man to get a cart in the airport "That was it: the word she was seeking to define her new experience. He was unself- conscious. And, busy with their own concerns, none of the people moving about them had even bothered to glance their way or stare at her, as they would have in Pakistan." (*An American Brat* 58) And also she was glad with the taste of such freedom which she never had in Pakistan. And it was described by the author in the lines as "She knew no one, and no one knew her! It was a heady feeling to be suddenly so free- for the moment, at least- of the thousand constrains that governed her life." (*An American Brat* 58)

Feroza's initial transformation started when Manek took her on a tour to New York, where she got admired by the city of skyscrapers. Obviously Feroza got diluted by the intense dominant influence of the American culture which broke her native ethos around her. Hence Feroza got mingled with the American charms and decided to stay on as a student in America. But she turned fully as an American Brat only after her friendship with her roommate Jo. She took the charge of Feroza's life and taught her English in the American way.

Along with the language Feroza's dressing style also got changed. Instead of her Pakistani outfits and long traditional earrings, she wore jeans and T-shirts. Also she learned to drive, drink, and dance and use the American slang like a Native American girl. These things sketch out the gradual transfiguration of the firm and conventional Feroza into a flexible and self-assertive girl. And Sidhwa expressed it in the following lines as, "Feroza thought she had taken a phenomenal leap in perceiving the world from a wider, bolder and happier angle."(*An American Brat* 64)

Her transformations reached its climax when she fell in love with David Press, a Jewish boy. Feroza, who had once placed emphasis on religion and culture now thinks only about David and wished to marry him, a non-Parsee. One day, when she sneaked back into her room at three O'clock in the morning with her shoes in her hand, she wondered herself that if it was the same girl who lived a steady orthodox life in Lahore and went to the convent of the Sacred Heart. But she was very conscious and fully aware of all the changes in her life.

When Feroza revealed her love through a letter to her family, there aroused a bomb-blast in that big Parsee family. Suddenly the family members discussed and sent Zareen to US under the advices that, "If you can't knock him out with sugar, slug him with honey."(*An American Brat* 272) After her arrival Zareen talked about all possible threats of marrying outside the Zoroastrian faith with her daughter. She placed the

caution that Feroza might be thrown out from their Parsi community because of her interfaith marriage.

Feroza wanted Zareen to think in the way of American culture whereas Zareen wanted Feroza to think in the way of their native culture. Here the author described the cold conflicts between the cultures and how it was playing with the human emotions. Thus it was expressed by Zareen in anger towards Feroza in the following lines as, "And you'll have to look at it our way. It's not your culture! You can't toss your heritage like that. It's in your bones." (*An American Brat* 279) Not only Feroza got influenced by the rich American culture even Zareen too got diluted in that context. Because Zareen too enjoyed the American life over two weeks and though she had a like for David, she could not able to break some conventions about her native community in the interfaith marriage.

And also she regretted herself for spoiling her daughter in the alien culture through her words as, "I should have listened. I should never have let you go so far away. Look what it's done to you-you have become an American Brat!" (*An American Brat* 279) Finally Sidhwa ends the novel with the failure in Feroza's love life because of the ethnic differences among the cultures between them. At the end, Feroza felt depressed over her break-up but gradually she recovered and emerged as a strengthened independent woman, who didn't want to go back to Pakistan because she tasted the freedom in US and refused to live without it anymore.

On the other hand, Sidhwa also effectively delineates the phase of nostalgia through the character Zaitoon in *The Pakistani Bride.* She sketched the plight of the young immigrant Zaitoon from Lahore, who was forcibly married to a tribal man in order to save her father's pride. Sidhwa showcased Zaitoon's daring adventurous acts in the novel in order to return to her homeland, because of the nostalgia surrounded her in the hills. And nostalgia as defined by the definition, a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland.

In this sense, the writer soulfully narrated the strife and pains of an immigrant who longed to go back to her home from the brutal environment. She also characterized another immigrant Carol in a parallel line, who also entered Pakistan from US through her marriage. Hence she exposed these two immigrant brides Zaitoon and Carol, but both with the same fate. They both were the victims of cultural disparity and Sidhwa also skillfully narrated their inability to assimilate into a new culture which perturbs their subsistence.

In the novel, Zaitoon who was orphaned during the carnage of partition was adopted by Qasim, who has left his village in the Himalayas. Qasim made a home for the two of them in the glittering, decadent city of Lahore but in the ensuring years he grew increasingly nostalgic about his life in the mountains. Impulsively he promised Zaitoon in marriage with a tribesman. After placing Zaitoon at the centre of the novel Sidhwa bring together the civilized life of another immigrant Carol with her Pakistani husband Farukh.

When she fell in love with him, Pakistan appears to be a land of romance and adventure to her and Farukh seems an answer to all her drudgery in life. Though she fails to understand the twilight world of veils and zenanna but after a year or so she slowly realizes that "the repressed erotic climate was beginning to affect her. In the States, what she had thought was unique attraction for Farukh had in fact been her fascination with the exotic, and later the attraction had disconcertingly extended itself to include his friends and relativesand even acquaintances." (*The Pakistani Bride* 176) Sidhwa made carol near to Zaitoon through Carol's visit to the Kohistani hills to meet her husband's friend, Major Mushtaq at the army camp in the hills.

Sidhwa strikingly depicts the tribal culture when Zaitoon with her father entered the Kohistani hills for her marriage, where brown mountains rose endlessly, followed far up and away by endless snow. They trudged up a sharp incline along the bridge and through a tunneling fissure into the closed world of mountains. In a sense of familiarity, Qasim traversed the almost pathless wilderness with the assurance of a homing bird and with eyes full of tears he said to Zaitoon as, "Munni, this is my land- do you wonder I live

it so? We are here at last." (*The Pakistani Bride* 148)

Zaitoon was welcomed by her mother-in-law inside the hut and the curious women followed them where Zaitoon was mutely stared at the unkempt rough faces around her. Then a huge clay tray filled with flat maize bread was placed on the floor and the women broke the chunks of the rubbery bread and started to eat by dipping it in a pan of water. These new food habits made her to felt embarrassed by her routine lifestyle in the plains. Sidhwa indirectly unfolded the hardness in the lifestyle of the tribal people even in their food habits.

Sidhwa also revealed the tribal pride through the following incident in Qasim's anger filled words towards Zaitoon who was afraid to enter into an alien culture in the name of marriage. When the frightened girl begun to cry and sobbed aloud as, "Abba, take me to the plains when you go. Please don't leave me here. Take me with you." (*The Pakistani Bride* 157) And Qasim answered her that, "I've given my word. On it depends my honour. It is dearer to me than life." (*The Pakistani Bride* 158) Here the readers can able to understand the traditions of the tribal people who thought their word as the symbol of honesty.

The facet of nostalgia grew with her only after a week of her marriage where Zaitoon's existence subsisted on baked maize and water and supplemented occasionally by little rice. With that she labored all the day in backbreaking jobs in the hills where she had always chatting, kneading, washing and tending the animals. She also grew immune to the tyrannical animal-trainer treatment mated out by her husband Sakhi. Thus she no longer thought of marriage with any sense of romance in that hard tribal atmosphere around her. Zaitoon's instinct for self -preservation alone kept her going through these agitations.

At night she laid awake and indulged in her fancies. She badly longed for Qasim's love, for Miriam's companionship and for the protective aura of Nikka in her homeland where she felt totally secured in their hands. When she was in the plains, she had not even been aware of these securities. But now she longed for her promised visit to Lahore, if she gets pregnant. Only because of this reason each night she surrendered herself to Sakhi without any passion. Here the author sensibly sketched the phase of nostalgia which urged the immigrant protagonist to think the possible ways to return to her native culture.

Sidhwa depicts the peak of an immigrant's longing to rescue from an alien context in order to reach her homeland through the following adventurous act of Zaitoon in the novel. One morning Zaitoon wandered far from the village in her search for kindling where she set herself to climb a steep hill. She lifted her glance abstractedly and noticed a faint, incongruous line stretched across a distant mountain. Zaitoon's pulse quickened because of a hope that it had to be the road on which she and Qasim had traveled. She could not able to see the river but se traced the sinking line of the worn-away granite and then sensed the passage of the river gorge.

Then she ventured carefully into the unfamiliar hills where she discovered a path through the chaos of boulders and had scrambled to the end of a narrow cleft. Her every thought bet on flight and she driven her body recently through the mountains and intuitively followed the river downstream. Then she shut her eyes and began to pray with a concentration on the cryptic Arabic incantations. Her voice began to whisper as, "Allah help me. Don't let me be afraid. . . Allah protect me from the animals. . ." (*The Pakistani Bride* 193)

She crawled further and came up through the fissures and stony crevices and said to herself that, "I must find the bridge- I must get out of here. . ." (*The Pakistani Bride* 232) At last after her prolonged nine days of struggle in those tribal mountains, she was safe at the hands of Major Mushtaq at the army camp. With words of care he said to Zaitoon that, "You're safe. Don't make a noise. I'll take you to safety. . ." (*The Pakistani Bride* 239) Then he sent her in the army jeep, which was ready to reach the plains along with Carol, who also wanted to get back to her own homeland in order to retain her own freedom and get rid of the nostalgia in an alien culture.

From these two novels Sidhwa clearly described that two cultures cannot meet under conflicts within the human mind, be they of Pakistan and America or the mountains and the plains. Carol's conflicts

got resolved when she decides to accept her failure in her marriage to the Pakistani Farukh and decides to go back to her own culture. And Zaitoon, who successfully got the help across the bridge, from the Major, resolves her struggle and she may see the light of the rising sun in her own land.

Hence through these two immigrant protagonists, Feroza and Zaitoon the author clearly showcased the conflicts of assimilation and the pain of nostalgia which was universally faced by the immigrants all over the world. Resultantly at the end of both the novels, the contrast between the two immigrants can be seen where Feroza got a successful assimilation in her alien context and Zaitoon who got struggled through the phase of nostalgia and hence got failed to assimilate in her alien context.

Works Cited:

1. Sidhwa, Bapsi. *An American Brat*. New Delhi: Penguin Books, 1994. Print.
2. _____ *The Pakistani Bride*. New Delhi: Penguin Books, 1990. Print.
3. Bala, Suman. "The Theme of Migration: A Study of *An American Brat*".
4. *Parsi Fiction Vol*. 2. Ed. Novy Kapadia. New Delhi: Penguin Books, 2001.
5. Dora-Laskey, Prathim May. Rev. "*The Pakistani Bride* by Bapsi Sidhwa". Sawnet, 2008.

04
EMERSON AS A TRANSCENDENTALIST: AN OVERVIEW

Mrs. Jyoti Yamakanamaradi, *Asst. Professor of English, Govt. First Grade College,*
Sadalga Tq. Chikkodi, Dt. Belgaum, Karnataka

R.W. Emerson (1803-82) happens to be the sage of American literature. He was the greatest man of letters of his times. He is simply well-known for his poetry, lectures turned into essays and thoughts about life, now better known as New England idealism. Kathryn VanSpanckeren writes:

> The Transcendentalist movement was a reaction against 18th-century rationalism and a manifestation of the general humanitarian trend of 19th-century thought. The movement was based on a fundamental belief in the unity of the world and God. The soul of each individual was thought to be identical with the world a microcosm of the world itself. The doctrine of self-reliance and individualism developed through the belief in the identification of the individual soul with God.(Kathryn 27)

Transcendentalism was intimately connected with Concord, a small New England village 32 kilometres west of Boston. Concord was the first inland settlement of the original Massachusetts Bay Colony. It was the first rural artist's colony, and the first place to offer a spiritual and cultural alternative to the American materialism. It was a place of high-minded conversation and simple living (Emerson and Henry David Thoreau both had vegetable gardens). Emerson, who moved to Concord in 1834, and Thoreau are most closely associated with the town, but the locale also attracted the novelist Nathaniel Hawthorne, the feminist writer Margaret Fuller, the educator (and father of novelist Louisa May Alcott) Bronson Alcott, and the poet William Ellery Channing. The Transcendental Club was loosely organized in 1836 and included, at various times, Emerson, Thoreau, Fuller, Channing, Bronson Alcott, Orestes Brownson (a leading minister), Theodore Parker (abolitionist and minister) and others.

This essay chiefly concentrates on Emerson's transcendentalism. When one looks into Emerson's life one naturally looks into his thoughts. Emerson was born in Boston, in the family of Unitarian clerks, and he got educated at Harvard. Then he left his job as the minister of the Second Church in Boston just because of his concern for man than for God or His priests. He could not accept the orthodoxy. The loss of his wife as well as the religious confusions made him visit Europe in 1832. There he met Coleridge and Wordsworth and befriended Carlyle whose ideas strengthened Emerson's Romantic thoughts.

Emerson found out a profession in lecturing and it was both odd and strange. He commanded a large audience for delivering his lectures on natural philosophy. In 1835 he married Lydia Jackson and thanks God moved to Thoreau's Concord, the historical place that ushered in the Revolutionary wars of 1776. Emerson's "Concord Hymns" celebrates it. It was here his Transcendentalism took place. His circle of friends included Hawthorne, Bronson Alcott, Thoreau, and Fuller. His influence was acknowledged by both Emily Dickinson and Walt Whitman, both contemporaries, while Edgar Allan Poe, a southerner derived the sage. All the three American Brahmin poets William Wordsworth Longfellow, James Russell Lowell and Oliver Wendell Holmes followed Emerson in their own ways.

Emerson was a voracious reader in English literature, Greek and Roman knowledge and German thoughts. Much of his spiritual insight comes from his readings in Eastern religion, especially Hinduism, Confucianism, and Islamic Sufism. For example, his poem "Brahma" relies on Hindu sources to assert a cosmic order beyond the limited perception of mortals:

> If the red slayer think he slay
> Or the slain think he is slain,

> They know not well the subtle ways
> I keep, and pass, and turn again.
> Far or forgot to me is near
> Shadow and sunlight are the same;
> The vanished gods to me appear;
> And one to me are shame and fame.
> They reckon ill who leave me out;
> when me they fly, I am the wings:
> I am the doubter and the doubt,
> and I the hymn the Brahmin sings.
> The strong gods pine for my abode.
> And pine in vain the sacred Seven,
> But thou, meek lover of the good!
> Find me, and turn they back on heaven. (Emerson, 540)

In his first book *Nature* (1836) Emerson tells that human thought and action proceed from Nature. The book set forth the main principles of Transcendentalism, postulating the need for an original relation to the universe and rejecting time-torn attitudes to God and Nature. Most of Emerson's major ideas the need for a new national vision, the use of personal experience, the notion of the cosmic Over-Soul, and the doctrine of compensation are suggested in this book *Nature* (1836). The book opens:

Our age is retrospective. It builds the sepulchers of the fathers. It writes biographies, histories, criticism. The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry of insight and not of tradition, and a religion by revelation to us, and not the history of theirs. Embosomed for a season in nature, whose floods of life stream around and through us, and invite us by the powers they supply, to action proportioned to nature, why should we grope among the dry bones of the past…? The sun shines today also. There is more wool and flax in the fields. There are new lands, new men, new thoughts. Let us demand our own works and laws and worship. (Kathryn 28)

The next six sections of *Nature* are devoted to a semi-analytic recreation of the vision. From 'Commodity' through 'Spirit/ the brute stuff of nature is gradually metamorphosed until the ordinary world has been made identical with the world of thought. The lesson we arrive at when we finally ask, 'Whence is matter? and Whereto,' is that 'the dread universal essence, which is not wisdom, or love, or beauty, or power, but all in one' creates and animates all Being, hence 'does not act upon us from without, that is, in space and time, but spiritually, or through ourselves . . . does not build up nature around us, but puts it forth through us. . . .' So we come back in the end to the divine soul of man, on the energy of which everything depends. 'The problem of restoring to the world original and eternal beauty,' Emerson says, 'is solved by the redemption of the soul.' The conclusion of *Nature*, filled with the music of the Orphic Poet, is a call for such redemption rather in the style of a Puritan preacher exhorting his congregation to seek the grace of God. But the Puritans knew that grace was given arbitrarily. Nature is an expression of divine will, and man can develop a spiritual-kind of relationship with his biological surrounding for his own fulfillment.

Emerson delivered his lecture called "The American Scholar" at Harvard in 1838. Holmes who attended the lecture admired him; and he referred to Emerson's philosophical proposition as an "intellectual declaration of independence." Emerson delivered his "Divinity School Address" at his alma mater Harvard again. He said the individual's intuitive spiritual experience was of more importance than any formal church. In it, Emerson accused the church of acting "as if God were dead" and of emphasizing dogma while stifling the spirit. The Transcendentalists started their mouthpiece *Dial* in 1840 and that ran for four years Margaret Fuller editing it first for two years. Emerson himself edited it later with Thoreau's assistance. Reform efforts engaged them as well as literature. A number of Transcendentalists were

abolitionists, and some were involved in experimental utopian communities such as nearby Brook Farm (described in Hawthorne's *The Blithedale Romance*) and Fruitlands.

Unlike many European groups, the Transcendentalists never issued a manifesto. They insisted on individual differences   on the unique viewpoint of the individual. The American Transcendental Romantics pushed radical individualism to the extreme. American writers often saw themselves as lonely explorers outside society and convention. The American hero like Herman Melville's Captain Ahab, or Mark Twain's Huck Finn, or Edgar Allan Poe's Arthur Gordon Pym typically faced risk, or even certain destruction, in the pursuit of metaphysical self-discovery. For the Romantic American writer, nothing was a given. Literary and social conventions, far from being helpful, were dangerous. There was tremendous pressure to discover an authentic literary form, content, and voice all at the same time. It is clear from the many masterpieces produced in the three decades before the U.S. Civil War (1861-65) that American writers rose to the challenge.

Transcendentalists were particularly interested in education and work. Education had been a sensitive Issue in America ever since Revolution, when Republican thinkers like Jefferson had proclaimed the necessity for a new system in keeping with the changed political status of the country. Education in this view-- was to be publicly supported, universal and secular; its subject matter, the real world (as opposed to the classics); its outlook, scientific and practical; and its aim, to create useful and virtuous citizens, able to govern themselves and to share in the government of the nation. The discovery of Reason made it possible to imagine a new kind of education, the basic purpose of which was to elicit from the scholar the truths hidden in his own consciousness.Emerson was interested in public causes in the 1850s. He supported the cause of abolition of slavery.

Emerson published his *Essay I Series* in 1841 and another volume in 1844. His essays are full of his idealism. Emerson's philosophy has been called contradictory, and it is true that he consciously avoided building a logical intellectual system because such a rational system would have negated his Romantic belief in intuition and flexibility. In his essay "Self-Reliance," Emerson remarks: "A foolish consistency is the hobgoblin of little minds." Yet he is remarkably consistent in his call for the birth of American individualism inspired by nature.

Emerson visited England again in 1847. He delivered lectures at Oxford and London, renewing his relationships with Carlyle and other intellectuals. He published these lectures as *Representative Men* (1850). His book *English Traits* (1856) speaks of the English characteristics. Emerson's further books were *The Conduct of Life* (1860) and *Society and Solitude* (1870). In 1866 Harvard conferred upon him the degree of D.Law. Emerson's journals were published in 10 volumes (1909-14).

Emerson published *Poems* in 1847 and *May Day and Other Poems* in 1867. The British critic Matthew Arnold said the most important writings in English in the 19th century had been Wordsworth's poems and Emerson's essays. A great prose-poet, Emerson influenced a long line of American poets, including Walt Whitman, Emily Dickinson, Edwin Arlington Robinson, Wallace Stevens, Hart Crane and Robert Frost. He is also credited with influencing the philosophies of John Dewey, George Santayana, Friedrich Nietzsche and William James.

References:
1.   Emerson,"Brahma." Rept *The Norton Anthology of American Literature*. New York: WW Norton Co, 1979. Print.
2.   Kathryn VanSpanckeren. *American Literature*. New York: US Dept of State, 1994. Print.

05

REPRESENTATION OF THE VOICED SUBALTERN WOMAN AS DIVULGED IN ALICE WALKER'S *THE COLOR PURPLE*

Arockia Anto Anita S., *Ph.D. Research Scholar, PG Department and Research Centre in English, Alagappa Govt. Arts College, Karaikudi, TN, India*

One of the Salient features of the African-American Literature is the problem of exhibiting one's own voice- identity. The complexity of class, race and gender which seem to have emerged out of the undaunted milieu of varied but divergent cross-currents in society and culture, make the African-American Literature full of a voice replete with confusion and indirection.Notwithstanding the several other issues and factors distorting the life and culture of Africa, what makes it a grim tale of the Apartheid history is the general attitude towards women. Among the African-American women writers, Alice Walker in her writings always gives importance not only to women and their sufferings but their voice identity too. Walker in her fiction *The Color Purple* (1982) tries to indicate that Black women should benefit the rights that all of the white women and men do. She believes that Afro-American women should no more be considered as slaves. Hence she has depicted the self- recognition of Celie, and through which she makes aware of her importance at first as human being, and then as a woman who can stand on her own feet without any kinds of dependencies. One can perceive this theme of the black women in search of their- self and then their state of being voiced in their first reading of the novel *The Color Purple* itself.

Alice Walker has chosen Epistolary form to write *The Color Purple*, as she thinks it, one of the effective writing style to nail her themes on the society. Though the story deals with various other themes, sexism and racism are considered as the most important themes of the fiction. In her fiction *The Color Purple* Walker elaborates in details the central women character Celie's tortuous and tortured journey from extreme bewilderment, abject dependence, mute self-surrender to male authority and grinding poverty to a fair measure of enlightenment, independence, self-assertion and happiness. The protagonist of the fiction Celie, is introduced by the author as a 14-year old black girl in the Jazz Age South: spunky, vulnerable, and the downest and outset of women. In her own home, she is repeatedly raped by the lustful man Alphonso whom she thinks as her father and later identified as her step-father. He permanently makes Celie as his wife since his wife is unable to fulfill his sexual desires. When she cries, her father starts choking her and says, "You better shut up and git used to it" (3). She is forced upon motherhood, though she is unaware of it. Her dying mother has died 'screaming and cursing' (3) he as she is 'big' with the child in her womb.

She is a mother wanting children since Alphonso took her babies away from her. He would like Celie to look decent after she gives birth to two babies. Celie has gone through not only the sexual oppression but also repeated beatings at the hands of her father. He beats Celie in no reason: at first he beats her for she winked at a boy in church and on the other occasion he beats her for 'dressing trampy'. In both the occasions the reason for beatings are not tenable. "Black men may be victimized by racism, but sexism allows them to act as exploiters and oppressors of [black] women" (17) as Ranveer points out. Celie is unable to fight the world and understand her life because her personal experience has not yet translated into self-conscious self-counter. Being unaware of the inherent creative power of women she is made to act as a stereotyped female. She is crippled by a sense of 'inferiorization', 'non-entity' and 'guilt'. She considers herself to be useless in every way because she is 'ugly' (p.48). As the act of rape by her own father is considered as a worst familial and social evil, it is on the part of the society and religion which make her mute. The laws of the religion and society tend to encourage and justify the brutal act of men. Though she knows that she is leading a sexual tortuous life in her own family, she is unable to revolt against her Pa as

she recalls the verse from Bible "Honour father and mother, no matter what" (p.40).

Through Celie, Walker has illustrated the predicament of a defenseless black girl/woman. Women in general are encouraged to include a timid diffidence in their behavior- being black further intensifies their condemnation as passive and vulnerable beings. Celie too is benumbed with the sexual tortures by her step-father. She cannot even muster up courage to share her trauma with her mother. Even when her children are taken away from her, she watches in mute helplessness instead of taking her mother into confidence, "She ask me bout the first one whose it is? I say God's…. Finally she ast where it is? I asy God took it" (04). Her very first letter to God records this attempt, "May be you (God) can give me a sign letting me know what is happening to me" (03). Her continued exploitation however stifles and suffocates her inner strength and resigns herself to the male brutalities: while she watches silently Nettie is thrown out of the house and remains dead for her for thirty long years of bitter submission and self-repression. There is nobody for her to share her personal traumas in life. Celie writes about her tragic life in the guise of letters to "white God" because she is ashamed to tell anyone else. She is advised her vicious step-father, ""You better not never tell nobody but God. It'd kill your mammy" (03).

She does not have any other purpose in her life, and has almost lost the sense of her individuality. The absence of purposeful activity generates a vacancy in women's lives, and has been discussed by many critics. Betty Friedan writes, "The failure to realize the full possibilities of their existence has not been studied as a pathology in women. For it is considered normal feminine adjustment, in America and in most countries of the world… it is precisely this unique human capacity to transcend the present, to live one's life by purposes stretching into the future- to live not at the mercy of the world, but as a builder and designer of that world-that is the distinction between animal and human behavior… (Housewives/women) who live according to the feminine mystique do not have a personal purpose stretching into the future. But without such a purpose, they lose the sense of who they are, for it is purpose which gives the human pattern to one's days" (270).

Celie is married off by her step-father to Mr. Albert, referred as Mr.___ in most of the places, a widower with three children to his first wife. Mr.___ has received a cow as a dowry to marry Celie, not because of love but because she can work well and take care of his kids. She continues to do such be numbing and unvarying jobs as she used to do before her marriage. Thus her household duties consist in managing the essentially unmanageable children of Albert from his previous marriage and chopping cotton in the fields while her husband sits idle at home. She is turned into a slave. Her step-children bully her, her husband beats her. Simon de Beauvoir the writer of *The Second Sex* mentions in her book that Western societies are patriarchal. Being subordinate to male, the female discovers that she is a secondary or nonexistent player in the major social institutions of her culture. So Women must ask themselves, "What is a woman?" (23) Beauvoir insists that a woman's answer must not be "mankind" because such a term once again allows men to define women.

In her husband's house the same vicious circle is repeated: she is sexually harassed and subjected to series of beatings. Like her father, her husband also beats her for no reason. Celie mentions "He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all I can do not to cry" (23). Her other duties include letting her lustful and violence-prone husband rape and beat her to his hearts' content Celie's '….. notty head, dusty head rag, old everyday shoes' (p.43) and above all, her stench speak volumes for her indescribable plight. Denoting the victimized state of women in patriarchal society, Susan Wills states that "bound to their husbands (or fathers), worn by toil in the fields and the demands of child bearing, these women are the underclass of the underclass" (126). The women she portrayed are the representatives of subaltern voiceless women in the patri-centered universe.

In this agonized situation she meets Sofia, Wife of her foster son Harpo. Though Celie is jealous on her initially as an ordinary women, she is in fact fascinated by her assertiveness when she does not let

Harpo's upper hand on her. Sofia's assertiveness is one of the force that drives Celie towards self-realization that results her liberation in the later part. When Harpo tries to have it by force and beats her, Sofia retaliates in the same manner: "They fighting like two men. Every piece of furniture they got is turned over. Every plate look like it broke […]. They don't notice. They fight. He try to slap her […]. She reach down and grab a piece of stove wood and whack him across they eyes. He punch her in the stomach, she double over groaning but come up with both hands lock right under his privates. He roll on the floor. He grab her dress tail and pull. She stand there in her slip. She never blink a eye. He jump to put a hammer lock under her chin, she throw him over her back. He fall bam up against the stove." (39)

When she is asked by the White Mayors wife to become her maid, she denies. To accept the offer means to accept the stereotype role that white people forced upon black women in the past. She rejects that offer by saying "Hell no" (90) which infuriates the mayor slaps her. Sofia fights back as she is used to and knocks the Mayor down. Her fight with the Mayor is for dignity and individual freedom. When she sees both of are at stake, she maintains them by using force. Sofia's struggle with the white man is significant in the context of her being black and being female. To Celie it is a lesson to fight against all oppressing forces in order to maintain one's individuality and dignity.

Another woman who is responsible for her voice consciousness is nothing but the Blues singer Shug Avery. Shug is introduced to as the mistress of her husband and a whore-with a heart- of-gold. She is ill with "the nasty woman disease" and no one else will take her in. Celie nurses her back to health, admires her with a consuming passion, and in one of the novel's most tender scenes, becomes the lover of Shug Avery. Above all she loves to hear Shug Avery sings. Shug teaches her how to stand on her own feet. With Shug's company she has become economically well off by making Folkpants which is a symbol of her liberation. She embraces Celie with a sisterly care, rescues her from her atrocious husband and helps her to identify the sensuous and sexual pleasures in her unawaken body.

Shug Avery in her role as a mentor brings about the transformation of Celie's character. Along with the physical bond, Shug and Celie develops a spiritual bond as well. It is made obvious in Celie's comment, "I wash her body, it feel like I'm praying" (51). From this one can understand that it is Celie who lost her soul and Shug retries back to the world. With Shug's instruction on religion, Celie takes her final, liberating step. Shug explains that God is inside you and inside everyone else. You come into the world with God. But only them that search for it inside find it. And sometimes it just manifest itself even if you not looking, or don't know what you looking for I believe God is everything. Everything that is or ever was or ever will be.And when you can feel that, and be happy to feel that, you've found it (166). With the help of Shug, Celie happens to read all the letters which is intercepted by the cunning Albert from her younger sister Nettie who currently lives in Africa but assumed as dead.

There are a number of letters that acquaint Celie with shattering truths about her family. Celie's encounter with these searing truths brings about a radical changes in her attitude toward God, toward her own people and toward the world at large. From these letters she gets to know, among other things, that "Pa is not our pa" (p.159). Following this discovery she revolts against God, indulges in blasphemy, characterizes God as "trifling, forgetful, and lowdown" (p.173) She holds Him responsible for all her miseries, stops writing to Him, breaks with Him though she finds her new attitude to and relationship with God a source of great strain. She confesses, "Even if you know he (God) ain't there, trying to do without him is a strain" (p.174).

She comes to know the Olinkan culture and tradition and also their rituals from Netties' letters. Awareness of several things makes her stronger and confident than ever. Walker's Celie is a symbolic embodiment of the black woman who grows from self-negation to self-actualization. She is determined and attain a state of autonomous selfhood defying and overcoming her dilapidated state in order to live a purposeful life and be content with herself in the society. Now she is able to assertively voice out her identity, "I'am pore, I'am black, I may be ugly and can't cook….. But I'm here." (214) Her proclamation in

The Color Purple reminds us that she is the voice of the oppressed, disenfranchised, and the silenced women in the society.

The entanglements of Celie's life and the conversion of a non-identity, a nothing into a person with a distinct identity; her journey toward self-emancipation and her transformation from the muted to a voiced state are portrayed by Alice Walker. Finally in the fiction *The Color Purple,* Celie representing herself as the voiced subaltern woman of the Patriarchal society, through her courage, self-identity, worldly knowledge, sense of beauty and her voice against the unjust social order.

Bibliography
Primary Source:
1.　Walker, Alice. *The Color Purple.* U.S.A.: Pocket Books, 1982
Secondary Sources:
1.　Beauvoir, Simone de. *The Second Sex*. New York: Vintage Books Edition, 1989.
2.　Friedan, Betty. *The Feminine Mystic*. New York: W.W. Norton, 1963.
3.　Ranveer, Kashinath. *Black Feminist Consciousness.* Jaipur: Printwell, 1995.
4.　Wills, Susan. "Alice Walker's Women." *Specifying: Black Women Writing the American Experience*. Madison, Wis.: U of Wisconsin, 1987. (110-28)

06

THE AWAKENING: A STUDY ON UMA DEY AND DOLLY IN AMITAV GHOSH'S *THE GLASS PALACE*

E. Beryl, *Research Scholar Part time Ph.D. Bharathiyar University, Coimbatore*

Dr. M. Maheswari, *Research Supervisor and Guide, R&D Bharathiyar University, Coimbatore*

Abstract:

A woman's life is ever filled with struggles. Despite their hardships and crisis the come across in their life, they retain and cultivate their strength in their own way. This paper proposes to study the suffering and survival of the Indian and the Burmese Diaspora on the verge of the Burmese colonization and the Indian freedom struggle, with a highlight on the female leads in the novel of Amitav Ghosh's The Glass palace. The paper will examine the awakening in the spirit of two women Uma and Dolly each displaced in their own way, bound by friendship, find their fulfillment in each other. Both women break free at a particular point in their life and spread their wings to what their heart and mind had been yearning. Amitav Ghosh has always presented his women characters with a desire to carve a niche for themselves breaking free from manmade rules and living lives to their heart's content and The Glass Palace *is not an exception to give women her space.*

The predicament of the displaced has always gained the attention of literary writers of the commonwealth and post-colonial writers irrespective of nations. Women play a very important role in changing and adapting to the new society. Most of the novels of Amitav Ghosh have women characters who take the lead in overcoming this cultural divide and The Glass Palace is no exception.

Amitav Ghosh, a prolific writer of the post-colonial literature captures the history of the colonial period through the displaced characters of his novel *The Glass Palace* particularly through the two women characters. The story covers about three generations. The first is that of Raj Kumar and Dolly as children which take place in Burma at the time of British Conquest. The exile of the ruling King and the Queen Supayalat at the conquest of Burma, shatters the life of everyone and the Royal family along with Dolly leave in exile to India where Dolly grows up. She meets Uma in India after many years when the government appoints her Collector husband to take care of the Royal family. The two strike a bond immediately and become friends. Their friendship continues in the second generation where both women exhibit different traits of themselves. Uma has grown to be a confident young woman and Dolly into a woman of compassion strength. The third generation is about the grand children of Rajkumar and Dolly and how interconnected the lives of Uma and Dolly had been.

The novel is set at the onset of colonization of Burma and at the beginning of awakening in India. Uma Dey, an educated yet subjugated housewife awakens and tries to break free from the clutches of the patriarchy and she becomes a very prominent person in Indian freedom struggle. Dolly lives a subservient life as the servant maid of Queen Supayalat, and lives in exile along with the queen without questioning as if subjugation is expected of her. The paper proposes to study how colonization has intertwined the lives of the two lead women characters in the novel and how both women break free at a particular point in their life and spread their wings to what their heart and mind had been yearning.

The society has always projected man as the provider and protector enjoying all the power since time immemorial. It always felt right to keep the woman in ignorance and in a state of dependency. She was not expected to voice her thoughts or find an identity for herself. She is expected to sacrifice her SELF for the welfare of the man she married and the children she begot. One can find many such portrayals in

literature as well as in real life. The main concern for dissatisfaction of women nowadays is the patriarchal attitude of men and many novels and novelists have written abundantly on this issue. In this novel Amitav Ghosh has portrayed the efforts of these two women characters who find their identity and self-satisfaction in different stages at the personal and social level. He has presented through these characters that women liberation is more about compassion, respect and understanding.

The novel centers on the life of Rajkumar, a successful timber and rubber merchant of Indian origin living in Burma. Rajkumar's struggle to come up and find an identity in Burma and in India and his tremendous growth from an orphan boy into a business magnet is worth mentioning. But it is the lives of the two women- Uma, the wife of Collector Beni Dey and Dolly, a servant maid of Queen Supayalat, who becomes the wife of Rajkumar later, steals the attention of the readers. Through the intertwined stories of Uma and Dolly the author has captured the psychological turmoil of women to find a place for herself in society.

Uma, an educated girl of 16 was chosen by Beni Dey to be his wife. She enters into the marriage with dreams of finding mutual and everlasting love, respect and companionship from her highly qualified London educated husband. Her desire to fulfill her wifely duties as a supplier of good health and happiness goes wasted on her husband. Her subjugation and passivity and her liveliness as a wife of the collector and as a devoted wife were hardly noticed. Her dreams and hopes get shattered as her husband fails to acknowledge her sensitivity. She struggles to bond with her husband and feels the need to break free from the dependency and the insensitive treatment of her husband.

Beni Dey, an Indian by birth but a westerner by zeal had expected to find in a sixteen year old girl the willingness to transform herself into a wife of his dreams: someone who can match up to his intellect if guided properly. He wanted a girl, "who would be willing to step out into society; someone young, who wouldn't be resistant to learning modern ways" (TGP 158). He had expected an intellectual companionship from a sixteen year old girl who had entered into a new life and its disappointment that come out of the marriage though years pass by. He is dissatisfied when he finds that he could not mold the mind of Uma to be the wife of his dreams. The psychological distance between the husband and the wife does not get reduced. This is very evident when the collector says, "I used to dream about a kind of marriage i wanted... To live with a woman as an equal, in spirit and intellect: this seemed to be the most wonderful thing life could offer. To discover together the world of literature, art: what could be richer, more fulfilling? But what I dreamt is not yet possible, not here, in India, not for us." Beni Dey wants to live according to European standards with a woman who is firmly rooted in her land both in body and mind.

Uma had been brought up to fulfill her duties as a homemaker and a nourisher of family. She finds it difficult or otherwise made to believe that she cannot match up to the intellectual superiority of her husband. She begins to distance herself from her husband psychologically as her husband detests her lack of intellectual knowledge. But Uma does not want to accept the European standard of living instead she chooses to walk out on a marriage that cannot treat her as a woman and a wife. As N. K .Neb observes a particular trait in Amitav Ghosh's novels that his "understanding of humanism emerges from his rejection of colonialpractices... In order to express his concern Ghosh has given fictionalexpression to the practices that block human freedom and tend to subjugate men/women"(N.K.Neb.203).

Ume breaks the wedding bond that cannot provide her with love and psychological bonding from her husband . Uma Dey anticipates, recognition and love above all from her highly qualified husband. To her utter turmoil she hits against a wall every time she tries as her husband fails to recognize and acknowledge her innate goodness and characteristics because she lacks modernity as per the European standards. She refuses to live a life filled with vanity and ends her marriage which leads to the death of her husband Beni Dey.

She wants to break free from her husband with his fancy ideas of having an enlightened woman as his wife. She wants a humble life and gets bored playing hostess to her husband's parities. They fall apart as

they do not understand or share their inner most thoughts and ultimately love was missing in their relationship which is the only thing Uma expected from her marriage. Uma chooses to break ties and her husband commits suicide as he could not find his soul mate with his intellect and British education.

The defeat and death of her husband does not confine her within walls instead it propels her to make tremendous changes in the lifestyle. She goes in search of finding her 'self' to seek out to what life has in store for her not and what her husband wanted her to be. She becomes a traveler and meets up with many people with different ideologies. Age and experience turns her into a very confident woman fighting for Indian freedom. Later she joins Gandhi in his nonviolence movement and becomes a prominent person in Indian politics. He completely breaks herself from falling for the so called "European way of living' and at every opportunity she gets to enlighten the young generation of the family she does so ardently to follow the colonial powers and realize the true strength within them. Though she never marries again and is told to have mourned to death of her husband for more than 50 years, she lives a very happy and fulfilling life as a socialite and as an Indian freedom fighter.

Dolly, on the other hand, is quite unlike Uma. She had been a servant of the estranged Burmese Queen Supayalat since child hood and consents to come as a slave girl to the exiled queen to India also though the other servants of Queen Supayalat leave. She does not show any resistance from the beginning. She continues her servitude without any questions and submits to the will of her mistress any time. There are many instances of her patience and endurance. She gives away her chance at freedom to take care of the Queen's children, she sacrifices her first love Sawant to the first princess and was willing to take care of the first princess's child, she sacrifices her own physical needs when Dinu falls sick and she remains quiet even when she learns of her husband's clandestine affair with a slave woman at the rubber plantation, which leads to the birth of Illongo. In Dolly, passivity and endurance are her strengths. She shows resistance, hope and compassion by building a wall of silence. The process of awareness or the recovery of the self begins at a very crucial point in her life.

Dolly had lived much protected life under the Queen during her reign as well as in exile. She was about to lose her life again to servitude to the child of the first princes and to Sawant to whom Dolly had given her heart. To her "this is my home and I have no other. I have spent twenty years here"(TGP, 148). It was Uma who makes her realize that Dolly can break away from her submissive life if she willed in her heart. Dolly had accepted that she was born to live as a servant but she looks into herself and makes her own decision. Even as Uma persuades Dolly to marry Rajkumar, she is quite reluctant as she know the value of the institution and she clarifies to Uma that Rajkumar is not in love with her but of what he saw as a fourteen year old boy. Still she marries him as there is nothing much for her to do with the royal family in exile. She loses her 'self ' as a servant and becomes the 'other' a wife and a mother who walks with those around her enduring all the struggles caused by constant displacement: from Burma to India, from India to Malaysia and again from Malaysia to Burma. In each journey, her character gets molded according to the situation. She exhibits tremendous psychological strength at each hurdle and problem that comes in her life

Despite her passivity, Dolly makes her choice clear to those around her. It is by her choice that she stays with Queen Supayalat because servitude is the only thing she knows well in her life and she excels in it. It is by choice that she finds peace in taking care of her child crippled by polio sacrificing her needs and that of the other members in her family. It is by her choice that she leaves her husband when she learns of his affair and renounces worldly life to find peace in a Buddhist monastery.

The lives of Uma and Dolly are intertwined from the beginning of their meeting. Santosh Gupta in his article says,

> Bound in the shared colonial situation the two people look at each other,relate and mix, and then separate, constructing images of the 'self' and theother'. Localized contexts of India and Burma become the sites of self-consciousness, self-enquiry and a process of recovering the lost self-hood"(SantohGupta p.243).

The major factor that brings together these two women is their displacement and quest to create their own destiny. The quest of Uma differs much from that of Dolly. She is a lively traditional Indian woman yet she is displaced in a secure world of marriage, whose life is also at stake at the hands of men. Her success at discovering her 'self' after the death of her husband might have been criticised by the society who always blamed women. As Rajkumar accuses her, "Your husband was a fine man as any I've ever met and you hounded him to his death with your self-righteousness" (TGP, 248). Many might have blamed Uma for her husband's death and there were no instances in the novel to prove that she or her husband loved each other and that she mourned deeply for the loss of her husband. The narration towards the end of the novel where Uma and Rajkumar as teeth less odd people were found in bed together makes us question her integrity. Yet, the question is not about Uma being self-righteous but whether she had been given the right treatment.

Once her husband dies she resists sulking and though she faced hurdles she overcomes them to carve a niche for herself. She becomes a personification of intelligence and courage. She raises her voice against colonialism, indentured labor, mass displacements etc. She even shows her anger clearly with Rajkumar, "Its people like you who're responsible for his tragedy. Did you ever think of the consequences when you were transporting people here? What you and your kind have done is far worse than the worst deeds of the Europeans... You - an animal, with your greed, your determination to take whatever you can at whatever cost. Do you think nobody knows about the things you have done to people in your power to women and children who couldn't defend themselves? You are no better than a slaver and a rapist"(TGP, 248).

Dolly, though she stays with her husband and observes all his actions does not react or do anything as she is used to being dominated by the Queen all her life. Her strength is in not letting Rajkumar's actions daunt her spirit. Only her body remains a slave but her spirits liberated. Only if she keeps her spirit liberated she can help her ailing child. Raj Kumar feels guilty of not caring for Dolly but he does not do anything to strengthen their bond. But Uma bravely voices her thoughts and confidently executes her right to opine. She agitates against Rajkumar against his deeds behind Dolly. Dolly's liberation comes out of the sacrifices he had made in life. Uma's liberation comes out of resistance to humiliation and subjugation.

Amitav Ghosh has always presented his women characters with a desire to carve a niche for themselves breaking free from manmade rules and living lives to their heart's content. The women rise to interesting heights when placed in a displaced society. They seek life according to their own terms and not according to the dictates of men there by proving to the world that peace can be found in coexisting with love and compassion.

Bibliography
1. Ghosh, Amitav *The Glass Palace*. India: Harper Collins, 2000
2. Gupta, Santosh "Looking into History: Amitav Ghosh's The Glass Palace" in *Indian Writing in English: The Last Decade*, New Delhi: Rawat Publications, 2002. 242-262
3. Neb, N.K, "Humanistic concerns in Amitav Ghosh's The Glass Palace in Indian Fiction in English", *Roots and Blossoms* Volume 1. New Delhi: Sarup and Sons, 2007. Xiv.202-208
4. Chaturvedi, Lata, "The Glass Palace: A Critical Assessment in Multiple Contexts and Insights: Studie in Contemporary Literature", New Delhi: Sarup and Sons, 2003, xiv. 113-120
5. Aishree N, "Struggle Or Survival?-A Reading of Amitav Ghosh's Women in The Glass Palace and The Hungry Tide" in *South Asian Literature: Criticism and Poetry*, New Delhi: Authors Press, 2011. xv 298

<div align="center">

07

CONCEPT OF BEAUTY: A CULTURAL PRODUCT IN *THE BLUEST EYES*

</div>

Bhoval Vikas Govindrao, *Research Student, Dr. B. A. M. University, Aurangabad*

Toni Morrison is an American novelist, editor, and professor. Her novels are known for their epic themes, vivid dialogue, and richly detailed characters. Most of her novels are the product of the particular culture. Among her best known novels are *The Bluest Eye*, *Sula*, *Song of Solomon* and *Beloved*. She was also commissioned to write the libretto for a new opera, *Margaret Garner*, It was first performed in 2005. She won the Pulitzer Prize and the American Book Award in 1988 for the *Beloved a novel* and the Nobel Prize in 1993. The noble prize is awarded to her for The Bluest Eyes.

The present paper attempts to analyses the concept of beauty. Toni Morrison a leading American novelist. She is considered the dynamic. Through her debut novel *The Bluest Eyes*, she attempts to crack down the American culture. It is a social novel which throws light on the social rules and regulation. In the every society, there is discrimination on color, gender, and caste and race base. Society is a structural bond where all types of ideology, philosophy come together. Attack and Counter attack is made by various classes and from the various clashes a kind of dominant ideology come forward and we call is a culture. The culture does not have any scientific base as like Hindu culture, it has support only religious book like Ramayana Mahabharatha and Geeta. There is only class that is human being but these humans are divided on color, caste and gender base. God has made human being but man has made society.

The Novel deals with various social problems especially problems of marginal people. The black people have to admit the thing made by superior class i.e. white class. Michel Foucault has rightly stated in his "*Madness and Civilisation*" If you do not response as most of people say of think, you will be considered mad. So here powerless people accept norms made by majority class of the people.

In the novel central Character is Pecola Breedlove, an eleven year old black girl who believes that she is ugly and having blue eyes would make her beautiful. Sensitive and delicate, she passively suffers the abuse of her mother, father, and classmates. She is lonely and imaginative a mysterious character. Morrison explains in her novel's afterword that she purposely tells Pecola's story from other points of view to keep Pecola's dignity and, to some extent, her mystery intact. She wishes to prevent us from labeling Pecola or prematurely believing that we understand her. Pecola is a fragile and delicate child when the novel begins, and by the novel's close, she has been almost completely destroyed by violence. At the beginning of the novel, two desires form the basis of her emotional life: first, she wants to learn how to get people to love her; second, when forced to witness her parents' brutal fights, she simply wants to disappear. Neither wish is granted, and Pecola is forced further and further into her fantasy world, which is her only defense against the pain of her existence. She believes that being granted the blue eyes that she wishes for would change both how others see her and what she is forced to see. At the novel's end, she delusively believes that her wish has been granted, but only at the cost of her sanity. Pecola's fate is a fate worse than death because she is not allowed any release from her worldshe simply moves to "the edge of town, where you can see her even now."

Pecola is also a symbol of black community's self-hatred and belief in its own ugliness. Others in the community, including her mother, father, and Geraldine, act out their own self-hatred by expressing hatred towards her. At the end of the novel, we are told that Pecola has been a scapegoat for the entire community. Her ugliness has made them feel beautiful, her suffering had made them feel comparatively lucky, and her silence had given them the opportunity for speaking. But because she continues to live after

she has lost her mind, Pecola's aimless wandering at the edge of town haunts the community, reminding them of the ugliness and hatred that they have tried to repress. She becomes a reminder of human cruelity and an emblem of human suffering.

In this novel the concept of beauty is manmade I mean community made. The particular community has given stress on the white color and blue eyes. Here, the standards of the beauty is not laid by any god, but the particular community had deliberately has disseminated that the person who possesses blue eyes and white color is considered beautiful and every one praises the white color and blues eyes person is beautiful. Even the movies also spread out the same criteria. Implicit message that whiteness is superior are everywhere, including the white baby doll given to Claudia, idealization of Shirley Temple, the consensus that light skinned Maureen is cuter than the other black girls the idealization of white beauty in the movies, and Pauline Breedlove's preference for the little white girl she works for over her daughter. Adult women, having learned to hate the blackness of their own bodies, take this hatred out on their childrenMrs. Breedlove shares the conviction that Pecola is ugly, and lighter-skinned Geraldine curses Pecola's blackness. Claudia remains free from this worship of whiteness, imagining Pecola's unborn baby as beautiful in its blackness. But it is hinted that once Claudia reaches adolescence, she too will learn to hate herself, as if racial self-loathing were a necessary part of maturation.

The person who suffers most from white beauty standards is, of course, Pecola. She connects beauty with being loved and believes that if she possesses blue eyes, the cruelty in her life will be replaced by affection and respect. This hopeless desire leads ultimately to madness, suggesting that the fulfillment of the wish for white beauty may be even more tragic than the wish impulse itself.

Every artist is a product of society; product of the ideology. The function of the author is to carry ideology from one generation to next. Toni Morrison is born and grown up in America. She studied American condition, culture. *The Bluest Eye* is an enquiry into the reason why beauty gets wasted in this country. The beauty in this case is black; the wasting is done by a cultural engine that seems to have been designed to murder possibilities

The beauty is no doubt is god given, but the only White people possesses beauty is not the standard of measuring criteria of beauty, but the standard is recognized as the unit of measuring beauty.

Toni Morrison a leading American novelist. She is considered the dynamic. Through her debut novel *The Bluest Eyes*, she attempted to crack down the American culture. It is a social novel which throws light on the social rules and regulation. In the every society we there is discrimination on color, gender, caste and race base. But the question is how the particular class is higher than other one? Or particular race is superior to other.

The research paper attempted the concept of superior class or race in nothing but manmade. Culture is a totally man made in the God made world. These manmade rules always make to suffer the marginalized class or other class. So many rules, under the name of culture, are prevalent in the society therefore woman, black people suffer a lot.

Pecola suffers twice first as a black person and second as a female. She does not possess blue eyes. Blue eyes are considered standard criteria of beauty. Her intense joy after getting blue eyes we come to know from her dialogue with imaginative girl.

Reference:

1. Morrison, Tony. *The Bluest Eyes*, London: Vintage Books

08
FEMININE UTOPIA AS REVEALED IN MULK RAJ ANAND'S *UNTOUCHABLE* AND MANU JOSEPH'S *SERIOUS MEN*

A.Anathavalli, *Assistant Professor of English, Seethalakshmi Achi College for Women, Pallathur, TN, India*

Fiction is one of the social reflections. Literature in all spheres of human activity bears the stamp of male domination. "Too many abstractions which claim to be universal have in fact described only male perceptions, experiences and options." (Elaine Showalter). A major portion of the literature has been written hitherto from a male point of view by glorifying them. They try to ignore, belittle or suppress the women and want to govern in unruly way. Tille Obsen calls women "mute inglorious Miltons." Their silence is the silence of centuries. From being born into the wrong class, race or sex female community are continuously denied from education, becoming numbed to struggle against them and distracted or impeded by the demands of nurturing.

To get away from all the psychological and physical pressures and imbalances female have to relish themselves in an unconscious state of mind. It is rightly described as 'feminine utopia' by some of the female writers like Jane Austen, Mary Shelley, Charlotte and Emile Bronte and so on. In this utopian world (Imaginary world) female are free of symbolic order, sex roles, otherness and the Law of Father. Lixous calls the "Voice of Mother."

In my observation of the two novels namely *Untouchable* by Mulk Raj Anand and *Serious Men* by Manu Joseph the female characters are portrayed a bit inferior to male characters and there are some bitter enmity and jealous between the female characters.

In *Untouchable* Gulabo becomes superior to all other outcastes. She has an illicit relationship with one of the upper caste persons in town. This influence made her to exercise her power among the outcastes. Gulabo reflects her contempt towards Sohini. She looks down upon Sohini and abuses her when she comes to fetch water. She is jealous of Sohini's beauty. Gulabo haunted Sohini's mind by her abusing words.

> Sohini being the lowest caste among the outcastes would naturally be looked down upon by Gulabo. The delicate features of her rising beauty had added fuel to Gulabo's fire. The girl was a potential rival. Gulabo hated the very sight of her innocent, honest face, though she would not confess, even to herself, that she was jealous of the sweeper girl. (U 16)
>
> You ought to be ashamed of yourself" "Think of it! Think of it! You bitch! You prostitute! Wanton! And your mother hardly dead. Think of laughing in my face, laughing at me who am old enough to be your mother. Bitch!" (U 16-17).
>
> You annoy me with your silence, you illegally begotten! You eater of dung and drinker of urine! You bitch of a sweeper women! I will show you how to insult one old enough to be your mother" (U 17).

In *Untouchable* Sohini is vulnerable to both female and male community. Beauty brings enmity and jealous to Shoini. Being a motherless child Sohini could not find a way to escape from the cynical people. Her brother Baka itself felt pity on her sister from being born into wrong race and class. Sohini can do nothing to expose the hypocrisy of the Priest, who tried to molest her once. Sohini's brother too felt handicapped in this situation and he hated the very idea of her being married to a stranger. Baka could not

give justice to her sister but rather thinks "why was she born a girl in our house to bring disgrace upon us? So beautiful and so accursed? I wish she had been the ugliest woman in the world! Then no one would have teased her!..(U 56-57)."

In the second novel *Serious Men* written by Manu Joseph female charactes name Oparna Ghoshmaulik, the astrobiologist of Research Institute, Acharya's (one of the Researchers and Scientists of Institute) wife Lavanya and Ayyan Mani's (Peon of Research Institute and Attendant to Acharya) wife Oja were cruelly drawn. Thought the female are well educated and professionals they were numbed in their actions at any wrong doings towards them. Joseph draws Oparna a well-educated and highly qualified professional, a representative of the new outcast, the new underclass who does not belong to any man since she is un-married. She seems bold and charm at her initial stage but later found enmity and decided to take revenge on Acharya because of his neglected love. She is more vulnerable than an illiterate maid in a chawl, Oja. Everymen in the Research centre covet her stealthlessly of he 'imbecility of youth' including Acharya and Ayyan. There is no age or professional difference among the scientists and others to put furtive affairs upon Oparna. Though Acharya sleeps with her and then tamely goes back to the silence of his marriage, she emerges as the idealist. She wants to exercise her revenge activity which buried in her unconscious (Utopian) world nicely and quench her emotional thirst by giving the wrong report from her laboratory inorder to fool Acharya and by writing resignation letter to her higher official.

In another instance Oparna pacifies herself by comparing Oja with her. She discreetly laugh at her and called her "Downmarket' perhaps "at the powder in the nape of her neck, the oil in her hair and the yellow glow of turmeric on her face. (SM 29)" This is the state of mind of Female Utopia.

Another character Lavanya could not swallow or digest the wrong doings of her husband towards her. She must stay motionless, inactive with tolerance since it is the duty of a wife to shower loyalty to her husband though he is immoral. Lavanya might have enjoyed herself in an Utopian world by her husband's saying "still you're my e-mail password." (SM 180)

In fine the change in the perception, language and behaviour of men towards female would bring the solution to the depressed, numbed, handicapped and vulnerable community as we seen in the above two novels. The change in the outlook of women would be given as they are not a shadow or puppet of men rather autonomous and authentic self. Women must be used in generic term as men do now and she is referent to men and not different.

Works Cited:
1. Anand, Mulk Raj. *Untouchable*. New Delhi: Penguin Books, 1935. Print.
2. Joseph, Manu. *Serious Men*. Noida: Harper Collins, 2010. Print.
3. Beauvoir, Simone De. *The Second Sex*. 1960. Ed., And Trans. H.N. Parshley, London: Four Square Books Ltd., 1961. Print.

09

VOICES OF INDIAN WOMEN NOVELISTS IN ENGLISH - A THEMATIC ANALYSIS

Ms. R. Lakshmi Kanthi, *Asst. Prof. GRIET, Hyderabad*
Prof. Eliah, *JNTU, Hyderabad*

Abstract:

The woman in the male dominated society is a second class citizen due to patriarchal laws. These archaic laws keep the woman down and oppressed. The whole code of moral standards in the society is laid by men. The roles assigned to women are either dutiful daughter or wife. The wave of the spirited campaign initiated by the western women novelists for the emancipation of women stimulated the Indian novelists in English. They too began to portray strong women characters that can voice their views fearlessly and made the 'female subaltern' to speak against male chauvinism. This thematic study is focused to highlight how the modern women novelists are asserting voices of women to strengthen their position in the society.
Key words: female subaltern, male chauvinism, asserting voices and moral emancipation of women

Jawaharlal Nehru, the first Prime Minister of India, said, "You can tell the condition of a nation by looking at the status of its WOMEN" [1]. In Indian mythology women have been praised in different capacities as sages, warriors, and even as Goddess. But unfortunately women have not been given due respect in the society and is subjected to many evil practices and restrictions. Overcoming all these hassles women emerged as leaders and occupied many respectable positions in the fields of science, space, politics, administration, teaching, business and many other fields.

Those women who achieved the heights of glory in their respective fields also had to face gender inequality and discrimination due to certain archaic and patriarchal laws. On account of these laws even today women are treated as an adjunct to men and as unequal second-class citizens. The media has taken upon itself the responsibility to root out patriarchal practices in an effort to strengthen the position of women in the society. "Identity in Crisis" [2], is a campaign for gender equality in law, started by Times of India, to highlight these social evils .The paper publishes the photos of women who are very popular in business, science, sports, art and so on and poses a question why they are unable to get the same priority in law as men.

Patriarchy is one of the hierarchies which keep women down and oppressed by the traditional system. Men treat them as belonging to a lower status. Woman is a 'subaltern who can't speak '. A woman is always defined in respect to man. She is never regarded as an autonomous being since she has always been assigned a relatively low position. According to Aristotle, she is always thought of as lacking in certain qualities, as being marked by a 'natural defectiveness'. The standard of womanhood was set by men. Far from being regarded as an individual in her own right, a woman was 'dictated' by man. The traditional role assigned to her was that of dutiful wife and mother. The whole code of morality for a woman was laid down by men. For centuries, women in the traditional social order and system have been considered subservient to men. In patriarchal Bourgeois society, the matriarchal community has been 'humiliated', 'afflicted', and 'silenced' socially and economically. Kate Millet pointed out that patriarchy subordinates the female to the male or treats the female as an inferior. One of the prominent figures to be mentioned in this context is Virginia Woolf who waged a spirited campaign in favour of the moral emancipation of women. She expressed her views in her works *A Room of Once Own* and *Mrs. Dalloway*. Virginia Woolf sought to set forth a meaningful place for women in the literature of her time. Her views on women's work, time,

relationships and emotional mental health serve as a beacon of hope for women, whose lives are filled with suffering, social injustices and inequalities. Her principle was formal equality .She opined women are essentially the same as men, or would be same if given the chance. She insists that in order to write fiction, a woman must have two things, namely, money to be independent and a room of her own which is important for creative writing. She envisioned that women's work is not trivial, but rather creative, valuable and integral to making the world a better place. Women's writing according to her recuperates for literature the infinitely obscure lives .Those lives were unwritten and voices were not permitted to be heard due to social constraints of the time.

After the introduction of western education, and the advent of colonialism in India under the British Empire, reformist movements, promotion of women's institutions, and freedom movement women's life begun to change. After Independence, a new image of woman also had begun to emerge. Education inculcated a sense of individuality amongst women and aroused an interest in their human rights. It was then that the feminist trend in Indian literature appeared on the horizon and women became aware of the double standards of social law. They identified the need to struggle to find a voice through which such knowledge could be expressed.

Women, who once needed to fight in an attempt to create a room of their own, chose work for a living. After various movements and struggles against Patriarchal hegemony, with the support of many noble personalities, gradually their identities were evolving for affirmation. Feministic support and thinking in India were initiated by men.

Raja Ram Mohan Roy, the champion of women's freedom, advocated the liberty of women. He was determined to give woman her proper place in the society. Besides abolishing Sati, he advocated widow remarriage. He stated that like the sons, daughters have also their right over parental property. He was able to influence the British government to bring necessary modification in the existing law. He raised his voice against child-marriage and polygamy. He was the advocate of women's education. After him another legendary personality, Ishwar Chandra Vidyasagar, continued Raja Ramohanrao's unrelenting fight against the evil practices like polygamy and child marriage and advocated widow remarriage and education of girls for their wellbeing.

Mahatma Gandhi, the Father of Nation, stimulated the women in his address on *'The Women of India'* (*Young India*, Oct. 4, 1930). He declared: "To call woman the weaker sex is a libel; it is man's injustice to woman. If by strength is meant brute strength, then, indeed, is woman less brute than man. If by strength is meant moral power, then woman is immeasurably man's superior. Has she not greater intuition, is she not more self-sacrificing, has she not greater powers of endurance, has she not greater courage? Without her, man could not be. If non-violence is the law of our being, the future is with woman."[2] Who can make a more effective appeal to the heart than woman? His freedom movement for the nation was also a freedom movement for women. His famous quote, "The day a woman can walk freely at midnight on the roads, that day we can say that India achieved independence."[3] Definitely it is an open declaration that any country can be considered independent, if women of that country enjoy all kinds of freedom and equal rights along with men. No other leader in the world among his contemporaries stood for gender equality as Gandhi did. In Gandhi's 'Ramrajya' there was no distinction between male and female subjects.

In the words of the Indian monk, Swami Vivekananda, who believed that women play a vital role in the society, "There is no chance of welfare of the world unless the condition of women is improved .It is not possible for a bird to fly on one wing. (82)"[4]

Raj Mohan's Wife by Bunkim Chandra Chatterjee projected a strong female character, Matangini. Rabindranath Tagore, the first Nobel Laureate of India, in the foot prints of Bunkim, depicted a noble female image in his novels. The treatment of women and their position in the society were of a serious concern to him. As a sensitive romantic poet, he understood women in all their joys and sorrows, hopes and despairs, their yearnings and their dreams. Psychological and physical violence against women in the

society was all-pervasive, cutting across class, caste, rural and urban divide. He saw in the women an immense wealth- their courage against all odds, their power of survival under the worst possible conditions and oppression. Their forbearance, self-sacrifice and gentleness surprised him. It pained him to see such a colossal waste of so much of human treasure. Through his stories and novels he wanted to shape public opinion. He wished to bring out into the open the position of women in the society. He wanted his stories to be the mirror in which men would see themselves and would want to change, for it was necessary to bring about a change in the way men looked at themselves in order to change the lives of women. His stories harmonistically present the portraits of women. These portraits are drawn in soft earth colors and they look real and familiar and last long in the reader's mind. The characters shine like stars and do not blind the eye. The Indian woman was portrayed as urban and educated. They were coming up with a new vigour in Bengali society, like his heroine in *Bachelors' Club* (1900). His novels, *Chaturanga, Noukadubi, The Home and the World* and *Gora*, reflect his views on child-marriage, the dowry system and wife -burning. Some of his line from *The Home and the World* "we women are not only the deities of the household fire, but the flame of the soul," exhibits his tenacious support to women. He even quoted in his work, "The biggest changes in a women's nature are brought by love; in man, by ambition." "Men can only think. Women have a way of understanding without thinking. Woman was created out of God's own fancy. Man, He had to hammer into shape."[5] In his stories, the love of a woman infuses the universe with humanity.

Apart from the contributions made by the male novelists, women's writing too occupies a distinctive place in enriching this genre. In Indian context one of the early woman novelists of this genre was Toru Dutt who wrote both in English and in French. Some of the women novelists of this time include Raj Lakshmi Debi (*The Hindu Wife*), Krupabai Sattianadhan (*Kamala, A Story of Hindu Wife*). Shevanti bai Nikambe, one of the important women novelists, wrote her novel *Ratanbai*, with the aim of building public opinion in favour of educating girls. After Independence many Indo-Anglian novels made the modern women the protagonist when the characters are especially selected by women writers. The Female Psyche hidden so long was brought to light. The inner struggle of women characters to strike a balance between tradition and modernity has been portrayed more authentically by the women writers than men. The women of contemporary fiction are revolutionary in nature with an emphasis on creating a totally new type of character. In this portrayal they attempt to establish self-sufficiency and autonomy. Women have to articulate their awareness of their position to overcome the barricades by reformulating their status in the society. One can witness the writers' increasing preoccupation with the problems of women.

The modern novels portrayed women who rebel against accepting the traditional feminine roles. They refuse to confirm to the image of the docile, silent and long- suffering women, a picture invented and nurtured through a male oriented culture. In recent years we have had a series of novelists who made their mark in this field. They include Kamala Markandaya, Nayantara Sahgal, Ruth Prawer Jhabvala, Rama Mehta, Shashi Deshpande, Anita Desai and Dina Mehta, Manju Kapur, Arundhati Roy , Namita Gokhale and Sobha De, to name a few. The major themes explored by these women novelists include the gender issues, female exploitation and oppression, the concept of being 'other' in a patriarchal society, the theme of growing up from childhood to womanhood, liberation through self- quest, sexual autonomy, human relationships, realism, magic realism, fantasy, the image of 'new-woman', Indian culture, urbanization, Indian-ness, migration, east-west encounter and so on.

Indian women have numerous facets. She may be kind, sensitive, intelligent, jealous, patient, protective and over powering. She is a complex figure and a mystery to understand. Woman is a capable warrior to fight successfully the adverse situations and proceed towards the heights of social dimensions. It's worthwhile to hear women's voices, which have been too often ignored, and because those voices have been ignored, it might be possible to imagine that women *were* less vocal, less wise, and less inspirational than the many men who *are* widely quoted. 'Silence' is symbol of oppression, whereas 'voice' signifies self-expression and an attempt at liberation. So it is time they needed to find a voice through which they can

express. From the feminist angle, only a woman knows what she experiences, so only she can express it.

The thematic concerns of the early women writers led to the emergence of the Indian woman in the fast changing milieu. They raised a banner of revolt against the prevailing social conditions. During the last two decades, the surging up of Indian women writers in English has caught the attention of the world. As they have delineated a variety of priorities and values, they have gained international acclaim in the form of literary awards. They have started sharpening their pen against male macho prevalent in the literary world exposing the facts of interior and exterior world. Indian women writers in English have highlighted women's questions. Meenakshi Bharat asserts the strength of women novelists in India in a book of essays*Desert in Bloom* as: "Confidence of a timbre never sensed before, has started coursing through their veins infusing a rare, hitherto never experienced vitality."[6]

Gayatri Spivak has carved a niche for herself by making an impact in the field of critical theory and the unparalleled influence in discussions on feminism .By her essay, 'Can the Subaltern speak?'[7] she has created a voice for the subaltern. In an interview she contended that simple utterance is not called speaking when there is no listening, as both speaking and hearing are essential to complete the speech act. Spivak expands the definition of the subaltern, as developed by Ranjith Guha and others, to include the struggles and experiences of women. 'Subalterns' are groups that feel subordinated in any way, or those who are not getting the equal piece of pie in the society. The focus on disempowered woman as subaltern subjects in Spivak's work may seem to dislodge the articulation of subaltern histories from their particular class-based formations. As Spivak argues, by speaking out and reclaiming a collective cultural identity, subalterns will, in fact, re-inscribe their subordinate position in the society.

With the post-modern age, women began to see the universe with their own eyes and not through the male gaze. In India, with the matriarchal struggle against patriarchy, another inner revolution started manifesting itself in literature, especially women's writings. The voices of women began to vie with those of men. In this era Indian women writers in English have highlighted women's problems. They have raised a fiery voice or initiated an inner revolution against the traditional customs and gender discrimination with a view to equalizing human rights. The modern novels have more women characters that rebel against accepting the traditional feminine roles. The Indian women writers in English have highlighted women's questions, demanding their rights and suffrage. And how they have raised a fiery voice and initiated an inner revolution against the traditional order, system and gender discrimination with a view to achieve human rights.

The women in their works are real flesh-and-blood protagonists who make the readers look with awe at their relationships to their surroundings, their society, their families and themselves. Shashi Deshpande, one of the modern South Indian novelists, in her novels presents a sensitive portrayal of Indian womanhood treading the labyrinthine path of human mind with a rare gift for psychological insights that sheds light on the subtleties of the female. Asha Susan Jacob, in her *Voice of the Silenced: A Reading of Shashi Deshpande's Novels* observes that her novels are schools of psyche, based on lives and problems of women only. Jacob states that "Each of the marriage is marked by silence" (151). In the evolution of their character, their decision to break the silence is the first sign of liberation. From a state of passive acceptance they move to active assertion by refusing to succumb to societal pressures and by creating space within the matrix, Deshpande's women succeed in establishing their identity by expressing themselves" (164).

Nayantara Sahgal, is a writer of much sharpened sensibilities. She has brought fiction to new dimensions which underline a rich heritage co-mingled with strong Western impact In *This Time of Morning,* the author stands for new humanism and a new morality, according to which a woman is not to be taken as a mere toy, an object of lust and momentary pleasure, but man's equal and honoured partner. *Storm in Chandigarh* and *The Day in Shadow* repeat the theme of lack of sympathy and uunderstanding between man-woman relationships. In *The Day in Shadow,* Mrs. Sahgal has tried to figure out her shattering

experience of divorce. She has also tried to highlight how even in a free country like India, where women are equal citizens, a woman can be criminally exploited without creating a ripple.

One of the well-known writers of the time, Anita Desai, is considered an inner psychological novelist as her prime concern is the nocturnal and nebulous atmosphere of the women's psyche. The motivations, the conscience and the psychic excitement and raging agitation of the psychology of the female community of their surroundings, are dealt with the cardinal and exclusive occurrences of Desai's oeuvre. A trace and trait in the women's characterization, a tragic downfall, turns into a psychic malady making their mentality neurotic over and hysterical as Maya in *Cry, the Peacock,* who suffers from the father-fixation. The main motto of this postmodern novelist is to find out her true identity, existence and independence and then, aesthetically convey the meaning of truth and beauty. Anita Desai has rendered a new dimension to Indo-Anglian fiction by handling the pitiable and awful predicament of the rifted self, especially of housewives facing single handed the torments and misfortunes of their insensitive and temperamentally callous husbands. Desai presents a kaleidoscopic image of the profound minds of her women's characters.

Desai makes us to know the unconscious motivations of human psyche, the problem of human relationship and the protagonist's quest for identification in all her novels. Women, in Desai's fiction embody the author's quest for the psychological insight, awareness and harmony. They are the focal point of contact between the writer's consciousness and the world from which women are deviated. Her women, therefore, have to face the conflicts, make effort to break away, assert their individuality and think whether their decision to do so is the right one, how to resolve the identity crisis and emerge various from the trauma. Anita Desai portrays the women's quests by fostering out the profound and deeper universe of her powerful protagonists.

Another novelist, Kamala Markandaya , has conveyed through her novel - *The Golden Honeycomb* - that "freedom is universal basic human right which nobody should try to suppress. Humanity is all one: lack of love and understanding creates chasm and conflict. The underlying theme is the doctrine that human nature, of whatever race or class, is basically the same" (60).[8]

Some of the contemporary Indian women novelists produced novels which reveal the true state of Indian society and its treatment of women. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India, with all its regional variations. They generally write about the urban middle class and the stratum of society they know best. The authors, such as, the Indian American writer Chitra Banerjee Divakaruni,includes themes of the Indian experience, contemporary America, women, immigration, history, myth, and the joys and challenges of living in a multicultural world. Suniti Namjoshi stands out for her use of fantasy and surrealism. Other novels such as Meena Alexander's *Nampally House* (1991), and Rani Dharker's *The Virgin Syndrome (*1997), deal with various aspects of college life. Another theme to emerge is that of the lives of women during India's struggle for independence, as seen in Manju Kapur's *Difficult Daughters* (1998) for example. The major themes explored by these women novelists include the gender issues, female exploitation and oppression, the concept of being 'other' in a patriarchal society, the theme of growing up from childhood to womanhood, liberation through self- quest, sexual autonomy, human relationships, realism, magic realism, fantasy, the image of 'new-woman', Indian culture, urbanization, Indianness, migration and east-west encounter.

The strengthening of women characters is in a progressive mode and they are bold enough to accept their quest for liberation. For example Shobha De's urban women characters confront the vicissitudes of their life as Karuna the main protagonist and narrator in her, first novel *Socialite Evenings*, did in order to escape from her life by writing her memories in trying to find a new meaning to her life. Karuna declared "I felt reckless and brave. Adventurous and liberated …leaving a world that had begun to bore me behind."[9]

Arundhati Roy's exceptional and commendable ability to get into the disturbed psyche of her

different characters has been praised by critics. The psychology of the characters reveals an unusual mental make-up that motivates their behaviour in times of stress in *The God of Small Things.*

In almost all the literatures of the world, the women writers are transcending the boundaries and making their presence felt on the international stage. As early as 1894 in *Kamala,* Krupabai Satthianadhan explored the cultural clash suffered by a Hindu woman who was given a Western education in India. The experience of being caught between two cultures has remained a prominent theme in writing by Indian women. There are many Indian women writers based in the USA, Canada, Britain, and other parts of the world. Expatriate representation has been questioned on several counts. Most expatriate writers have a weak grasp of actual conditions in contemporary India, and tend to recreate it through the lens of nostalgia, writing about imaginary homelands. Distancing lends objectivity, but it can also lead to the ossification of cultural constructs, and even if memory is sharp and clear, the expatriate is not directly in contact with the reality of India. The East-West confrontation, or the clash between tradition and modernity, is the impulse behind the works of acclaimed migrant writers, such as, Meera Syal, Anita Rau Badami, Shauna Singh Baldwin, Uma Parameswaran, Chitra Banerjee Divakaruni, Anjana Appachana, Jhumpa Lahiri, Geetha Hariharan and Kiran Desai. Several Indian women writers writing in English have been highly acclaimed and have also been the recipients of prestigious literary prizes. The works of several women novelists make an interesting study as they show a happy blending of feeling and form, the matter and the manner. Some of their works explore various maladies afflicting the lives of women. There are also issues related to post-colonialism, otherness, multiculturalism, diaspora, globalization, feminism, and so on. M. K. Naik in his book *Twentieth Century English Fiction* comments, "The new women novelists naturally share most of the preoccupations of their male counterparts. Their themes stretch more than just women issues. Each of these accomplished women writers has acquired their own language and their own style. Their themes and presentations are not monotonous but filled with variety and rise to the level of poetic craftsmanship. These novelists are also acclaimed for their linguistic inventiveness to voice their support to women issues whose status is slowly asserting in the society."

The Indian women novelists in English come out of their traumatic experiences, long suffering and oppression under male chauvism, patriarchal discrimination and started asserting themselves and demanding equal rights, opportunities and freedom.

Bibliography
1. Devika Rangachari, *Swami Vivekananda-A Man with a Vision*, Puffin/ Penguin Books, 2011
2. Ravindranath Tagore, *The Home and the World, Translated*, from Bengali to English]by Surendranath Tagore,London: Macmillan, 1919
3. Bharat, Meenakshi, (ed.)*Desert in Bloom: Contemporary Indian Women's Fiction In English*, New Delhi: Pencraft International, 2004.
4. Gayatri Chakravorty Spivak , "Reflections on the History of an Idea: Can the Subaltern Speak?", Edited by Rosalind Morris: *Women's Fiction in English*: Columbia University Press, 2010
5. Shobha De', *Socialite Evenings.* Penguin Books India,2013
6. Asha Susan Jacob,"Voices of the Silenced: A Reading of Shashi Deshpande's Novels" in *Critical Studies on Contemporary Indian English Women Writers(Ed).* New Delhi: Sarup, 2010
7. Kamala Markandaya, *The Golden Honeycomb.* Penguin Books India,2013
8. Naik, M. K. *Dimensions of Indian English Literature.* New Delhi: Sterling,1984
9. Amstrong, Isobel, ed. *New Feminist Discourse: Critical Essays on Theories and Texts.* London: Routledge, 1992
Webliography
10. http://www.azquotes.com/quote/1059987
11. Http://www.mkgandhi.org/momgandhi/chap60.htm

10
THE STUDY OF R. R. BORADE'S *PANCHOLA*: APPLYING DR. SPENCER JOHNSON'S THEORY OF CHANGE

Dr. Raut Sunil Raosaheb, *Department of English, Vasant Mahavidyalaya, Kaij, Dist. Beed, Maharashtra, India*

Raosaheb Rangnath Borade is well-known novelist in Marathi. He is particularly known for his use of "dialect" in his short stories and novels. He contributed a lot to popularize the rural short stories. Through his writing he introduced, Marathwadi, (one of the dialects of Marathi) to Marathi readers. *Natigoti, Bolwar, Perni, Malni* are his famous short story collections. His famous novels are *Pachola, Sawat, Charapani* and *Aamdar Saubhagyawati*. He also wrote the drama titled Bhandmukta: Borade introduced and popularized Gramin Sahitya which includes poems, plays, novels, short stories, and one act plays based on the lives of persons (may be real or imaginary) living in villages and leading, peaceful lives. The condition of peasants, particularly living at the borderlines of Latur and Osmanabad district in Marathwada, their agro based culture, rituals, rites, superstitions and the new changes that are being introduced to these people and the way the react these changes is minutely depicted in Borade's writing. The condition of women, village balutedars and their interaction with the farmer's community in the phase of urbanization and industrialization is also reflected in his writing.

Pachola is the first novel of R.R. Borade. This is the first 'Rural Novel' or novel that deals with the rural people and the problems of their lives. In this novel Borade depicts the traditional barter system in our villages with the help of which the villages could live self-sufficiently. The basis of this self-sufficiency was mutual dependence. This basis seems to be shattered when the winds of urbanization I start blowing swiftly in this country especially after past Independence period. The "balutedars" (groups of people engaged in various agro-base occupations) were the worst sufferers due to this process of urbanization. Initially their lives were safe and economically secure because they provided their services, to the cultivators and in return they would get too much to fulfill their individual and family needs. But later on 'money' becomes more important and it takes the place of 'service' or 'goods'. The result of the favorable decision taken by the center and the state for farmers made the landowner class more aggressive Most of the Balutedars didn't own a piece of land and they live on traditional business. In this novel R. R. Borade depicts the struggle between the wealthy, landowner's class and the village Balutedars. The story is based on the life of Gangaram, a seamster who couldn't tolerate the arrogance of the boy from Garad family. His wife Parbati is the narrator of this story. Unexpectedly, he has to compete with the modern seamster, an expert in sewing fashionable dresses. Up till now, Gangaram a village semester never thought of learning new techniques in this art. But now, the time changes and Gangaram couldn't adopt with this change. It is rightly said that you can't teach new tricks to old horse. This is applicable in case of Gangaram.

In his book *Who Moved My Cheese?* Dr. Spencer Johnson tells the story about changes in the lives of characters who are in search of cheese. The writer uses cheese as a metaphor- it can be something that everybody wants in his live a job, a relationship, more money, a big house, freedom, health, recognition, peace of mind etc.

Dr. Spencer Johnson is a famous author whose books inspired many people to find out the truths with the help of whichthey could live peacefully. He has written other books in one minute series: The One Minute sales person, The One Minute Mother, The One Minute father, One Minute for yourself, and The one Minute Teacher, Yes or No: value Tales and The Precious present. The book 'Who moved My Cheese?' was published in 1999 in United Kingdom. On the back page, we are told the content of the book. It is

clearly mentioned, "Dr. Spencer Johnson will show you how to,

: Anticipate Change

: Adopt to change quickly

: enjoy change

: Be ready to change quickly, again and again

"Discover the secret for yourself and learn how to deal with change, so that you suffer less stress and enjoy more success in your work and in life." [1]

The story of the novel Pachola, written by R. R. Borade is based on the life of Gangaram, a village semester. But the novelist tells that 'Parbati' Gangaram's wife is at the center of this novel. In the first draft the novelist used the third person narrative technique, the story told by Gangartam but later on he changed his narrative technique and focused more on Parbati. He used first person technique making Parbati as the narrator of the story. Another characteristic feature of this novel is that the novelist uses the language that is spoken by rural people. While studying dialect we come to know that the tones of words, peculiar words are used by the speakers in Latur district. Such 'dialect' has been employed by Marathi writers as like a specimen in their writing. But it is a challenging task to write this novel thoroughly in one particular dialect. Borade writes, "I have never read any novel in Marathi in which a particular dialect has been employed by the novelist from the beginning till the end. In my other stories I employed the villager's language to certain limit. But writing all the narrative in this particular dialect is a challenging task and I accepted this challenge." [2]

R. R. Borade has brought out novel *Pachola* in 1995 while Dr. Spencer Johnson brought out his famous book *Who Moved My Cheese?* in the year 1999. The book *WhoMoved My Cheese*?deals with a story about change, which may be expected or unexpected that takes place in man's life. The book deals with man's persuasion of his goals as he often remains attached to it. When the goal (cheese) is lost, or it's taken away it can be traumatic. The cheese in this story represents 'goal' or 'food' or 'money' that everyone expects and 'maze' represents occupation, office or any workplace. It can be a society where we live in.

In the novel *Pachola* the novelist depicts the life of a village tailor or seamster Gangaram who lives along with his wife Parbati, the son Bhana and the daughter Tani. He is living happily in his family. Every day he sews the clothes of villagers and has enough work to get sufficient money to make both ends meet. But the winds of change are blowing silently and the villages too come in its grip. The process of urbanization is taking place rapidly. The villagers too start living lavishly like the city dwellers and they too are attracted by fashionable kind of living. So, the new generation, the students who live in cities temporarily, bring new trends and fashions in villages too. Gangaram who is busy in his day to day, work doesn't notice the change happening around him. Instead of learning new techniques in his business he is stuck with old fashioned style of sewing.

Everything was well and good but one day the boy from Garad family asks him to sew old dhoti arrogantly. And this is the beginning of the conflict. This incident changes the entire course of his life. Everybody knows that change is good. But the fact is that not all change is good or necessary. However, the world in which we live is constantly changing. And it is to our advantage to learn how to adopt the change. Gangaram shows reluctance to the change and therein lies the seeds of his downfall. Till now Gangaram is the only tailor in the village and all the villagers were totally depend on him. Gangaram sews the clothes using the same, old fashioned manner while too many changes are happening in this garment industry. Readymade clothes are made available in showrooms, new fashions are being introduced but Gangaram don't have inkling of these changes happening in his business.

The boy from Garad family informs his father Sr. Garad that Gangaram insulted him. Garad, decides to take revenge and that is why he invites another tailor, a modern tailor from Latur; also he provides him room to start his business. Day by day, the villagers notice the ways the two tailors sew clothes. The crisis between the old and the new. Villagers welcome new fashions so they start giving work

to the new tailor. Therefore, Gangaram has to face competition in his business. But this new rival slowly starts snatching a way Gangaram's food. Enraged, Gangaram doesn't know how to sew clothes in a fashionable way.

In the book *Who Moved My Cheese?* the narrator is Michael, a man who already knows the story and he tells this to his friends, Nathan, Angela and Carlos. This book is based on the life of four imaginary characters. The two characters are mice: Sniff and Scurry and the who are Little people: 'Hem' and Haw'. In a land for a way they live and ran through a maze to get cheese their food. Every day the mice and the Little people spend time in a maze. Here cheese is bread and butter while maze is the society or work place. For Gangaram the money that he gets in his business is his cheese while the shop where he works and the village he where lives is a Maze. Gangaram too works to get his cheese, like mice and Little people. Mice possess simple brains while Little people, Hem and How possess complex brains, filled with many beliefs and emotions. They wanted to get special kind of cheese i. e. C. The maze consists labyrinth of corridors and chambers where delicious cheese is kept so far In a Maze there were some dark corners, escape ways blind alleys too. So that anyone who enters into it may get lost. Hem and Haw awoke late and then go to get there cheese at cheese station C. for Gangaram his shop was his cheese station C. Gangaram, too was living in a comfort zone. After some days hem's and Haw's confidence grew into the arrogance of success. Gangarm is the only tailor in the village so expects respect from his customers. The boy from Garad family throws old dhoti at him and speaks with loudly. Gangaram couldn't tolerate these insults. So he reacts sharply. This is the beginning that his cheese starts moving slowly. Garad brings another modern tailor and Gangaram has to compete with him. His defect is sure because he doesn't know new trends and fashions being introduced in his business.

This happens in case of hem and haw. They too were not paying attention to the small changes taking place around them every day. Like Gangaram, they too were unprepared for what they found. No cheese.

"What! No cheese?" Hem yelled. He continued yelling, "No cheese ?No .Cheese? As though if he shouted loud enough someone would put it back"[3] Gangaram notices the change that is taking place around him. But it is so late. He decides to strike off his son's name from school and to send him as journeyman at the firm of a modern tailor in Latur. Parbati, his wife doesn't want to spoil her son's educational career. She asks him, "Is Bhana's training so important. Can't you get clothes to sew? Way are speaking this? Just go in the shop and see how many pieces of cloth are there. Following his instruction I went in the shop and saw only two three pieces were lying on the table." The dialogue between Gangaram and Parbati clearly indicate that their business was deterioration due to the arrival of new tailor, their new competitor."

Little men, Hem and Haw are very much worried because somebody has moved their cheese. Cheese was their food so both of them spent a long time to decide what to do. They couldn't decide quickly. But Sniff and Scurry moved on, in search of new cheese station. Gangaram too decides to send his son, Bhana to Latur to train him in art of sewing modern dresses. But Bhana isn't inclined to learn this art. So he couldn't live in Latur. He returns back to the house. Gangaram wants him to train as a modern tailor. But Bhana wants to continue his learning. Family crisis begins and Gangaram couldn't solve this complicated issue successfully. Then Gangaram himself decides to go to Latur to work in a tailoring firm. But his master cheats him. He finds work in another firm where he works day in and day out to nourish his family. Due to overwork Gangaram fells ill and comes back to his house.

'Hem' and 'Haw' too are worried because their cheese has gone. They analyze the situation over and over using their complicated brain and huge belief systems. But the tiny mice have already moved away in search of cheese at another station. Gangaram too became alert but it was too late for him to find any solution. He too possesses 'complicated brain' and 'huge belief system' Instead of keeping his head and analyzing the situation carefully concentrating all the aspects of the problem, he blindly takes the wrong decision to involve his son in this complication. In fact Bhana is a clever boy. His teachers too appreciated

his learning but Gangaram wants to make him a tailor to teach lesson to Garad and new tailor. The decisions taken by him cause his downfall. Anger proves to be his weakness. Like Hem and Haw, Gangaram doesn't spend much time taking right decision but the fact is that he takes decision hastily. And it is rightly said that haste makes waste. His quarrel with new school, with son and wife indicates that Gangaram is a short tempered person and this weakness hastens his ruin. The mice: Sniff and Scurry didn't think over the matter, also didn't take any wrong decision but simply they went farther into the maze and didn't think anything else but finding new cheese. Finally they reach at the new cheese station. On the other hand Hem and Haw were suffering from the effects of having no cheese. They were becoming frustrated and angry and were blaming each other for the situation they were in.

Gangaram too becomes frustrated and angry and he too blames Garad, New Tailor, Bhana and Prabati. Parbati is a sensible wife. She often supports his decisions but Gangaram becomes angry on her, although she doesn't commit any mistake. Given below is a dialogue between Pārbati and her husband.

> "wake up, Please"
> He rushed at me and said,
> "Don't you understand what I am telling?"
> "How longer will you lie on bed?"
> "It's my wish. Didn't I tell you so?"
> "What about our food? Where shall we get it?"
> "I don't want to eat."
> "But others what to eat their lunch."
> "Today, none will eat anything. No food today."
> "This isn't good."
> Again he was angery on me and said,
> "Don't teach me. Get out all of you" Get out.
> And don't harass me anymore." [4]

Gangaram take decision wisely. His rash, haughty temperament adds fuel to the fire. He gets defeated on all the fronts so he comes back and starts harassing his sons and wife. The Little People in spencer's novel too had difficulty in sleeping and were having nightmares about not finding any cheese. Gangaram too undergoes the same complex as the main source for his family seems to get dried. Hem and Haw find that nothing has really changed. They return with tools to make a hole in the wall of cheese station C. They peered inside but found no cheese. Gangaram too thinks alternative ways to get cheese. His decision of sending his son to the city and after his denial his migration to city indicates that he is in search of new stock of cheese. When he returns back to his house he finds that his machine has been stolen. He accuses Garad has done this act. Without any evidence he blames Garad as a thief. This action too is rash and it exhibits his impatience. Anyhow, Gangaram wants to compete with his rival and Garad but his immature, rash decisions don't bring him desired result.

In the novel *Who Moved My Cheese?* the character named Haw doesn't like the idea to run through the maze again; he does like to leave the place. Haw says, "I didn't want to see it either, But now I realize they are never going to put yesterday's cheese back. It is time to find New 'Cheese?' but his friend Hem argues, "But what if there is no Cheese out there? Or even if there is what if you don't find it?" [5]

In the novel *Pachola*, the protagonist, Gangaram too thinks that his cheese is his tailoring business. And it has been moved by another tailor. He couldn't improve his skills at this age. He couldn't get time to learn new skills. And all his customers now go to the new tailor to get their clothes sown. Finally he decides to go to Latur. He speaks to Parbati who reacts sharply.

> "Don't utter a word Latur now. The city is not favorable to us."
> "No we shouldn't think that way? We have to earn our bread anyhow."
> "we'll do that anyhow. We will start another business in this village."

Which new business are you starting? I never have done any other work. So how can I start new business?"[5]

Gangaram's problem is that the business which he is doing now is deteriorating due to cut throat competition and he does not know other work. And, to find the solution, he takes certain decisions but these decisions take impatiently. He wants to get out of his comfort zone and adopt to change but he couldn't do so. In spencer's novel Haw finds no cheese, comes across a huge cheese station, which looks promising. He goes inside and get disappointed to discover that cheese station was empty. Haw loses his physical strength. Gangaram undergoes the same condition. He too goes in search of new cheese. But get disappointed on finding no cheese. He too falls ill. Haw believes cheese should never be moved and that change isn't right. Gangaram too thinks the same. Finally, Haw had let go of the past and was adapting to the present. His journey ends happily. He gets new cheese station. Mice Sniff and Scurry were already there in the new station. Animals who have a little brains find the solution quickly while men who possess big, complicated brain worsen the condition.

Gangaram fails to reach at the new cheese station. In the end he fights with his son Bhanu. And he sustains grave injuries finally he dies. Gangaram's inability to accept change and his failure to take right decision brings are the two causes of his death.

To conclude it can be said that Dr. Spencer Jonson's principles are applicable to this character named Gangaram in R. R. Borade's novel Pachola. Haw, the character in Johnson's book analyses the cause of his failure. These causes are applicable to Gangaram's failure too. These causes are given below.
1. Gangaram was afraid to change
2. Gangaram was adamant.
3. He couldn't learn at himself and at what he had been doing wrong. He couldn't laugh at his own folly. He couldn't realize the fastest way to change is to laugh at one's own folly.
4. Gangaram didn't know the need to adopt faster, for if one doesn't adopt in time, one might as well not adopt at all.

References:
1. Dr. Spencer Johnson, *Who Moved my Cheese?* 1999 Vermilion Press, London.
2. Borade R. R., *Pachola*, 1995 Mauj Prakashan, Mumbai P- 109.
3. Dr. Spencer Jonson, Op. cit. P-33
4. Borade R. R. Op. Cit. P-81
5. Dr. Spencer Jonson, Op. cit. P-44

11
(RE)DRESSING THE REFORMS FOR WOMEN

Vijayalaxmi Anandrao Niyogi, *Head, Dept. of English, Arts and Commerce College,*
Kasegaon, Dist. Sangli, Maharashtra, India

Abstract:
In spite of the fact that women constitute almost half the population of the world, they have been relegated to a subordinate position in society by patriarchal set up that tries to dominate women and tries to keep them in subjugation. Society and culture play an important role in maintaining and perpetuating this patriarchal frame work in the society. Women are imprisoned in gender roles that create impediments in their development. Women have no say in matters pertaining to even simple aspects of their life such as choice of suitable and comfortable dress. The present paper deals with restrictions that were placed on the type of dress worn by women in England and America, causing them not only inconvenience but also serious health problems and hazards to their lives. Women tried to overcome these restrictions and tried to find a solution to their problems through efforts undertaken by feminists and reformers. This was in no way an easy task as it involved transgressing the customs and conventions that have such an impact on the public psyche. Women had to face derision and ridicule for their efforts to be dressed in an attire that they felt was comfortable to them. Nonetheless women and the reformers persevered in their noble work and won the battle against these oppositions
.
Key words: *Women, gender, restrictions, patriarchy, feminism, reform, dress.*

Women form almost a half of the total number of human beings in the world. Yet they have had to bear a number of restrictions in almost all fields of life in the male dominated society which has the hypothesis that women are the 'other', they are in a subordinate position to that of men. Patriarchal set up of society propounds the hegemony of superiority of man as against inferiority of woman. Women were and are, still hardly considered human beings by patriarchy which is the dominant structural set up of society in almost all parts of the world. The process of making and keeping the woman in a subordinate position is a process of gender inequality in accordance to which women are expected to behave in a certain manner that will be conducive to the men and that will place them in an advantageous position. Women are supposed to follow the dictates of society not only in the manner of behavior but also in their thought processes making them to lead life in a prescribed format set up in accordance with the patriarchal norms laid down as social customs and conventions that are often oppressive especially to women. A woman must follow the strictures of society that are in force in order to keep women in a subjugated position. Such is the force of these strictures that she does not deign to question the propriety of these strictures. A woman's actions and thoughts are thus controlled and manipulated in such a manner that deviating from these norms may cause social ostracism to that woman. So rigorous was and is the implementation of these social norms that defying them was hardly imaginable!.

However, the voices of women have never been completely silenced. Some women in the society have dared to question the justification of the unfair social norms. They have challenged these norms, prominently so since the eighteenth century. Over the period, women have been giving a tough fight on various issues in order to be entitled to their rights as human beings. One such issue will be discussed in this paper and it is the right to attire.

For a long period, women, especially upper and middle class women, in England and America were required to dress up in accordance with the norms laid down by social conventions. Their dress consisted of ankle length skirts or robes along with stiff corsets, and petticoats or crinoline and such items of dress that almost weighed fifteen pounds! This heavy attire was highly uncomfortable and restricted free bodily movements, leading to many health problems and hazards that included falling down while descending stairs and the danger of the dress catching fire. Such an attire was not only an impediment in free movements, but it also adversely affected women's productive work in the farms and other type of physical labor. In addition to this, women faced inconvenience and embarrassment while travelling. Elizabeth Smith Miller was the first European woman to rebel against the constraints and inconvenience of the long skirts and the stiff crinolines that went with it. As Robert Arp rightly says, it was Elizabeth Miller who started the rebellion against restrictive clothing by wearing Turkish pantloons trousers under a knee-length skirt.(Arp,499). She had designed this attire that would be suitable to women involved in outdoor activities such as working in farms and gardens. This attire came to be known as the bloomer outfit because it was popularized by Amelia Jenks Bloomer(1818-1894), a writer and clothing reformist, who was the publisher and editor of the first prominent women's rights newspaper, The Lily.(Smith,59).

This was the first time that a woman had openly advocated women to go for the kind of apparel that was not only suitable for long hours of physical activity but also conducive to health as it freed women from constrictions leading to serious health problems as is highlighted by Catherine Smith: "…The suffrage movement's growing influence throughout the nineteenth century empowered women to perceive themselves as independent and autonomous beings; and early on reformers associated trousers with better health when compared to the restrictive clothes worn by fashionable women. Dedicated and persuasive advocates for dress reform drew attention not only to how deforming corsets and weighty skirts damaged the female body, but also the role that such clothing played in constructing women's experience." (Smith:16) This appeal to women received a number of enthusiastic responses from a horde of women who faced similar problems of constrictions and inconvenience. This soon turned into a movement that came to be termed 'bloomerism'.

However, this movement was criticized by the clergy and the perpetrators of gender politics on the grounds that if women wear pants, it would amount to roles reversal between the genders and this, in turn, would mean going against the dictates of the Bible. Karen Chase informs us how bloomerism generated a remorseless logic of gender reversal that equated women's transgression of norms of dress with an image of retreating man by the cartoonists. (Chase,129). This reform dress was seen as an act of women to subvert the power of men and not as something that facilitated the bodily movements of women and also reduced their health problems. Clothes had assumed a metaphorical role for women as restrictions on dress signified a limited subordinate role for women in the society. As Patricia Cunningham rightly points out in Reforming Women's Fashion "…Fashionable women's clothing …could be heavy, awkward, or both and thus restrict movement. This clothing could have been inconvenient for many physical activities, indoors or out….As such, fashionable garments worn in the public sphere appropriately symbolized women's restricted roles…"(Cunningham,43).

It was certainly not an easy task for women to carry on with the movement of dress reform and at times their courage gave way under the severe public reactions that are summed up by Martha Kendall: "As a few rebellious souls began wearing the bloomer costume, they were sometimes jeered at, hit with stones, and chased by crowds of boys. Satirical cartoons showed women wearing bloomers and smoking cigars." (Kendall,44). In spite of the ridicule that the bloomers were showered with from the press and the gender conscious persons, the movement continued to flourish for some period. However, some feminists thereafter took a stance of not being in favour of this movement as they felt it diverted the attention of people from the main demand of suffrage. In spite of this, it had gained ground in the hearts of women who were desirous of a convenient attire facilitating their movements and also beneficial to their health. For

some period the bloomer dress was seen less in the public sphere, making its reappearance after 1890s in different patterns and styles.

Women had achieved their right to dress owing to the strenuous efforts put in by courageous women. Catherine Smith appreciates the efforts of such women in these words: "In daring to wear their trousers in public, radical and independent dress reformers like Mary Tillotson and Dr. Mary Walker never yielded to the social ridicule that plagued their choice of attire. Consequently, these individuals, as well as female performers and more anonymous laborers, served as role models for future generations of women who refused to conform to conventional dress and gender roles. (Smith, 16).

Now let us see the fruits of this movement when women cared less as to the public opinions and conventions and preferred personal convenience to public taste. In the novel The Happy Prisoner by Monica Dickens, Violet, a young and hefty woman is found preferring pants to skirts as she works for the farmer Fred and adds to the farm produce through her hard work. Violet is hefty and robust, unsophisticated and graceless, yet frank and humane. Fred, her employer who is also the tenant of Violet's mother, proposes to her as he wants her companionship not only in maintaining the farm but also as his life mate. Fred admires her and feels that she looks right in trousers: "she hates skirts, you know, can't bear 'em. Says she's only happy in trousers. And, I must say, she's the only woman I've seen look well in 'em….She's too much of a lady for me, that's the trouble."(Dickens,185-186). Fred has realized that Violet is more comfortable in trousers than in skirts and so he never expects her to be in skirts. Violet makes a true companion to Fred as they work together in the farm, and she enjoys this work, with its livestock and the hectic farm work.

Through the example of Violet Monica Dickens highlights the significance of a suitable attire for women who work in the farm and make a substantial contribution to the yields. It must be said that women like Violet are certainly indebted to the bloomers feminist movement that has enabled women to assert their right to dress!

Works Cited and References

1. Arp, Robert.ed. *1001 Ideas that changed the way we think*. New York: Atria Books, 2013.
2. Chase, Karen and Levenson Michael.*The Spectacle of Intimacy: Public Life for the Victorian Family.* New Jersey: Princeton University Press, 2000.Print.
3. Cunningham,Patricia. *Reforming Women's Fashion,1850-1920:Politics, Health and Art.* Kent:The Kent State University Press, 2003.Print.
4. Dickens, Monica. *The Happy Prisoner*. Harmondsworth: Penguin Books Ltd.,1958.Print
5. Dicker, Rory. *A History of U.S. Feminisms*. Berkley: Seal Press, 2008. Print.
6. Kendall, Martha. Failure is Impossible: The History of American Women's Rights. Minneapolis: Lerner Publications Company, 2001. Print.
7. Kraditor, Aileen. *Up From the pedestal: Selected Writings from the History of American Feminism.* New York: Harper and Row, 1976. Print.
8. Smith, Catherine and Greig Cynthia. *Women in Pants: manly maidens, cowgirls, and other renegades.* New York:H.N.Abrams, 2003. Print.

12

HYPER VIGILANCE AND PARANOIA: PROBLEMATIZING SELF ON SOCIAL MEDIA

Shivshankar Rajmohan A.K, *Research Scholar, Kannur University, Kannur, Kerala, India*

It remains a matter of great concern and mystery for both academicians and scientists that among the nearly infinite variety of creatures of the world only human beings have the potential to "reflect upon and evaluate their thoughts, feelings, and actions" (Atkins 1). Unfortunately, this "capacity for self-reflective activity, or, broadly speaking, subjectivity" (Atkins 1) is a Pandora's Box, for to presume what kind of a subjective state one would assume from the spectrum of infinite subject positions available at a given point in time would not only be a Don Quixote's fight against the wind mills, but also result in the nullification of the complexities that surround the concept of "self." On a lighter note, it is almost impossible to predict as when one becomes a Jekyll or Hyde.

The twenty first century assumes a greater significance for a variety of reasons. One among those is the development of technology, especially the one associated with computer and cyber space, which makes life on earth take on complex dynamics and ultimately leads to the virtual "becoming" more real than the real. We have a plethora of theories and books detailing the complexity of human identity, but there seems to exist a lacuna of theorization and understanding when it comes to existence on the virtual/cyber space. The quantity of netizens who regularly use social networking sites like Facebook and Whatsapp are found to be on a rampant increase. But in spite of this, the features which make these virtual spaces so alluring have been understudied or rather not well addressed by scholars.

How do we live on the cyber space? How do identities form on the virtual world? Do we really assume an identity which is not our own when we enter the world of internet? Is there a conflict between the identity we assume, if at all we assume an identity, and the real identity which we exhibit in the real material world? These are some of the questions addressed in this paper. The paper has limited its field of study to social media/social networking sites, especially Facebook and Whatsapp, for those are the places where netizens form a new habitation and a novel abode, and much of the emphasis is laid on the concept of "profile picture/" or "DP," an entity, by nature, both abstract and empirical and thereby assumes the halo of mystery.

Unlike many other philosophical jargons, "the self" is a phrase people use frequently in their day-to-day communication, sometimes "as a colloquial umbrella term that encompasses a range of concepts that relate to self-reflective activity, for example, 'consciousness,' 'ego,' 'soul,' 'subject,' 'person,' or 'moral agent'" (Atkins 1). As Atkins observes, this "reflective activity constitutive of philosophy must be grounded in one way or another, for example, in God, spirit, nature, society, the body, the brain, or some combination of these" (2). Depending on where one anchors self-reflection, multifarious types of queries would emerge. Since subjectivity was the direct expression of God to Descartes, his philosophy is oriented to questions about the truth of perception, manifested in his studies of natural philosophy. Beauvoir, by contrast, regarded "subjectivity as the expression of the human body enmeshed in a social matrix, and so her philosophy is oriented to questions about the ontology of interpersonal relations (intersubjectivity) and the interrelation of biology and politics" (Atkins 2). While the "analytical materialists tend to regard the body as a rather complex physical object that, for reasons not yet fully understood, manifests subjective states. Philosophers in the phenomenological tradition such as Merleau-Ponty, Beauvoir, and Butler, highlight the active powers of embodiment in structuring perception and consciousness, thereby

undermining the possibility of a strictly empirical account of either self or world" (Atkins 2). Nietzsche, Freud, and Foucault regard "the living body as a constellation of powerful and often conflictual urges and impulses that give rise to different forms of subjectivity according to the organism's internal organization and the 'disciplinary' effects of socially regulated practices and norms" (Atkins 2-3). Having stated all this, this paper tends to restrict itself and look at the concept of "self" from a psychological perspective claiming that a person has fundamentally two selves, "the Real/Actual Self" and the "Ideal Self." Researchers within empirical psychology have extensively studied these two views of the self: the characteristics a person has, actual self, and the characteristics a person wants to have, ideal self. Early research in this area demonstrated that "congruence between a person's ideal and actual self-concepts is positively linked to psychological well-being, specifically, self-esteem" (Rogers 54). Likewise, discrepancies between "actual-self characteristics and ideal-self characteristics have been linked to feelings of dejection and disappointment" (Higgins 100), whereas reduced "discrepancies between actual-self and ideal-self characteristics have been associated with feelings of elation and joy" (Carver 158).

It is important to look at how these two selves manifest on the virtual world provided by social networking sites like Facebook or Whatsapp. The results of a few recent studies would reveal the impact such virtual platforms have on the younger generation of not just our country, but across the world.

The results of a 2004 study on social interactions of college students across all media by Baym, Zhang and Lin show that "64% still prefer face-to-face interaction, 18.4% prefer the telephone, and only 16.1% prefer the internet for making social contacts" (Sponcil 2). Lenhart, Purcell, Smith, and Zickuhr in 2010 found that "72% of all college students have a social media profile with 45% of college students using a social media site at least once a day" (Sponcil 4). According to Lenhart "about 57% of social network users are 18-29 years old and have a personal profile on multiple social media websites" (Sponcil 4). Pempek, Yermolayeva, and Calvert' study indicates that the amount of time spent daily on social network sites varied greatly. However, an analysis of the data indicated "most participants spent approximately 30 minutes a day socializing, mostly during the evening hours between 9 p.m. to 12 a.m. Students spent an average of 47 minutes a day on Facebook" (Sponcil 5). According to a recent study by Sheldon "more than 50% of college students go on a social networking site several times a day" (Sponcil 5). The increase in the number of users and the time spent on the cyber world everyday are mind-blowing. This, to a certain extent, proves the argument made earlier in the paper that slowly the real world is getting substituted by the virtual world. The most worrying part is that, "although students did communicate with friends and family by posting information on social networking sites, they spent much of the time viewing information without interacting in any way" (Sponcil 4). In other words, they spend a lot of time "reading other individuals profiles or news feeds or looking at others' photographs" (Sponcil 4).

The reason why this information becomes vital to this study is that "emerging adulthood, which is described as ages 18-25, a combination of the late adolescence and early adulthood stages, is a time where individuals try to find a sense of self-worth while exploring possibilities of love, work, and world views" (Arnett 470). Identity formation occurs during emerging adulthood as young adults are figuring out who they are as a person. Since, this is a time of exploration and change, individuals may seek peer feedback to help foster their self- identity. Emerging adults use social media communication methods as they make lifelong decisions for themselves" (Arnett 470). Social media allow an "outlet for identity exploration to occur through peer feedback and strengthening of relationships" (Pempek 227).

Recent studies affirm that "individuals partake in selective self-presentation on social media sites so they may appear to want to impress others" (Sica 3). This is especially true for college students as they self-disclose frequently during this exploratory period. Following Arnett's theory, it can be stated that self-disclosure creates an identity challenge in emerging adulthood. "Self-disclosure helps by getting feedback from peers that helps develop a sense of self and strengthens existing relationships as well" (Sponcil 5). People use social network sites to feel popular, trying to add as many "friends" as possible so they appear to

be more admired. Additionally, another study found that "young people created a virtual identity in which they fashioned an ideal self so that they would impress others. This method of improving social capital and appearance boasted one's self-concept and self-esteem in both the online and the real world" (Sponcil 6).

The studies mentioned above point to the fact that a major portion of the profile holders on social networking sites belong to the emerging adulthood section. It also makes clear that people, especially teen agers and emerging adults, try their best to put on novel identities and try to impress others, for they belong to an age group that needs appreciation and acknowledgement more than any other age groups. Obtaining comments from other users on pictures and wall postings improve images that individuals have of themselves. It is a way of receiving attention from a broad spectrum of people in an indirect way. "A timely response elicits gratification and good feelings of self and satisfaction of personal and interpersonal desires" (Sponcil 6).

The paper warrants at this juncture a glimpse into the sequence of cyber events that arrested my attention recently and led to the formulation of this paper. The narratives provided below are my own experiences with two girls, in their emerging adulthood period, who were my students and whose identities I do not wish to reveal, on both Whatsapp. These two girls exhibit peculiar behaviors on the virtual world. I have been observing the profile pictures they use on Whatsapp for nearly two months. Interestingly, there appears to be a pattern in the way they update their profile pictures. The first girl, A, uses only the image of a Tamil film actress named Nayan Thara as her display picture. It becomes even more complex when one takes a look at the last twenty images of Nayan Thara she has used. These twenty images could be classified into two categories. One category, six images, consists of the pictures of Nayan Thara in traditional Kerala Silk Sree with braided hair decorated with jasmine. In the second category one would find fourteen images of Nayan Thara in either bikini or modern day dress that tend to expose her torso. In all these twenty consecutive profile pictures of Girl A one would find Nayan Thara projecting a tainted smile which boarders on a murky sneer.

The second girl, B, in the last two months has not used a single photograph as display picture. Interestingly, she uses only Kahlil Gibran's observations, specifically from *The Prophet*, on her status bar. The statements that she uses as her Whatsapp status convey not only a heavily loaded philosophical thought, but also a sense of deep rooted frustration and anger targeting something invisible. The statements like: "Nay, beauty is a thing of might and dread;" or "Beauty is not the image you would see nor the song you would listen;" or "Like the tempest beauty shakes the earth beneath us and the sky above us," which are taken directly from *The Prophet*, might camouflage itself as random, but a deeper analysis would reveal that those sentences are quite contradictory in nature, for they are rebellious and consoling simultaneously.

Most importantly these two girls have studied the facilities Whatsapp provides in detail. They have configured their Whatsapp profile in such a way that nobody could make out when they logged in last time. In other words, they have deactivated the "last seen" option on Whatsapp. The string of mysteries does not end there. Recently, Whatsapp has introduced a unique feature which provides a person the opportunity to see whether the message he/she has send was read by the other person or not. If the person at the other end has seen the message, then instead of the usual two "black tick marks," two "blue tick marks" would appear. But, one can always deactivate this feature. The above mentioned two girls have deliberately, because this feature would never come by default, turned it off.

These are the two cyber events that puzzled me and demanded a detailed study as to what may have been the causes for these strange behavioral patterns on the virtual world of Whatsapp. These two behavioral patterns are symptomatic of a larger and stealth shift that has taken place in the way people identify and define themselves, especially after the advent of social networking sites like Facebook and Whatsapp.

The desire for transformation is one among the few socially acceptable primordial urges human

beings foster even today. Mihaly Csikszentmihalyi has beautifully encapsulated this instinct in the term "flow." In other words, a human being can never resolve to stay aloof from transformation both at the intellectual level and the physical level. The roots of all the conflicts in a person's identity can be traced back to this primordial desire for transformation. Except those "chosen" few who claimed to have transcended the notion of "self," the rest of the humanity endure the perennial conflict between what they originally are and what they like to be at every level of their existence. "The Pygmalion story endures because it speaks of a powerful fantasy: that we are not limited by our histories, that we can be recreated or can recreate ourselves" (Turkle 161). We are thrilled by stories of self-transformation, for most such recreations of self are difficult to come by in the real world. Virtual worlds provide environments for experiences that may be hard to achieve in the real.

The abstract space formulated by social networking sites has a complicated triangle like structure. On the one axis we have "ideal-self characteristics," or how people would like to experience themselves; the second axis is that of "virtual-self characteristics," or how individuals experience themselves when they are online and while chatting with others online; and the third axis comprises of "actual-self characteristics," or how people are in their everyday lives. The permutations and combinations of these three axes and how one contributes or compliments the other is, though a matter of grievous concern, has received very little critical attention.

It is in this context that the above mentioned two strange cases should be studied. While Girl A is exhibiting nothing but the primordial human tendency to look for transformation, Girl B is trying out different ways to come to terms with the discrepancies she find between the real self and her ideal self. Girl A in real life does not resemble Nayan Thara, her concept of ideal beauty. My personal interaction with her revealed to me that she likes to wear modern clothes, but she has a negative opinion about the body she possesses in her real life. Even more shocking was the fact that she hates to see herself in photographs, because of her black skin color. For her the virtual world of Whatsapp provided an environment for experiencing things that may be hard to come by in the real. She feels confident while chatting with people online, for her display picture provides a "psychological moratorium," a temporary relief from the feeling that she is not beautiful. In other words, those things that are denied in the real word is what we demand and reconstruct in the virtual world, for human beings would never wish to have conflicts between their real-self characteristics and their ideal-self characteristics. Girl B is also attempting to resolve this conflict, but in a more creative way. She seeks the aide of philosophy and tries to prove to the world that beauty is inherently arbitrary. She also attempts to mock the society which rejects her for not conforming to their concept of beauty. A close analysis of her Whatsapp status provided above would prove that it has twin intentions. One is self-reconciliation and the other is a jibe at friends and relatives for not realizing her real worth and judging her by outward appearance. The sense of inferiority cultivated in them by their surroundings is heightened by the fact that they form a notion of self "by looking at others' profiles." Teen agers "get a sense of what types of presentations are socially appropriate from others' profiles" for they "provide critical cues about what to present on their own profile" (Boyd 120). Thus, it becomes a norm that a woman must be angle like beauty and a man a macho. Black skin color, pimples, absence of beard or mustache become a matter of self-worth, resulting in what I would term "Whatsapp Depression."

Hence, at times, social media act as a platform for context-specific, selective "performance," following Goffman's theatrical "front stage/back stage" metaphor for impression management and the enactment of social roles, where the "front stage" gives performance to an audience, and the "back stage" is a place where only the performer exists, without the audience and where other aspects of personal identity might be revealed, for neither Girl A nor Girl B is trying to escape from their "real" life, but making desperate attempts to engage in a significant dialogue with important events and relationships in their "real" life through the "ideal/virtual" life.

The whole exercise is the culmination of an acute sense of inferiority complex both these girls have

developed over a period of time. The failure to conceptualize the "constructedness" of beauty not just results in low self-esteem, but also in the gradual deterioration of relationship. The tendency to deactivate "last seen" and "seen" option on Whatsapp is an even more complex issue which need to be studied in detail. Nevertheless, I would like to share my take on the issue though it might sound less acceptable, for it lacks the backing of empirical evidence.

The above mentioned tendency appears to be symptomatic of a hive of personality disorders beginning with "persecution complex" and "attention seeking behavior" and gradually boarder what I would call "Cyber Paranoia." The moot issue is the belief, though true to a certain extent, that one is subjected to the omnipresent, omniscient, omnipotent "gaze" of society. I would like to conceptualize the act of hiding one's "last seen" and "message seen" as a desperate attempt to evade the gaze, for the gaze, as Sartre would put it, not only constructs the self, but also defines and redefines it in multifarious ways. Those people who do this on Whatsapp, I believe, are afraid of the ways in which their kith and kin on Whatsapp are going to define and conceptualize them based on their "last seen." Questions like "what would my mother think if she finds out that I was online till two o'clock in the night? What would my wife/husband think when he/she sees me online at wired hours?" put both teen agers and adults in serious mental and emotional trauma. The origin of these questions is the feeling that people are always "scrutinizing" them. It is in this context that the paper assumes real importance, for all these show that those who hide their "last seen" are fundamentally "hypersensitive" and intrinsically "suspicious" of others watching them. These are two cardinal features of "Paranoid Personality Disorder."

The most interesting thing is that those who deactivate "last seen" option cannot see others' "last seen" also. In other words, when Person A turns the "last seen" facility off, no one else on Whatsapp can see when A had logged in last time. This also, by default, prevents A from seeing somebody else's "last seen" also. My observation tells me that those who turn their "last seen" off do it not only to avoid people seeing when they logged in last time, but also to avoid seeing when other people, somebody who is close to them, logged in last time. Like people who suffer from Paranoid Personality Disorder, these people are also "Hyper Vigilant." They frequently check their friends' and lover's profile, status and also "last seen." This Hyper Vigilance coupled with a disastrous amount of "Suspicion," another cardinal feature of Paranoid Personality Disorder, make them lose the capacity for trust. They lose trust in themselves and start mistrusting other people, especially their loved ones. I would like to draw an anecdote shared by Girl A during my interaction with her. According to her narrative, she was in love with a boy who was her classmate and was also active on Whatsapp. But she never had the courage to communicate her love to him. Every night she would wait until he logs out of Whatsapp. While he is online she would check all other contacts, especially girl classmates', and would start assuming that he might me chatting with a particular girl. This, finally, reached the brim and she, with no provocation, showered obscene words on one of her girl classmates because she found this particular girl and her boyfriend online several times simultaneously. She feels that both her boyfriend and the other girl are commenting and ridiculing her unattractive physical appearance. In other words, she unconsciously projects her own view of her physical appearance on somebody else whom she loves and attempts to validate it. It is of serious psychological consequences when somebody forms highly negative opinion of oneself unconsciously and attributes it on others whose opinions matter greatly in his/her life for validating one's own perception of oneself. It is a process of self-victimization, keeping the rest of the world as perpetrators of violence on the particular individual's body and mind. This will ultimately result in self-ostracism from everything, coupled with a venomous hatred of oneself and the society at large, and can lead to enigmatic personality disorders like Schizophrenia.

Thus, turning "last seen" off might appear as helping her assume a sense of emotional balance, for she won't be able to see their "last seen" also. This tendency could be a psychological defense mechanism. It could also be "Avoidant Personality Disorder" characterized by a degree of mistrust of other people and

consequent socialwithdrawal. The avoidant person sees malevolence in other people, resulting in acute mental depression.

At this stage Girl A has not lost complete touch with reality. She, at times, accuses herself for indulging in such bizarre and illogical speculations. But, it won't be impossible to find people who have lost this sense of reality, and suffering from "Delusional Disorder." In Paranoid Personality Disorder, "individuals can at least entertain the possibility that their suspicions are unfounded or that they are overreacting, whereas a diagnosis of delusional disorder is likely warranted when beliefs of persecution are held with incorrigible conviction, resulting in extensive effects on behaviour" (Skodol 201). To further complicate the issue, "delusional disorder may emerge gradually or it may be associated with a precipitating stressful event against a background of a vulnerable paranoid personality, although this is by no means always the case" (Blaney 199). Hence, it is not idiotic to argue that either Girl A or Girl B or both are potential Delusional Disorder patients.

Internet/ the cyber space is generally considered as the most liberated space available on the cosmos. Unfortunately, the same liberated and liberatory space is the agency of personality disorders. "Deficits in emotional and social perception tasks" leading to "social anxiety and subclinical paranoia" have been associated with the cyber world (Combs 104). "Paranoid thinking" has also been linked to "deficits in 'theory of mind': the ability to understand the intentions and mental states of others" (Kinderman 199). This results in the lack of ability in constructing situational attributions for negative social interactions, since failure to understand the perspective of another person may stimulate personal attributions. For example, the failure in receiving a greeting from a friend on Whatsapp even after you sending one, would be taken at a personal attribution level and conclude that the friend is rude and unloving, as against a situational attribution, which would lead to the conclusion that the friend may have been distracted by worry.

The instances narrated in this paper would appear to be isolated and stray for many, because I do not have survey results to substantiate some of my observations. The irony of our academic discourse, according to Ralf Waldo Emerson, is that "tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time" (qtd. in. Peck 2). The notion of self and existence on the cyber world is becoming intricate second by second. Hence, it warrants serious academic attention. If left unattended this will have long lasting repercussions, for we still do not have a perfect mechanism to treat Paranoid Personality Disorders in real life, leave alone cyber space with all its ramifications which we have not properly conceptualized or understood yet.

Works Cited
1. Arnett, J.J. "Emerging Adulthood: A Theory of Development from the Late Teens through the Twenties." *American Psychologist, 55*(5), 469-480, 2000.
2. Atkins, Kim. *Self and Subjectivity*. Malden: Blackwell, 2005.
3. Blaney, P. "Paranoid Conditions." *Oxford Textbook of Psychopathology*. London: Oxford UP, 1999.
4. Boyd, d. "Why youth (heart) Social Network Sites: The role of Networked Publics in Teenage Social Life." D. Buckingham (Ed.), *Youth, Identity, and Digital Media*. Cambridge: MIT Press, 2007.
5. Carver, C. S., & Scheier. M. F. *On the self-regulation of behavior*. New York: Cambridge UP, 1998.
6. Combs, D. R & Penn D. L. "The role of Subclinical Paranoia on Social Perception and Behavior." Schizophrenia Research. 69: 93104. 2004.
7. Goffman, E. *The Presentation of Self in Everyday Life*. New York: Anchor, 1959.
8. Higgins, E. T. "Self-discrepancy Theory: What Patterns of Self-Beliefs Cause People to Suffer?" L. Berkowitz (Ed.), *Advances inexperimental social psychology.* Vol. 22, 93136. San Diego: Academic Press. 1989.
9. Kinderman, P, Dunbar R. I & Bentall R. P. "Theory-of-Mind Deficits and Causal Attributions." British

Journal of Psychology; 89: 191204. 1998.

10. Peck, Scott. M. *The Road Less Travelled*. New York: Simon and Schuster, 1990.

11. Pempek, T. A., Yermolayeva Y. A., & Calvert. S. L. "College Students' Social Networking Experiences on Facebook." *Journal of Applied Developmental Psychology, 30*(3), 227-238, 2009.

12. Rogers, C. R., & R. F. Dymond. Ed. *Psychotherapy and personality change: Co-ordinated research studies in the client centered approach*. Chicago: U of Chicago P. 1954. Web. *Library Genesis*. 13 May 2015.

13. Sica, Simona Luigia, Tiziana Di Palma, Laura Aleni Sestito. "Virtual Identity: Risk or Resource? A Study about Effects of Using Social Network and Multi-User Virtual Environment (MUVE) on Processes of Identity Construction of Emerging Adults." *The Future of Education*. Web. *Library Genesis*. 12 May 2015.

14. Skodol, A.E. "Manifestations, Clinical Diagnosis, and Comorbidity." *The American Psychiatric Publishing Textbook of Personality Disorders*. American Psychiatric Publishing. 2005. Web. *Library Genesis*. 14 May 2015.

15. Sponcil, Megan & Priscilla Gitimu. "Use of Social Media by College Students: Relationship to Communication and Self-concept." *Journal of Technology Research*. Web. *Library Genesis*. 12 May 2015.

16. Turkle, Sherry. "Constructions and Reconstructions of Self in Virtual Reality: Playing in the MUDs." *Mind, Culture and Activity*. Vol. 1. No.3. Web. *Library Genesis*. 12 May 2015.

VIJAY TENDULKAR'S *THE VULTURES*: A STUDY

Talluri Mathew Bhaskar, *Lecturer in English, AP, India*

The staging of *Gidhade* could be compared with the blasting of a bomb in an otherwise complacent market place.

- **Girish Karnad**

Abstract:

   Vijay Dhondopant Tendulkar has been in the vanguard of the Indian theatre for nearly five decades. He has always been controversial. His plays deal with the oppression of the weak by the powerful. Most of his plays have had their origin in his own personal experience. His thought provoking plays question the established values of the society. He has many plays aft his credit. Each of them reflects contemporary Indian society, its problems and its challenges. In the playwright's deft handling of the complex and varied issues, one can clearly notice his keen observation of life. His plays bring a turning point in Indian theatre as they shock the sensibility of the conventional audience by projecting the reality of life, human relationships and existence. His plays are revolutionary in the sense that they being about a transformation in the audience's mindset.The Vultures (originally Gidhade in Marathi) was first staged at Tejpal Theatre, Bombay on May 29th, 1970. It is the most violent of all the plays of Tendulkar. It is morbid in the portrayal of its charactersand action. It exposes greed, violence, sensuality, selfishness and wickedness inherent in human nature through mutual interactions of the members of the family. Most of the characters in the play belong to a flock of vultures. The title of the play signifies the unpleasant atmosphere of the play. The Vulture is a ferocious and ruthless bird that eats the flesh of the animals that are already dead. A person who hopes to gain from the troubles or sufferings of the people can be termed as a vulture figuratively. The play represents a moral degradation of a middle-class family in the contemporary society. The play begins with Rajaninath's long poem and ends with his prayer to god.

Keywords: Vultures, violence, morbid, contemporary society, greed, moral-degradation.

   Tendulakar's plays can be divided into two groups: Pre-silence plays and Post-silence plays. His play *The vultures* (1971) comes under the category of Post-silence plays. The play was bitterly criticized by the theatre-going public. The Censor-board, too, felt that it was obscene and suspended its public performance for the time being. The play is a ruthless dissection of human nature as it depicts violence, avarice, selfishness, sensuality and sheer wickedness inherent in man's life. The characters belong to a middle-class family. The play is extremely morbid not only in the portrayal of its characters and their actions but in the setting and language also. The scenes of violence, the open exhibition of sexual relations and the abusive language shock the sensitivity of the conventional audience. Never has such violence been depicted nor experienced before in the Indian theatre. The play has stunned the audience and made them introspective. The play tells the story of the Pitale family. Hari Pitale and his brother Sakharam Pitale build up a huge business firm called The Hari Sakharam Company.Throughout their life they worked hard to give name and fame to their company. As the company grows highest in profit and prestige Pappa wrests the company from his brother by means of treachery and false law-suit. As a result of this Pappa's brother Sakharam Pitale becomes homeless and comes to the street. Hari Pitale has three children, two sons Ramakant and Umakant and a daughter Manik. Rama is Ramakant's wife. Another member of the family is Rajaninath, Hari Pitale's illegitimate son. The play begins with Rajaninath's long poems and ends with his

prayer to god. Through the long narrative we understand that twenty two years have passed during which time the incidents narrated in the play took place. The play has two Acts. When the curtain rises, Rajaninath is seen sitting and writing at the desk:

> *RAJANINATH: So Rama went away.*
> *A statue of emotions chilled to stone.*
> *Alive, she followed after*
> *That living death, her master,*
> *With the dogged loyalty*
> *Of a barren beast.*
> *The true companionship*
> *To a leper*
> *Of a mangy dog*
> *On the road to hell.*
> *For both, their future*
> *Is lost, unredeemable,*
> *And there remains to them*
> *Only death.*
> *....... Empty of pain*
> *And empty of desires.*
> *And, on the swinging branch*
> *Of her rotted hopes,*
> *Five vultures.*
> *On the swinging branch ...*
> *Of her rotted hopes ...*
> *Five ... vultures ...(pp.201-206)*

In the three poems recited by Rajaninath tells us about the past and the present of the Pitale family. The long song that he sings at the opening of the play occurred during a time span of twenty two years. The sight of Ramakant along with Rama, running away from the house in order to escape from his creditors brings back all these memories to him. He feels sorry for the plight of Rama and remembers the past. It reminds us of Tennessee William's *The Glass Menagerie.* An analysis of the play brings out a very dark picture of human vices. K.V.Surendran rightly states:

> *....Tendulkar frowns at the society around him which is known for its hypocrisy, lack of sincerity, promiscuity, dishonesty and a host of other ills. Tendulkar's world is one where sex and violence have an upperhand.[1]*

The play builds up on two contrasting situations, violence verses love and tender human relationships. Rajaninath's long narrative clearly indicates the fact that Rama has no home and no family. Her only shelter is her half-brother-in-law Rajaninath among these vultures. Her home is not a real home but a hell:

> *But it was no home.*
> *Not a home, but a hole in a tree*
> *Where vultures lived*
> *In the shapes of men.*
> *A haunted burning-ground*
> *Surrounded by evil ghosts.*
> *Was that a home? (p.204)*

Hari Pitale deceives his own brother Sakharam in business to satisfy his insatiable greed for money. Initially they had started a firm 'Pitale Plumbers' but when the business flourished, Hari Pitale, a Machiavellian brother, grabbed all the joint property in such a clever way that Sakharam failed in the court

of law. Sakharam couldn't come out of his ill-plight. In Act 1, scene 3, Ramakant and Umakant try to locate the centrality of betrayal motif in a drunken state and reveal how Hari Pitale and Sakharam both were traitors with a little difference of degree only. The following conversation makes it clear:

RAMAKANT. Poor Uncle! Used to down the whole bottle, brother.Straight.

UMAKANT. How'd Uncle . . . get there, Ramya? Pappa . . . Pappa cut his--erthroat! Pushed him out'f business! Ruined'm! Turned'm out of house. Fifteen years ago.

RAMAKANT. Poor, poor Unlce! I pity him! I love him! Sleeping like an innocent bloody kiddie, damn him . . . [Pats him.]

UMAKANT. Why did Pappa . . . cheat Uncle? D'y' know?

RAMAKANT. Oh, yes. You tell.

UMAKANT.Simple. Uncle was going to . . . hmm! . . .clean Pappa out. But Pappa found out first. And then . . . . [Sits on the stool.]

RAMAKANT. Poor Uncle! They're both equal bloody swindlers, brother. Pappa'n'Uncle.

UMAKANT. No. Pappa's worse. Ask why.

RAMAKANT. Won't ask!

UMAKANT. Ask. 'cause Pappa won! Uncle lost. Pappa swallowed the lot! Put Uncle in a fix! Uncle cursed like fury. He raged. He said we wou'n't see his face again. Said worms'd rot us!

RAMAKANT. Poor Uncle!

UMAKANT [laughing and hiccupping]. And this's how he came back! [Pointing his finger] Like this!

RAMAKANT [totally drunk voice]. They're all bloody swindlers! Feel like crying, brother! Feel like weeping. Feel wretched, brother! Absolutely bloody wretched! No bloody kiddie! Sleeping like a kiddie, damn him! A child! [Pats him.]

UMAKANT. I envy Pappa. I envy him! (p.218)

Hari Pitale is corrupt and deceitful. His limitless greed for money creates a moral and spiritual vacuum among his sons and daughter. His children inherit his culture of extreme lovelessness. They all form a family of vultures. The flood of hatred has engulfed everyone. Pappa's children hate one another. All of them hate their father. Hari Pitale's children plot against him for money. They become violent and ruthless under the effect of liquor. When Pappa feels regret to produce the bastards like Ramakant and Umakant, Ramakant says:

RAMAKANT: Pappa, papa! As the seed, so the tree! Did we ever ask to be produced?

[Ramakant answers the phone.](p.211)

The centre of the play is money and lust for money. It reduces the characters to beasts. The avarice for money is the root cause of the collapse of Pitale's family. Vice is inherently is present in each of the characters. It is through their interaction that the playwright throws light on much baser aspects of human nature as violence, sensuality and wickedness. Arundhati Banerjee says: *The characters in the play (The Vultures) are the victims of viciousness.*[2]

The playwright exposes the satanic tendencies of human nature through such characters as Hari Pitale, Ramakant, Umakant and Manik. They are essentially vicious and possess no single good quality. The characters of Rama and Rajaninath stand in sharp contrast with those of others in the play. Their illicit relationship invites criticism from conservative people. However, one has to accept the fact that it is the only humane relationship. The play shows how the capitalist values destroy human love and relationship. Ramakant, Umakant and Manik torture their own father in the name of a fake fight among them themselves. They succeed in getting the bank balance of their father and soon spend it on liquor and other luxuries. Manik's brothers try to blackmail the lover of their pregnant sister. They break her leg in order to prevent her from intimating her lover about their blackmailing. Manik has a love affair with the Raja of

Hondur. Her brothers pounce on this opportunity of making some money. Ramakant suggests Umakant:

> RAMAKANT [going up to him]. Why shouldn't we blackmail that Hondur chap? Ourselves?
>
> UMAKANT.[Scornfully].Into marrying Manik?
>
> RAMAKANT. Oh, no, no, no! Not that, brother. Hear me. 'She's pregnant. If you want her fixed, put down the money. Cash down. Twenty thousand, what? More, if you like. Otherwise, bloody publicity! Uproar in the bloody newspapers!' Let's have a go!
>
> UMAKANT [pacing about]. There's sense in what you say.
>
> RAMAKANT.Sense? It's a windfall! A bloody windfall! What times are upon us! Impossible to get money by the sweat of your bloody brow! Suicide to work hard, damnit! It's not a good man's world any more. But how's my idea? Eh? Grand?
>
> UMAKANT. But look here. Won't do for little Manik to know anything of this. Only if you take it into your head . . . .
>
> RAMAKANT. Ha! Who's going to tell her? Let her make **love**! Romance! Picnics! I tell you, in any case, sooner or later, this Raja's going to give her slip! Bloody bet you he will! Men aren't what they bloody used to be, are they? The whole race of 'em's crooked, damnit! Bloody frauds, the lot! (p.236)

Together they embark on an unscrupulous enterprise of detaining Manik in the house and expecting money from the prince by threatening to make his relationship with Manik public. They fractured their sister's leg with a broken bottle. Their plan fizzled out as the prince dies of a heart-attack before they have a chance of getting money from him. Their rage knows no bounds and they take in on the foetus in Manik's womb. Their wicked conversation reflects their violent plan:

> RAMAKANT: Come here, I'm bloody telling you! [Umakant stumbles over to him.] Listen here! [Umakant leans towards him.] The Raja's alive. In little Manik's belly. The bloody bastard, damn him! Bloody enemy! The traitor! I'll shoot him, brother.
>
> UMAKANT. Shoot, my shoe?
>
> RAMAKANT. No joke brother! He's our enemy, damnit . . . a bloody traitor. A bloody bastard!
>
> UMAKANT [drawing him close]. Let's knock him out! The Raja in little Manik's belly! One kickthat's enough!
>
> RAMAKANT. An idea, damnit! Let's abort him! Let's knock him bloody out! Let's kick him out. A bastard breed, damnitcome on brother. Come on! Let's finish off the Raja's bloody offspring . First come on! Let little Manik scream till she bloody bursts! How she'll scream, damnit. What a bloody riot! Knock him out! Hides the Raja in her belly, bloody Manik! Come on!
>
> Bastard bloody breed! Traitor's brat! Knock him out! Finish him!
>
> UMAKANT [stopping him forcibly]. Stop. [Drinks a little.] I've no football practice. You'll be able to kick. [Laughs in his throat.]
>
> RAMAKANT. Come on. I'll give such a kick, he'll fly up to the bloody skies . . . Come on (pp.247-248)

After that Manik becomes paranoid. She says to Rama her sister-in-law:

> MANIK. Ha! So I should leave it open, should I? So you can come and strangle me, all of you? It's because I take car that I've survived in this house! Think it's human beings that live here? The door was shut, says she!(p.207)

Rama is a tender hearted and good-natured individual. She is helpless and submissive. Through this character the playwright creates a birdie among the vultures. Her inability to be a mother keeps tormenting her. Her husband Ramakant keeps taking her to Swamis and Sadhus in the hope of having a child with their blessings. She is fed up with all this. It is clear that her husband's excessive drinking is responsible for her misery. Then she enters into an illicit relationship with Rajaninath and becomes pregnant. This illicit relationship with her half-brother-in-law Rajaninath raises the question of morality as she is portrayed as an embodiment of an ideal Indian woman. However, her sister-in-law, Manik

successfully tries to abort it as a part of her revenge on her brothers. One is left spellbound by such savage cruelty. Manik joyously declares:

> MANIK. I've done it . . . I've done as planned . . . I cut the lemon . . . I rubbed the ash. Seven times, on my loins and stomach! It's going to abortsister-in-law's baby's going to abortRamya's brat's going to abortit won't live. It won't live!   (p.260)

Arundhati Banerjee comments on the behaviour and actions of Rama and Rajaninath:

> Her (Rama's) illicit relationship with her half-brother-in-law, Rajaninath, who is a bastard and an outcast from the family, may raise a few conservative eyebrows and evoke questions of morality, but one has to admit that it is the single genuine and humane relationship in the context of the whole play. [3]

Frightened by his own legitimate sons, Hari Pitale who has looked down upon Rajaninath, his illegitimate son till now goes to him for help. Hari Pitale requests him to teach his son's a lesson:

> PAPPA. I **am** telling you. I can't endure this, Rajani. Nor would you. This must be changed. Not by anyone else. By us. Listen to what I'm telling you. I'm behind you. If you want, I'll raise the money. I've got some credit still. I've made a new will. A backdated one. I've got hold of a lawyer for the seal, too. In this will, I've divided the whole estate between you and Manik. So you file a suit. Say the will's genuine. Say the deed of division of the property was got by threats. I'm there to back you up. I'll say it in court. Get it all changed! Teach those pimps a lesson. Let them go and beg, either one of them! We'll rub up writs, and slam 'em with 'em! Eh? Once this much is done, I can close my eyes in peace. (pp.259-260)

The play shows how people become loveless and inhuman in their mad scramble to the higher rungs in this economically hierarchized society. They become joyously with anxiety. And they try to secure it through liquor and violence. It seems that the human vultures in the play get intoxicated through resorting to violence. The play brings out the moral degradation of the Pitale family. Man's avarice is depicted in a horrifying way. The incidents like the cruel acts of man-handling of the father by his own sons and ruthless abortion of their own sister's child by the brothers show the ugly facet of the avarice, one of the seven deadly sins. In the play the playwright shows how each character is responsible for the breakdown of the joint family system. Tendulkar's characters are trapped in the cobweb of the postcolonial tendencies of fragmentation, frustration and aggression. The characters in the play are vulnerable to them. Commenting on the plays of Vijay Tendulkar, Srinivasa Iyengar says:

> All five plays underline the need for love, for love alone is the great solvent for all varieties of evil. Love is supreme truth and goodness and power, and it can defy death and conquer it, and turn dross into gold. [4]

The playwright takes a dig at those people in the society who are ready to go to any extent to satisfy their avarice for money. The vultures like characters in the play sacrifice human values on the altar of modern materialistic culture. Arundhati Banerjee is of the opinion that:

> Tendulkar presents modern man in all his complexities. He portrays life as it is from different angles, without trying to moralise or philosophize in any way. [5]

At the end of the play Ramakant loses the control of his mind. He becomes a penny-less one. He forsakes his brother Umakant. He and his wife Rama leave the home in despair. Rajaninath prays to God to show them the right path but he knows all his prayers are in vain. A pessimistic tone is reflected in Rajaninath's prayer:

RAJANINATH. The tale of the five vultures
>> Had this end.
>> The story of men accursed.
>> Or else of vultures cursed
>> To live their lives as men.

... Oh , show them some compassion!
Show a path to them.
Hold out to them
A merciful hand
That will bring release.
Point out to them
The burning-ground and its ghat
Where the sinful soul
Burns off its being,
Takes its first free breath.
.... For there is no escape
For them . . .
Or for anyone . . .(p.265)

The play ends without suggesting any solution to the maladies of the modern man. The play begins with Rajaninath's long poems and ends with his prayer to God. The play talks about domestic violence. The image of vultures clawing at the weakest in their brood is powerful and morbid. The play has realistic and symbolic sets, the booming sound of frightening screeching of vultures, the appalling and mysterious light effects left the audience obsessed by the grim intent of the play.

Works Cited
1. K.V.Surendran. *Indian English Drama*: *Critical Perspectives* Ed. Jaydipsingh K. Dodiya, K.V.Surendran, Sarup & Sons New Delhi 2000. p.85
2. Arundhati Banerjee, Introduction, *Five Plays of Vijay Tendulkar,* Bombay: Oxford University Press, 1992, ix.
3. Arundhati Banerjee. *Five Plays*, Oxford University Press. 1992. P.XII
4. K.R.S.Iyengar, *Indian Writing in English*, New Delhi: Sterling, 1985,231.
5. Arundhati Banerjee. *Five Plays*, Oxford University Press. 1992. P.VIII

<div align="center">

14
DIFFICULTIES IN THE COMPLEX SENTENCE TRANSLATION FACED BY THE YEMENI STUDENTS

</div>

Maher Ahmed Ali Saleh, *Department of English, Faculty of Education- Zinjobar, University of Aden, Yemen*

Introduction

        This research paper investigates one of the grammatical problems affecting the Third Year B.A Yemeni students of the Academic Year 2012/2013 at the Department of English, Faculty of Zinjobar, University of Aden, while attempting to translate English complex sentence into Arabic and to suggest some solutions for such difficulties. It is a descriptive analytical study while a researcher used a test to collection data. A test was administered to (50) students. It required the students to translate the sentences from English into Arabic. The findings of this research showed that B.A students had limited knowledge, when they tried to translate English complex sentences into Arabic.

Statement of the Problem

        It is observed that the Yemeni university students face a lot of difficulties in translating the English sentence in general and the complex sentence in particular, a case is found in the Third Year students at the Department of English, in the Academic Year 2012/2013, Faculty of Education-Zinjobar. It is supposed that the students who study translation courses are competent to translate the complex sentence. However, it found that they do not. That is, they are of poor competences in translating complex sentences.

Research Questions

This study attempts to answer the following questions:

1. Are the Third Year students of English Department able to translate the English complex sentence into Arabic correctly?
2. What are the techniques that can help the students improve their abilities in translating the complex sentence?
3. What are the difficulties encountered by the students in translating the complex sentence from English into Arabic?
4. Why do they commit some errors when they translate the complex sentence?
5. What are the suitable solutions that may help students when they face difficulties in translating the complex sentence?

Hypotheses of the Study

The null hypotheses of this study are the following:

1. The students do not face any difficulties when they study translation.
2. The students do not commit any errors when they translate the complex sentence.
3. The students face fewer difficulties in grammar compared with other areas.
4. Most of the students know the different types of the English subordinate clauses.
5. Most students prefer to translate the English complex sentence rather than the simple sentence.

Structure of the Study

        This research paper contains two parts: a theoretical part which provides a brief literature review of the issues related to this topic. It reviews in fourth sections: defining translation, defining sentences, writing English complex sentence and subordinate clauses in English-Arabic Translation. The practical part is devoted to an empirical study for testing the hypothesis. It deals with the collection and the analysis

of the data as well as the discussion of the results that are obtained and some recommendations as to how to improve teaching and learning translation at grammatical level.

Definitions of Translation

Translation is a mental activity in which a linguistic discourse is rendered from one language to another. The language to be translated from is called the source language (SL), whereas the language to be translated to is called the target language (TL). Therefore the translator needs to have good knowledge of both languages.

According to Nida and Taber (1982: 12), translation is a "process" which produces "*the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style*" which reveals a notion of equivalence at the semantic and stylistic levels. On the other hand Newmark (1991: 27) defines translation as an "act" of transferring one language to other and Catford (1965: 20) considers it as a "replacement" of the source language text by the target language text.

Meanwhile, Ghazala (2008: 1-2) views translation from a foreign language into Arabic as a set of "processes and methods" of using Arabic words which have their equivalents in the foreign language, new words which have not their equivalents, words written in the target language letters and changed to suit the target language pronunciation, spelling, and grammar.

Sentence Definitions

A sentence in its broad meaning is a group of words which contains a subject and a predicate and expresses a complete meaning. Some scholars have their own definitions. The Longman Dictionary of language teaching and applied and linguistics (1992: 952) defines sentence as *"a group of words that forms a statement, command, exclamation, or question, that usually contains a subject and a verb, and begins with a capital letter and ends with any of the marks"*.

Types of English Sentence

Chalker (1989: 11) mentions four types of sentences:

Types of English Sentence

Simple   Compound   Complex   Compound complex
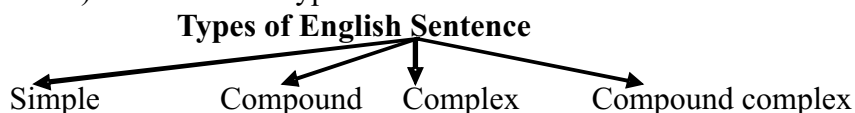
There are four basic types of the English sentence: simple, compound, complex, and compound complex. These types indicate how the information in the sentence is organized, not the content of the sentence.

1) Simple sentence

It is the sentence which has only one subject and one predicate and makes a complete sense by itself, for example:

Tom bought a car.

2) Compound sentence

It contains two or more independent clauses which are joined by coordination, for example:

John was a brilliant student and he passed the exam easily.

3) Complex sentence

It contains one or more dependent (subordinate) clause, in addition to its independent (main) clause, for example:

My mother likes dogs that don't bark.

4) Compound complex sentence

It has two or more independent clauses with one or more dependent clauses, for example:

James ran fast but he could not win the race because his start was late.

Writing Complex Sentences

The complex sentences are widely used in English writing especially in literary works in which the

writer expresses himself in many kinds of sentences and makes complex sentences more challenging using varieties of clauses. They can be used to judge whether a work is written in a good way or not; by which, the accuracy and variety of the work can be known. Complex sentences are the best means of eliminating choppy sentences and giving accuracy of literary work. According to Fauzanah (2009), as cited in Farrokh and **Mahmoodzadeh**, (2012: 139) the writer will not be satisfied "until he has at down the number of simple or compound sentences and increase the number of complex sentences". To make his/her writing more accurate and everything equal, a writer builds his/her main idea into parts of the sentence and tucks the details into clauses. In other words, he/she should use more complex sentences. However, using more complex sentences in work does not show the dullness of the sentences because of the variety of the sentencesin its paragraphs and subordinate clausesexpresses the relations of the writer's ideas (ibid).

According to the Longman dictionary of language teaching and applied llinguistics (1992: 96) complex sentence is a sentence which contains one or more dependent clause, in addition to its independent, or main, clause.A clause is a group of words that contains a subject and a verb. To identify the difference between clauses, you have to define the conjunctions that connect these clauses and understand the types of sentences which are created by these clauses and that will be helpful for students overall understanding the English language. When a compound is made, two or more simple sentences are joined together with a conjunction. If you took the conjunction away, the sentences would be complete and they would still make sense because they are both independent clauses as in this example:

- *I love playing football but I hate watching it on TV*. = *I love football +but+ I hate watching it on TV*.

It is not the case in the complex sentence in which the two clauses are not both independent. Therefore it cannot be divided into neat, complete, simple sentences if the conjunctions are left out. The conjunctions are used to join clauses together. Some of these clauses might be complete short sentences. However, in the complex sentence at least one of the clauses will depend on the conjunction so if it is omitted, the sentence will not be divided into complete unites producing reasonable meaning as in this example: "*The lunch became cold because she kept it in fridge for a long time*". *The lunch became cold + because+ kept it in fridge for a long time*. This is a complex sentence in which: *"The lunch became cold"* is a complete, short sentence, "because" is a conjunction (joining word) and *"she kept it in fridge for a long time"* is a subordinate clause which does not make sense on its own. This is called a subordinate clause because without the rest of sentence, it does not really make sense.

Subordinate Clauses in English-Arabic Translation

In Arabic, Complex sentences consist of a main clause and one or more subordinate clauses. Subordinate clauses are of three main types: nominal clauses, adverbial clauses, and adjectival clauses. In each case, there is usually a linking or connective element (such as '*anna* 'that' or *li-kay* 'in order that' or *allathii* 'who; which') bringing the two clauses into relation with each other (Ryding, 2005: 72-73).

Othman (2004: 12-32) conducts a study on subordinate and coordinate clauses in English- Arabic translation. He concludes that English depends on subordinate clause as a sign of maturity in written texts more than Arabic in which coordination is the main key for coherence and preference for coordination can not to be considered a drawback or a sign of immaturity in the Arabic discourse. Othman (ibid) also finds that texts translated from English into Arabic tend to favor subordination over coordination. They follow the norms of the source language rather than the target language, and thus sound more English-like than Arabic-like. Therefore, He suggests two procedures in order to have natural translation of English complex sentence into Arabic.

First: When an English complex sentence sets off with a subordinate clause, which is consequently semantically subordinate and informational lighter, an Arabic compound sentence could be opted for as a natural rendering. Since the information in the initial English subordinate clause is regarded as the less important. For example:

Subordination: When the ship arrived at Naples, the sailors were given shore leave for twelve hours.

ٍ.ةِعِنْدَمَا وَصَلتِ السَّفِيْنَةْ شَاطِئَ النَّيْبَال، مُنِحَ الجُنُوْدُ أَجَازَةً لِمُدَّةِ اثْنَتَيْ عَشْرَةَ سَاعَةٍ.

/?indama waSalat assafinnatu shaTi'a annibali, muniHa algunudu 'igazatan limudati 'ithnati ?shara sa?atin/.

Coordination: The ship arrived at Naples, and the sailors were (then) given shore leave for twelve hours.

ٍ.ةِوَصَلتِ السَّفِيْنَةْ إلى شَاطِئ النَّيْبَال، وَعِنْدَئِذٍ مُنِحَ الجُنُوْدُ أَجَازَةً لِمُدَّةِ اثْنَتَيْ عَشْرَةَ سَاعَةٍ.

/waSalat assafinatu'ila shatT'i annibali wa ?inda 'ithin muniHa algunudu 'igazatan limudati 'ithnati ?ashara sa?atin/.

Second: An English complex sentence with the subordinate clause following the main clause (i.e. final position), and thus gaining a heavier weight than it normally has, could be rendered into either a complex Arabic sentence (which is most often the first resort), or a compound one (which is rarely possible). In the latter option, however, one needs to shift the order of information entities.

Subordination: "He feared death more as he grew older". It can be translated into Arabic as:

.اِزْدَادَ خَوْفُهُ مِنَ المَوْتِ مَعَ تَقَدُّمِهِ فِيْ السِّنِّ

/'izdada khufahu min almawti ma?a taqaddumihi fi assinni/.

Coordination: "He grew older and (consequently) feared death more", which can be translated as:

ِ.تَقَدَّمَ فِيْ السِّنِّ فَازْدَادَ خَوْفُهُ مِنَ المَوْتِ

/taqaddama fi assinni fa'izdada khufahu min almawti/.

Methodology

The research main objective is to investigate the problem confronted by Third Year students of English when translating English complex sentence into Arabic. This section sheds light on the problems of translating the English complex sentence into Arabic. It provides the methodology applied in the research. A translation test was used in the research. Through this test, data will be collected and analyzed in order to measure learners' ability to translate English complex sentence into Arabic in the right way and to determine the reasons leading to their mistranslation.

The Sample of Test

The test was given to fifty students selected randomly out of the total number (90 students) of the Third Year B.A. students of the Department of English in the Academic Year 2012/2013 at the Faculty of Education, Zingobar, University of Aden. The test was conducted with the help of the researcher of this study to facilitate any difficulties the students may face.

Description of the Test

It consists of ten English sentences: 10 marks were given for each sentence with a total mark (100). In this task the students were asked to translate ten English complex sentences into Arabic. It aims to investigate the students' abilities in translating these sentences into Arabic using the suitable equivalent. The sentences in this task are as follows:

Sentence No. (1) "However ugly he was, people loved him ".
Sentence No. (2) "The picture she looked at was beautiful ".
Sentence No. (3) "He had no weapon so he tried to contain his enemy ".
Sentence No. (4) "He ran as if someone were chasing him".
Sentence No. (5) "Monday is the day when we will come".
Sentence No. (6) "Since you will not help me, I will do the job myself ".
Sentence No. (7) "I cannot understand her because she does not speak pure language".
Sentence No. (8) "We have a sum of money that tempts devils".
Sentence No. (9) "He was such a naughty boy that he was always being punished ".
Sentence No. (10) "Children are happy with those who play with them".

Detailed Analysis of Task

Table (1), below shows the marks given for each error committed by every student in this Task. This scoring is obtained by giving a mark to the types of error which a student made. The students are given zero when there is no error.

Ser. No. of students	Errors Types and Marks				
	Clauses-order	Vocabulary	Conjunctions	Verb	Structure
1	10	0	20	0	0
2	0	25	25	0	0
3	20	0	20	0	0
4	0	0	20	30	0
5	25	0	25	0	0
6	20	0	0	20	0
7	0	0	0	0	30
8	20	0	20	0	0
9	25	25	0	0	0
10	0	25	20	0	15
11	0	15	15	20	0
12	20	0	30	0	0
13	0	15	15	0	0
14	20	20	0	0	0
15	25	0	25	0	10
16	0	30	30	10	0
17	20	0	20	20	0
18	30	20	20	0	0
19	0	0	30	0	0
20	0	0	0	0	10
21	15	0	15	0	0
22	0	0	20	10	0
23	0	20	0	0	20
24	0	0	30	0	0
25	0	0	0	20	10
26	20	0	30	0	20
27	0	30	0	30	0
28	20	0	20	0	0
29	0	25	0	25	0
30	20	0	0	0	0
31	30	0	30	0	0
32	0	35	35	0	0
33	25	0	25	0	0
34	20	20	20	0	0
35	15	0	15	10	0
36	20	20	0	0	20
37	40	0	20	0	10
38	15	0	0	15	0
39	40	0	20	0	0
40	20	30	20	0	0
41	35	35	0	0	0
42	0	0	60	0	0
43	20	25	25	25	0
44	0	35	35	0	0
45	20	0	20	0	0
46	25	0	25	0	0
47	30	0	0	10	0
48	20	0	20	0	0
49	0	0	0	10	20
50	20	0	20	0	0

Table No (1): Students' marks for each error in Task

Analysis of the Sentences in Task

It is found that the students encountered many difficulties when they translated the English complex sentences into Arabic. These difficulties can be classified into two basic types: the first one is the syntactic difficulties and the second one is the semantic difficulties. They caused the students to committee many errors in Task. The most common errors are discussed in the following students' translations:

Sentence No. (1): "*However ugly he was, people loved him*".

Eleven students translated this English complex sentence into Arabic as follows:

Students' translation: مَهْمَا كَانَ قُبْحُهُ، النَّاسُ تُحِبُّه

/mahma kana qubHahu, annasu tuHibbuhu/.

Ten students translated this English complex sentence into Arabic as follows:

Students' translation: هُوَ كَانَ قبيْحاً، وَلكِنَّ النَّاسَ تُحِبُّهُ.

/huwa kana qabiHan, walakinna annasa tuHibbuhu/.

The appropriate Arabic translation for this sentence is:

Appropriate translation: بِأيأَحَبَّهُ النَّاسُ بالرُّغْمِ مِنْ أَنَّهُ كَانَ قبيْح

/'aHabbahu annuasu birrughmi min 'annahu kana qabiHan/.

In sentence (1) shows that there are (29) of the respondents i.e. (58%) who obtained the appropriate translation while (21) of them i.e. (42%) did errors; this type of error was syntactic. The term of clauses-order means the order of the main clause-which includes the main information- and the subordinate clause-which include the subordinate information. Unlike English, it is preferred to start with the main information in Arabic. Affected by the information order in English, some of the students (42%) started their translations by the subordinate information.

Sentence No. (2): "*The picture she looked at was beautiful*".

In translating this sentence into Arabic, twenty students did not use conjunction. The following are some of their translations:

Students' translation: صُوْرَتُهَا تَبْدُوْ جَميْلَة.

/Suratuha tabdu gamilatun/.

Eight students translate this English complex sentence into Arabic like this:

Students' translation: الصُّوْرَةُ كَاْنَتْ رَاْئِعَة.

/aSurata kanat ra'i?atan/.

The correct Arabic translation of this sentence should include the Arabic conjunction الَّتِيْ /'lati/as:

Appropriate translation: الصُّوْرَةُ الَّتِيْ نظرَتْ إِلَيْها كَاْنَتْ جَميْلَةَ

/aSwrata 'lati naZarat 'alyha kanat gamilatan/.

In sentence (2) shows that (22) of the respondents i.e. (44%) produced the inappropriate translations. Whereas (28) of them i.e. (56%) did errors in translating this sentence; this types of error is a semantic error in conjunctions. Translating conjunctions is the most difficult problem faced by the students in this study while translating English complex sentences into Arabic.

Sentence No. (3): "*He had no weapon so he tried to contain his enemy*".

Seventeen students translate this sentence into Arabic like this:

Students' translation: حَاوَلَ أَنْ يَحْتَويَ عَدُوَّهُ؛ لِأنَّهُ لَمْ يَكُنْ يَمْلِكُسِلاحاً.S

/Hawala 'n yaHtawi ?aduwahu li'annahu lam yakun yamliku silaHan/.

Thirteen of the students translate this English complex sentence into Arabic like this:

Students' translation: لَمْ يَكُنْ يَمْلِكُ سِلاحاً؛ لِذْلِكَ حَاوَلَ أَنْ يَحْتَويَ عَدُوَّهُ.

/Lam yakun yamliku silaHan, lithalika Hawala 'n yaHtawi ?aduwahu/.

The appropriate Arabic translation of this sentence:

Appropriate translation: حَاوَلَ أَنْ يَتَفَادَى عَدُوَّهُ؛ لِأَنَّهُ لَمْ يَكُنْ يَمْلِكُ سِلَاحاً.

/Hawala 'n yatafada ?aduwahu li'annahu lam yakun yamliku silaHan/.

In sentence (3) shows that there are (20) respondents i.e. (40%) produced the appropriate translation while (30) of them i.e. (60%) did not. In translating this sentence, the students made semantic and syntactic errors. The semantic error was done when the students could not find proper translation of the verb (*contain*); they translated it into يَحْتَوِيَ/yaHtawi/ which is completely different from its appropriate translation يَتَفَادَى/yatafada/. This refers to the students' inability to find the appropriate TL vocabulary. The syntactic error is represented by the students' disorder of the information in their translation. They started their translated sentences with the subordinate information instead of the main information.

Sentence No. (4): "*He ran as if someone were chasing him*".

Sixteen students translate this English complex sentence into Arabic like this:

Students' translation: جَرَى، بَيْنَمَا كَانَ شَخْصٌ مَا يُطَارِدُهُ.

/gara binama kana shakhSun ma yuTariduhu/.

Fourteen students translate this English complex sentence into Arabic like this:

Students' translation: جَرَى؛ لِأَنَّ شَخْصاً مَا كَانَ يُطَارِدُهُ.S

/gara li'anna shakhSun ma kana yuTariduhu/.

Nine students translate this English complex sentence into Arabic like this:

Students' translation: جَرَى؛ لِيُطَارِدَ شَخْصاً مَا.

/gara liyuTarida shakhSan ma/.

The appropriate Arabic translation of this sentence is:

Appropriate translation: جَرَى كَمَا لَوْ كَانَ شَخْصٌ مَا يُطَارِدُه.

/gara kama lu kana shakSun ma yuTariduhu/.

In sentence (4) shows that (11) of the respondents i.e. (22%) produced appropriate translations while (39) of them i.e. (78%) did not. This type of error is a semantic problem. That is, they gave meaning which is completely inappropriate. They did so because they did not understand the meaning of the subordinate conjunction (*as if*). They translated it as لِأَنَّ, , بَيْنَمَا /binama, l, li'anna/. However, the appropriate translation of this conjunction should be كَمَالوْ/kama lu/.

Sentence No. (5): "*Monday is the day when we will come*".

Some students translate this English complex sentence like this:

Students' translation: يَوْمُ الاثْنَيْن كَانَ اليَوْمَ الذِيْ أَتَيْنَا فِيْهِ.

/yawmu al'ithniini kana alyawma allathi 'attina fihi/.

In translating this sentence, the students conjugate the verb (*come*) to the past tense in Arabic أَتَيْنَا/'attina/. Whereas, the appropriate conjugation of this verb is the future tense سَنَأْتِيْ/ sana'ti/, in translating this sentence into Arabic as follows:

Appropriate translation: يَوْمُ الاثْنَيْن هُوَ اليَوْمُ الذِيْ سَنَأْتِيْ فِيْهِ .

/yawmu al'ithniini huwa alyawmu allathi sana'ti fihi/.

In sentence (5) shows that (36) of the respondents i.e. (72%) produced appropriate translation while (14) of them i.e. (28%) did not. That means the students faced difficulties in finding the proper verb in the TL to match the verb of the SL. This indicates that some of the students are not able to conjugate the verb in the TL itself. This type of error is syntactic.

Sentence No. (6): "*Since you will not help me, I will do the job myself*".

While translating this sentence, the majority of the students translated this English complex

sentence like this:

Nine students translate this English complex sentence into Arabic like this:

Students' translation: مُنْذُ أَنْتَ لَمْ تُسَاعِدْنِيْ، عَمِلْتُ بِمُفْرَدِيْ.

/munthu 'nta lam tusa?idani,?amiltu bilnufradi/.

Six students translate this English complex sentence into Arabic like this:

Students' translation: مُنْذُ أَنْتَ لَمْ تُسَاعِدْنِيْ، أَنَا عَمِلْتُ عَمَلِيْ بِنَفْسِيْ.

/munthu 'nta lam tusa?idani,? amiltu ?amali binafsi/.

The appropriate Arabic translation for this sentence is:

Appropriate translation: سَأَعْمَلُ بِمُفْرَدِيْ، بِمَا أَنَّكَ لَن تُسَاعِدَنِيْ.

/sa'a?mal bimufradi bima 'nnaka lan tusa?idani/.

In sentence (6) shows that (15) of the respondents i.e. (30%) translated this sentence appropriately while (35) of them i.e. (70%) made errors. Regarding the students' translations above, both types of the semantic and syntactic errors were made in translating this sentence. The semantic error is represented by the students' mistranslation of the subordinate conjunction (*since*); they translated it literally as مُنْذُ/munthu /which is completely different from its appropriate meaning بِمَا أَنَّ /bima 'n/ in this sentence. The syntactic error is found when the students did not start the translated sentences with the maininformation.

Sentence No. (7): "*I cannot understand her because she does not speak pure language*".

Half of the students translated this English complex sentence as follows:

Students' translation: لَا أَسْتَطِيْعُ فَهْمَهَا؛ لِأَنَّهَا لَا تَتْحَدَّثُ لُغَة نَقِيَّةS.

/La 'asTatii?u fihmaha li'annaha la tatahaddathu lughatan naqiyatan/.

The appropriate Arabic translation of this sentence is like this:

Appropriate translation: لَا أَسْتَطِيْعُ فَهْمَهَا؛ لِأَنَّهَا لَا تَتْحَدَّثُ لُغَة فُصْحَىAA.

/la'asTatii?u fihmaha li'annaha la tatahaddathu lughatan fuSha/.

In sentence (7) shows that (25) of the respondents i.e. (50%) translated this sentence appropriately while (25) of them i.e. (50%) made mistakes. This type of error is semantic. That is, they translated the phrase (*pure language*) inappropriately into لُغَة نَقِيَّة /lughatan naqiyatan/, whereas its appropriate translation into Arabic should be لُغَة فُصْحَى/lughatan fuSha/. This means that some of the students cannot find the proper equivalent word in the TL (Arabic) while translating such English complex sentences into Arabic.

Sentence No. (8): "*We have a sum of money that tempts devils*".

Eight students translate this sentence into Arabic like this:

Students' translation: لَدَيْهِمُ المَبْلَغُ المَالِيُّ لِإِغْرَاءِ الشَّيَاطِيْنِ.

/ladihum almablaghu almaliyu li'ighraa'i ashshayaTiini/.

The appropriate Arabic translation of this sentence is:

Appropriate translation: لَدَيْنَا مَبْلَغٌ مِنَ المَالِ يُغْرِيْ الشَّيَاطِيْنَ.

/ladina mablaghun min almali yughri ashshayaTiina/.

In sentence (8) shows that (42) of the respondents i.e. (84%) translated this sentence appropriately while (8) of them i.e. (16%) did mistakes. This type of error is syntactic, i.e.a structure error. The students changed the pronoun (*we*) into (*they*). They also translated the indefinite article in the phrase (*a sum of money*) مَبْلَغٌ/ mablaghun/ into the definite article in the phrase (*the sum of money*) المَبْلَغُ/almablaghu/.

Sentence No. (9): "*He was such a naughty boy that he was always being punished*".

Majority of the students translated this sentence into Arabic as follows:

Students' translation: كَانَ يُشْبِهُ الوَلَد الشَّقِيَّ؛ لِذَلِكَ كَانَ دَائِماً يُعَاقَب.

/kana yushbihu alwalad ashshagi lithalika kana da'iman yu?aqabu/.

Whereas it should be translated into Arabic like this:

Appropriate translation: ب.كَانَ وَلَداً شَقِيَّا جِدًّا، لِدَرَجَةِ أَنَّهُ كثيراً مَا يُعَاقبُ.

/kaha waladun shaqiyan giddan lidaragati 'nnahu kathyrina ma yu?aqabu/.

In sentence (9) shows that (17) of the respondents i.e. (34%) translated this sentence appropriately while (33) of them i.e. (66%) did errors. In translating this sentence, the majority of the students conveyed a meaning which is different from its appropriate meaning. They described the boy "as naughty" instead of really being "naughty". This is semantic error in using the vocabulary which distorted the appropriate meaning. In addition, they translated the conjunction (*that*) into لذلِكَ/ lithalika/ which was not a correct meaning لِدَرَجَةِ/lidaragati/.

Sentence No. (10): "*Children are happy with those who play with them* ".
Some students translated this English complex sentence as follows:

Students' translation: مالأطفالُ كَانُوا سُعَدَاءَ مَعَ مَنْ يَلْعَبُونَ مَعَهم.

/al'aTfalu kanu su?ada'a ma?a man yal?abuna ma?ahu/.

The appropriate Arabic translation for this sentence:

Appropriate translation: ميَسْعَدُ الأطْفالُ مَعَ مَنْ يَلْعَبُونَ مَعَهم

/ysu?adu al'aTfalu ma?a man yal?abuna ma?ahum/.

In sentence (10) shows that (40) respondents i.e. (80%) translated this sentence appropriately while (10) of them i.e. (20%) did mistakes which is a syntactic error. That is, some of the students conjugated (*are*) into Arabic past tense كَانُوا سُعَدَاءَ/kanu su?ada'a/ which is different from its correct Arabic present conjugation يَسْعَدُ/ysu?adu/.

In conclusion, table (2) summarises the number of errors and their percentages in the ten sentences as follows:

Sentence	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10
Appropriate Translation	29	22	20	11	36	15	25	42	17	40
Percentage	58%	44%	40%	22%	72%	30%	50%	84%	34%	80%
Inappropriate Translation	21	28	30	39	14	35	25	8	33	10
Percentage	42%	56%	60%	78%	28%	70%	50%	16%	66%	20%

Table (2): Number of errors with their percentages in Task

Recommendations
The following recommendations of this study are regarded as general guide-lines for the Yemeni students of translation in the faculties of education, University of Aden and for the teachers and designers of translation courses:

Recommendations for the Students of Translation
1. It is recommended that the Yemeni students of translation should have more practice in translating complex sentences and texts than translating simple sentences and words out of context.
2. Students should be trained to translate texts rather than translating phrases, clauses and words.
3. Students of translation should be aware of the differences between the rules and styles of English and Arabic languages.

4. Students should be exposed enough to the complex sentence structure and clauses-order translations.
5. Students should read books in advanced Arabic grammar.

Recommendations for the Teachers of Translation
1. The primary and secondary school teachers should give students the chance to practice some exercises in translation during their study of English at this stage.
2. Teachers of translation should help the students in dealing with their errors in translating the complex sentence providing more exercises and activities in the classroom. They must help the students to realize the differences between their translations and the teacher's translation.
3. They should be more qualified not only in English but also in Arabic.
4. They should not devote all their instructions in translating individual words, but they should give more attention and focus during their teaching on translating different types of sentences and texts.
5. They should follow new techniques in translation to help their students and provide them with the necessary and recent strategies to overcome the difficulties of translating the complex sentence.
6. They should teach the students the difference between English and Arabic grammars, and to tell them that word-for-word translation is an incorrect way because the grammar of English sentences is different from the grammar of Arabic sentences.

Recommendation for the Designers of Translation Courses
1. Students should be taught the main principles and strategies of the translation course at the secondary school stage in order to build a good foundation for the requirements of the university level.
2. Translation courses in Departments of English in the University of Aden should be expanded to be taught in four semesters instead of two.
3. Grammar courses in the Department of English should focus on the complex sentence including more exercises and activities.
4. To be more practical, the syllabus of the translation course should be designed by highly qualified specialists and experts in English-Arabic translation.
5. The translation courses should include sufficient examples of the complex sentences translations.
6. The designers of translation courses should pay more attention to design advanced Arabic courses.

The Concluded Word

The study was conducted by using test to fifty (50) students which aimed to test their capacity in both understanding and translating some English complex sentences into Arabic. The test was designed to investigate the students' abilities to translate English complex sentences into Arabic.

The difficulties faced by the students in translating complex sentence were divided into two basic types; they were the semantic difficulties and syntactic difficulties. The semantic difficulties included: difficulties in translating some vocabulary, and difficulties of translating subordinate conjunctions, whereas the syntactic difficulties: included the sentence structure, the clauses-order, and the difficulties of translating some verbs.

On the basis of the findings, this study gave some recommendations for the students, teachers of translation and curriculum designers which can help to improve the courses of English translation in the Department of English, Faculty of Education- Zingobar, University of Aden.

References:
1. Catford, J.C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
2. Chalker, S. (1989). *Current English Grammar*. Hong Kong: Macmillan Publishers.
3. *Farrokh, P Mahmoodzadeh, K. (2012).English Nominal Clauses: Analyzing the Translation of Subordinate wh   Interrogative Clauses and Infinitive wh - Clauses in Azeri.* Indonesia: Muhammadaiyh University of Surakarta.
4. Fauzanah, R. (2009). *A Translation analysis of complex sentences in novel "The Scarlet Letters" and its*

translation. Research paper for B.A degree. Indonesia: Muhammadaiyh University of Surakarta.

5. Ghazala, H. (2008). *Translation as Problems and Solutions.* Beirut: Dar El-limLilmalayin.
6. Newmark, P. (1991). *About Translation: Multilingual Matters*. Clevedon, Philadelphia, Adelaide: Multilingual Matters Ltd.
7. Nida,E. and Taber,C. (1982). *The Theory and Practice of Translation*. The Netherlands: United Bible Scoieties.
8. Othman, W. (2004*). Subordination and Coordination in English-Arabic Translation.*Published in Al-Basaer, Vol. 8 No. 2, 2004, pp.12 33.
9. Ryding, K. (2005). *Modern Standard Arabic.* Cambridge: Cambridge University Press.

15

STRATEGIES OF LEARNING ENGLISH AS A SECOND LANGUAGE: A REVIEW

Dr. S. Meena Priya Dharshini, *Assistant Professor, Mother Teresa Women's University, TN, India*

Abstract:

Of all the languages in the world today, English deserves to be regarded as a world language. It is the first language of the U.K, the U.S, Australia and Canada. In addition, it is spoken and read by millions of Europeans, the Africans, the Chinese, the Indians, and the Japanese as a second language. It is the common means of communication between the peoples of different nations. Some new effect can be taken to learn this second language. Researches can be done to learn this important second language. A research project is always a relief against a background of past studies in the same field. A survey of related literature facilitates the investigator to see the study has been largely supported by a number of other studies and it is settled on a firm ground. A researcher must take the most quintessence of the past as a foothold for studies. Mouly (1970) explains that no experienced researcher would think of undertaking a study without acquainting himself with the contribution of previous studies. This paper presents a compendium of the research work done in the field of English language teaching which is quite appropriate to the teacher, researcher's area of interest and field of research.

Randolph Quirk points out, "There are now something like 250 million people for whom English is the mother tongue or first language". If we added to this the number of people who have a working knowledge of English as a second language (many Indians, Africans, Frenchmen, Russian etc.) the figure becomes 350 million. M.C. Chagla, High Court, once ruled that English was an Indian language and the Supreme Court upheld this judgment (Arun, 1984). The Sahitya Academy of India recognizes English as one of the Indian languages. If we look at the media, reveals that over 50% of world's newspaper, over 50% of world's scientific and technical periodicals and more than 60% of world's radio stations use English as a medium of communication.

Status of English in India

The role of English language in India before and after independence has undergone a number of changes. As N. Krishnaswamy and lalitha Krishnaswamy point out in Teaching English: Approaches, and Methods of Techniques:

It may have happened so very quickly within a four years but it has happened "English become an international commodity, like oil and the microchip! Without petrol and computers, the world will come to a halt; the English language made the world a 'global village' by giving it a global languages for communication" (p-3). The passage mentioned above tells the pertinence of English language in the present scenario. Without a second thought we all need to accept English, a blessing which Indians received as a result of the colonial rule. In the age of Information Technology, Indians have an 'English advantage' (p-6) over many other countries. Today, apart from rulers, all countries are ruled by computers and the Internet. Work, education, governance, entertainment and communication have taken by computer. Since the global market needs the employees with communication skills, soft skills, employability skills and Technical skills, "Indian with their knowledge of English are wanted all over the world".

Communication in English Essential Requirement Today

English is known, spoken and read by all educated people everywhere in the world. English has

today become one of the major languages of the world. Children in different parts of the world speak this language in their school either as the mother tongue or as a foreign language. It is strongly felt that English is the only language that prevents isolation, it is the key to access the treasure of knowledge provides opportunities to students to get employment all over the world, and helps to have contact with Western science and technology. Hence, English occupies an important place in school curriculum. The National Policy of Education, 1986 and Revised 1992 recommended English as second language in Secondary Schools.

In the Annual Report 2011, UGC (University Grants Commission) has given priority to proficiency in English language. It regarded, English language proficiency as an essential quality for a globally competitive graduate. Hence, the UGC has started sponsoring courses in Functional English at the undergraduate level which includes components like Conversational English, Remedial Grammar, Advanced Writing Skills, introduction to broadcast media, entrepreneurship development, and career oriented skills.

The AICTE (All India Council for Technical Education) also felt the importance of English in Technical education and has designed the English syllabus for engineering students to enhance the four skills (Listening, Speaking, Reading and Writing) in English. The main objective is, to develop the four skills and to enhance students' performance at placement interviews, Group Discussions etc.

The Council of Chief State School Officers (CCSSO) defined English language proficiency as proficiency in using English language to ask questions, to understand teachers and reading materials, to test ideas and to challenge what is being asked. It stated that, the four language skills should contribute to students; proficiency.

Native speakers also need to learn English because being a native speaker is no guarantee for competence in communication. Hocking (1974) alongside many others believed that, the native speaker is error-free because she/he learns the language since infancy, she/he has an unquestionable proficiency and efficiency in it. This is the erroneous notion of a native speaker. But this is not infallible. Communication itself is far more latent than the words used in the process. This is because there is a large infrastructure of social and cultural elements that determine what must be said and how it must be said.

Moreover, from a purely grammatical point of view, even in native areas, poor and inefficient speakers are still found. Hence, any English language teaching attempt that is primarily based on native-speaker origins without solid English language teaching training is not a safe haven for error-free language transmission. English language teaching is not a natural element of native speakers but, a profession that requires due training and efficiency.

Painchaud-LeBlanc,Gisele(1979): conducted a research titled "Quelques characteristiques du comportement linguistique des apprenants lents(some characteristics of Linguistic Behavior of slow Learner)." Here the researcher in order to attempt to identify the linguistic difficulties of slow learners, errors made by two groups of English-Speaking adults learning French as a second language were compare. The subjects of the two groups shared similar characteristics, with the exception of the amount of time required to cover the same linguistic material (group 1;17 weeks: Group 2;30 weeks). To elicit oral utterances three techniques were used; 1. Free expression 2.Translation and 3. The oral part of an achievement tests. Results showed that the number of errors made by slow learners increased in proportion to the degree of constraint imposed by the task, that the difference between the two groups is highly significant for the total number of verb errors, and that slow learners are much more likely than others to commit some kinds of errors. The data from the two groups are compared and interpreted from three aspects; the role of the native language, use of rules and overgeneralization. Learner strategies are hypothesized and a few tentative suggestions are made for teaching.

Holmes, Glyn and Kidd, Marilyn E. (1980); in his study, "computer Assisted Learning; Design and implementation". Issues related to design and implementations of Computer Assisted Learning (CAL)

programmes on the university level are discussed. First three points are noted that affect the way material are conceived; the type of used and the way of giving choices regarding exercises, the fact that the computer is primarily a medium adapted to the written word and the adaptability of the equipment to be used. Secondly, vital ingredients in the design of a CAL lesson are presented; the questions to be answered, the format that is most adaptable to the point in question, the desirability of contextualization, used-aid features to be included and provision for error analysis and feedback. A third section deals with examples of CAL materials created at the University of Western Ontario. These range from a translation-based drill and practice review of vocabulary to contextualized drill. Both of these were designed for teletype terminals. A second example of Computer aided learning lessons is one on numbers and dates that was designed for use with colour microcomputers. The final section of the paper deals with the place such as a system should be given in the curriculum, that is, whether it should be responsible for instruction in certain aspects of the course or whether it should have a solely adjunctive role. Finally human factors such as faculty attitudes and the part they play are discussed.

Gefen, Raphael (1981) conducted a research titled "Teaching English to Less-Able Learners." The researcher discusses the less-able student via a description of the strategies used by the good language learner. Such strategies include a positive, active, and tolerant approach to learning the language, with a willingness to practice the language. The less-able needs a constant sense of achievement to continue.

Jenkins, Joseph R and Jenkins, Linda M. (1982) conducted a research titled "Peer and Cross-Age Tutoring." The study is designed for use by teacher educators, and this module provides a framework for examining current practice in training province teachers to deal with slow learners in the regular classroom. The focus is on establishing peer and cross-age tutoring programmes. A rationale for tutoring is given by describing the relation between academic engaged time and achievement. The major differences between tutoring and group instruction and the effects of tutoring on achievement are discussed as well as the cost effectiveness of tutoring. The following components of an effective tutoring programme are discussed: 1. structured lesson format; 2. instructional content; 3. mastery learning; 4. measurement of performance; 5. tutor training; 6.frequency and duration fo tutoring and 7. Supervision of tutoring.The benefits of tutoring for the tutoring. The benefits of tutoring for the tutoring are explained. A rating scale is included by which a teacher educator can assess the degree to which the knowledge and practices identified in the module are prevalent in the existing teacher training program.

Chandran, (1999), has investigated the communicative ability in speaking English of the higher secondary first year students. He has identified, in his study, the phonological, lexical and grammatical errors, and also he has proved that the communicative ability of speaking of the students with English as their medium of instruction is better than that of the students of Tamil medium. Further, he recommended that the syllabus designers and material producers may give top most priority for the communicative activities in the syllabus so that the learners would develop the acquired knowledge

Lorraine Merritt, Alison Richards, and Pamela Davis (2001) conducted research "Performance Anxiety: Loss of the Spoken Edge". The study aimed to assess whether a specific training program in vocal and physical skills could reduce the level of perceived performance anxiety. Eighteen undergraduate performing arts students were divided into two even groups. The experimental group experienced 10 two-hour sessions in a specialized vocal and physical skills training program. The control group received the same number of sessions in text analysis by the same teacher. Ten weeks after the training period, both groups were videotaped delivering a short speech of general interest. The videotaped material was assessed by four judges, using a visual analog scale (VAS). Perceptual variables considered were eight vocal and physical features: physical ease, physical presence, effective gesture use, effective eye contact, correct breath use, suitable pace, vocal variety, speech clarity, and one performance feature: perceived performance anxiety. Results indicated that the particular vocal and physical skills training program used showed positive results in effectively reducing the level of perceived performance anxiety. The

experimental group scored significantly higher on each of the eight vocal and physical features and significantly lowers on the perceived anxiety feature than the control group.

Chandrakanthi, S. (2003) conducted a study titled "Socio-pedagogical Factors Affecting Language Skills among Engineering College Students a Study." The objectives of this study are to find out (1) to find the relationship among language skills, language aptitude and verbal intelligence of the selected engineering college students. (2). To find the influence of socio-economic factors of family influence of college environment and influence of personality traits in language skills of engineering college students; (3) to study the influence of pedagogical factors such as study habits locus control, learning approaches, learning styles, and learners' effectiveness on language skills of the students. Descriptive survey method and Quantitative approach was employed for the study. A sample of 135 Engineering College students from Coimbatore District was taken, using of probability sampling method for the study. The tools were used for the study as CALSAP (Computer Assisted Language Skills Assessment Package), Language Aptitude Test(spelling) DAT, Language Aptitude Test (Error) DAT, Group Test of Intelligence in English (verbal) Dr. Mrs.Ahuja, Socio-economic status scale (bharadraj Gupta), Family Environment scale (Bhatia and Chadha) College Environment scale (Arokiadoss), Study Habits Inventory (Patel), Learning Style Questionnaire(*Grasha and Reichman), Learner's Effectiveness Questionnaire (Arokiadoss), Personality Traits Scale(Cattell), Locus of Control Questionnaire(Crandall). ANOVA was used as a statistical technique for the study. The finding (1) Socioeconomic status, family environment and personality traits were identified as significant factors affecting the language skills among the selected engineering students. (2) The influence of pedagogical factors such as study habits, locus control, learning approaches, learning styles and learners' effectiveness significantly influenced the language skills of the student.

Rao, C. (2004) conducted a study titled "An Analysis of Creative Writing Skills in English among college Students and Development of Creativity Mobilization Technology." The objective of this study is to find our (1) to assess and analyze the creative writing skills of college students in English; (2) to grind creative mobilization technology for creative writing skills in English. Descriptive survey method has been adopted in the study. Qualitative and quantitative approaches were adopted for this study. A sample of 1440 students was selected through the probability sampling technique. The data collected through Language Creative, Essay Paragraph Analysis Scale, Kuppusam's Social- economic status Scale, Creative Mobilization tech Questionnaire, Check list to College Teacher, and Observation to Students. The findings are that (1) Urban students had higher creative writing skill. (2) Aided students had less creative writing skills. It suggested that students tend to make better progress in the conditions highlighted in the cross case analysis.

Raja, Soundara P. (2005) conducted a study titled "development of Communicative Strategy and its Effectiveness in Learning Communicative skills in English at the Collegiate Level." The objectives of this study are (1) to find out significant difference between the pre-test and post-test mean score in communicative skills in English. (2) To find out significance difference between pre-test and post-test in science students of control group. Total sample size100, using probability sampling techniques in the present study. The data were collected through achievement test. It showed the effectiveness of using conversation texts to teach English communication skills to the students at college level, using video programmes. Role play was effective to improve communicative study. The orientation aims at teaching different language function in spoken and written English. Orientation course is necessary for the teachers. It can be made to assess the attitude of teacher at collegiate level.

Subbaiah, S (2005) conducted a study titled "Application of ICT in English language Teacher Education. The objectives of this study are (1) to investigate the application of information and communication technology in teacher education with reference to certain selected variables. (2) To identify the information and communication technology needs, knowledge and skills among the teacher

educators. (3) To develop a user-friendly prototype multimedia course wear package as a communication technology in teacher education and produce it in a CD _ROM. Pupils taught through the interactive multimedia programme in English will have high or mean achievement than that of pupils taught through conventional method of teaching. The study is an appropriate blend of positivist descriptive method with normative survey technique and experimental method of study. The sample was taken 29 district Institutes of Education and Training from Tamilnadu, 71 English teacher, educators and 200 teacher trainees, using of probability sampling method for the study. From the findings, it is clear that (1) 66% of teacher educators do not know the basic principles of computer (2) It is unfortunate that the ICT practices have not seen the widespread application for teacher education. (3). Attitude of teacher educators towards ICT is quite positive. (4) It reveals that the focus of computer equipment problem had both quantity problem as well as quality problem.

Kim, Soonhyang (2005) examined views of East Asian international graduate students concerning required academic listening and speaking skill levels in their university courses, their own difficulties in meeting these expectations, and their suggestions as to the ways in which English for Academic Purposes (EAP) teachers might better prepare them through listening and speaking activities. Students reported that, in their graduate courses, the three most common academic oral classroom activities were participating in whole-class discussions, raising questions during class, and engaging in small-group discussions. They were most concerned about leading class discussions and participating in whole-class discussions. They considered formal oral presentations and listening comprehension the most important skills for academic success in graduate courses, and pronunciation of English and note-taking skills the least important. Several important issues and specific pedagogical suggestions for EAP instructions, curriculum planning and material development emerged from the current study.

Rahman, Mojibur.M (2010) conducted research on "Teaching Oral Communication Skills: A Task-based Approach". This paper describes the applications of the task-based approach to teach oral communication skills in an academic setting. A course 'Oral Communication Skills' is taught to the students of Engineering and Technology at Indian School of Mines, Dhanbad to make them proficient in oral skills. The present study tries to explore the possibility and feasibility of task-based approach to apply for the teaching of oral communication..

The review of related literature may help the researcher to identify the research gap and to formulate the objectives and the hypotheses and to design the research process. This provides a distinct picture about the present status of multimedia in Education and its approaches and importance as a self-generating material. Through this method, the students can utilize them to their utmost benefit and researcher can fulfill the thrust.

Bibliography

1. Atkinson, D. *Teaching Monolingual Classes*. Longman: NP, 1993.
2. Bachman, L., F. *Fundamental Considerations in Language Testing*. Oxford: OUP,   1994.
3. Banda, F. *I can't Really Think in English: Translation as Literacy Mediation in Multilingual/Multicultural Learning Context*. Per Linguam. Vol. 19: 1&2: :66-89. 2003.
4. Bloor, T. and M. Bloor, *The Functional Analysis of English: A Hallidyan Approach.* London: Arnold, (1995).
5. Botha, E.M. "*Manifestation of Language Varieties in the Classroom in the PWV.*" ELTIC Reporter 18, (1994): 27-31.
6. Celce-Murcia, M, ed. *Teaching English as a Second or Foreign Language*. 3rd ed. Boston: Heinle & Heinle, 2001.
7. Chun,D. *Discourse Intonation in L2*. Amesterdam: John Benjamins, 2002.
8. Fanselow, J. "The Treatment of Error in Oral Work." *Foreign Language Annals* Vol. 10. (1977).

9. Firth, A. "The Discursive Accomplishment of Normality: On 'Lingua Franca English and Conversation Analysis."*Journal of Pragmatics*, 26. 1996:237 259.

10. Podder, R. "Assessment of English Language Skills Must be Rational." *The New Age, (May-2011)*.

11. Richars,J and T.S. Rodgers, *Approaches and Methods in Language Teaching: A Description and Analysis* 2nd ed. New York:CUP, 2001.

12. Widdowson,H. *Defining Issues in English Language Teaching*. Oxford: OUP, 2003.

13. Willis,D. The Lexical Syllabus: A New Approach to Language Teaching. London: Collins, 1990.

16
ENHANCING COMMUNICATIVE COMPETENCIES: A REVIEW OF RELATED LITERATURE

R. Chitra, *Ph. D. Scholar, Alagappa University, Karaikudi*
Dr. S. Malathi, *Assistant Professor, Alagappa University, Karaikudi*
Dr. S. Subbiah, *Professor of English, Alagappa University, Karaikudi*

Introduction

Communicative competence refers to the ability to actually use linguistic skills to communicate in a fluent, accurate and appropriate way a message in a given social context. It is the ability to say or write something which is grammatical, appropriate, fluent, formally possible, feasible and socially and contextually acceptable. It is the capability to produce sentences for communicative effect.

In the tough competitive world today, much of the success depends upon the communicative competence of the professionals. Apart from technical skills, communicative skills also carry an equal importance. In today's world, where the students would be competing for job positions with a global workforce, it would be their English language proficiency that would be tested to the maximum, as English is the most widely spoken language. Thus, professionals need to communicate with their counterparts across the globe, work in different countries, and with people from diverse backgrounds. They should be trained in a way that would be appealing for the learner.

Review of Related Literature

Dr. Baishalee Rajkhowa and Ms. Nandini Borah (2015) carried out a research work on Strategies for Developing Communication Competence of Engineering Students. The concept of ESP (English for Specific Purpose) can be used as a tool to develop the communicative competence of students. ESP, by focussing on the learner's reason for learning, can help in the formulation of content and teaching methods appropriate for technical students. ESP will achieve more in the education of engineering students by focusing on the learner's attention on particular terminology and communication skills required in the workplace. Moreover, involvement of learners in designing their own courses will enhance their interest, motivation, and participation leading to effective learning. Language teachers are required to engage the students in interactive teaching techniques by allowing them to deal with real life situations, making students give presentations, dramatize, group discussions or to make them do collaborative assignments; shifting from the traditional lecture-based method towards more student-centred activities. The concept of ESP, therefore, can be termed as appropriate for teaching English to the students of engineering institutes as language learning is a skill oriented activity and requires an entirely different pedagogic approach. Thus, the objective of this study is to emphasize and highlight the strategic role of ESP in English Language Teaching in order to help students in acquiring effective communicative competence.

Kern and Kirsten (1982) conducted a research work on Developing a test of communicative competence for English as a second language students at the college level. The purpose of the research was to develop a test of oral communicative competence for English as a Second Language (ESL) students at the college level. This research first reviewed the current literature on the topic of communicative competence from the perspectives of linguistics and sociolinguistics, discourse analysis, and speech communication. The literature on testing for communicative competence within the ESL and foreign language teaching fields was also reviewed. A 7-minute oral semi-direct taped test was then developed and administered to a trial group of 5 ESL students and a final group of 25 ESL students at Portland State

University. The test consisted of 5 short information questions and 10 social situations to which the subject was requested to respond. The test was rated for three separate criteria: intelligibility, grammatical correctness, and appropriateness. Two different raters were used for each criterion; another rater rated for all criteria. A reliability study was conducted on the raters wherein the reliability of the raters was shown to be significantly high. The validity of the test was established by conducting face-to-face interviews with the trial and final subjects prior to their taking the taped tests. The results showed that the degree of association between the overall ratings on the taped test and the overall ratings on the interview was significant, though not significant for individual criteria. A correlation with the CELT listening comprehension test was not significant.

Charita B. Lasala (2014) included both qualitative and quantitative research approaches and utilized two general instruments to find out the Communicative Competence of Secondary Senior Students by making use of focus group discussions and a structured oral interview with an American native speaker. Once the transcriptions of the interview were ready, the researcher forwarded it to three expert rates. Findings show that the level of communicative competence in oral and writing skills of the students is both acceptable; Based on the findings of the study, it can be disclosed that the communicative competence of the students both in speaking and writing skills is acceptable, having an average rate of 3.15 and 2.84 respectively. Their communicative and sociolinguistic competence could still be improved. Based on the foregoing conclusion, it is recommended that the module created by the researcher be used in their English classes since the topics included in the module were relevant to the actual findings. It is important for the different school administrators to ensure that the teachers are able to carry out the suggested topics included in the module.

Ekwelibe Regina (2014) argued that the essence of English teaching is communication. Accordingly, developing the communicative competence of ESL learner is the initial and ultimate goal of English teaching in Nigeria. Nevertheless, success in a language means more than just scoring high in an intelligence test. It involves turning ones considerable dormant grammatical competence into a real practical mastery of the language by using it effectively and appropriately in everyday activities like shopping, collecting water, discussing issues, apologizing to someone, expressing an opinion, asking for direction, buying items from the market and going to the post office. Communicative competence in English requires both linguistic and pragmatic competence because speech acts cannot be built as independent of their socio-cultural setting since the same speech act may vary in meaning in different contexts.

Fan Fang (2010) discussed on Developing Students' Communicative Competence in College English Teaching. With the spread and development of English around the world and its increased use in China, research about improved methods to develop college students' English level has become of great importance. This has promoted changes in both the teaching and learning process. This paper analyzes the necessity and feasibility of developing students' communicative competence in College English Teaching (CET) and also discusses the advantages and challenges of Communicative Language Teaching (CLT) for CET. A questionnaire is used to determine students' understanding of the term of communicative competence, as well as to discover their opinions about teaching and learning within the framework of fostering their communicative skills. As it seems an appropriate time to implement communicative teaching approach in Chinese universities, this paper also raises the issue of future reform based on current CET in China.

Mohd Radzi, Amizura Hanadi (2007) revealed that the idea of communicative competence is one of the most influential theoretical developments in language education as it helps redefine the objectives of second language (L2) instruction. The role of CLT approach in enhancing oral competencies is examined by analyzing the attitudes and beliefs of the teachers. The data is gathered using interview sessions. A range of practical activities is proposed to help language teachers integrate CLT in their lessons. It is concluded

that CLT approach helps to enhance oral competency among students as this teaching approach encourages communication in the target language. They also believe that CLT approach is effective to be used in the language classroom as it is student centred. As CLT does not focus entirely on grammatical accuracy, it encourages participations from low proficiency students.

Banani, Shameem Ahmad (2015) explored the level of communicative competence among English majors in the Faculty of Education in Hodeidah University in Yemen. The participants in this study are third and fourth year students in the English department of the Faculty of Education. The data collection instrument was an Informal ESOL Speaking Assessment Test by Susan Bubp (2007) a coordinator in Adult Education Mini- Grant Projects. The findings of the study reveal that the students in the advanced levels in the Faculty of Education have a very poor degree of communicative competence in English language. Based on the findings the study suggests some pedagogical implications to improve the communicative competence of English majors.

Miikka Lehtonen (2011) aimed to contribute to laying a theoretical foundation for visually communicating competence through PechaKucha presentations. PechaKucha is a PowerPoint presentation format consisting of 20 slides that are shown for 20 seconds each. This article argues that the PechaKucha presentation format can be aligned with Nonaka's SECI model (socialization, externalization, combination, internalization) to look at competences from a knowledge creation perspective. From a managerial perspective, the theoretical discussion in this article can be used in organizational settings to share knowledge through PechaKucha presentations between people with different backgrounds. On the other hand, from a research perspective, this article has at least two implications. First, by combining semiotics with knowledge management this article attempts to renew the call for a semiotic/linguistic perspective to knowledge management. Second, by combining visual communication with written and oral communication, the author calls for a more holistic approach to knowledge-related research in organizational settings.

Bunthan Ten and, Kemtong Sinwongsuwat (2014) presented an overview of English language teaching and learning, specifically as it pertains to teaching English conversational skills in Thailand. The paper examines the shortcomings of the Communicative Language Teaching (CLT) approach, the current dominant pedagogical approach in the nation, and explores how the integration of Conversation Analysis (CA) can potentially address those shortcomings. It is argued that CA can be used as a teaching tool to raise awareness of the mechanisms of conversation, which are potentially critical to a successful interaction, but often go unnoticed, by both teachers and learners. This paper also posits that CA can serve as a diagnostic tool for examining talk and identifying problems that can hinder students from achieving targeted communicative teaching and learning goals. It is recommended that English teachers be trained to deploy CA in conjunction with CLT so as to increase students' overall communicative competence.

Arevik Nersisyan (2012) did a Case Study on Armenian EFL Learners' Use of Mobile Phones for Listening Activities. The purpose of this study is twofold. It sets out to examine, firstly, the EFL learners beliefs and perceptions toward the mobile phone assisted listening activities, secondly, the practices that EFL students engage in as they complete listening course assignments on their phones. The present study is a case study research which involves both qualitative and quantitative data: Questionnaire, Interview and Lesson Observations. Results of this study show that the majority of EFL learners, acknowledging the benefits of mobile phone assisted listening activities, think that mobile phones can help them enhance their listening skills.

Hermine Hovhannisyan (2011) aimed at investigating the role of graded readers in developing students' speaking skills as well as the possible activities meant to develop the students' speaking skills through reading graded readers. The primary purpose of the study was not only to report and inform about all these, but also to investigate and find beneficial outcomes of these practices and attitudes. The research was carried out in the Experimental English Classes (EEC) in the Department of English Programs (DEP)

at the American University of Armenia (AUA). Two groups participated in the experiment: the experimental, which received the treatment by reading the books of graded reader's series in addition to the textbook and the control group which used only their textbooks. The study comprises the quantitative data. The data were collected through a self-assessment checklist and pre-and post-interviews (Oral Proficiency Type Interview). The data collected from the pre- and post-tests were analyzed by implementing the Mann-Whitney and Wilcoxon tests, in order to compare the test results of both groups. The findings of the study indicated that graded readers are valid tools for developing students' speaking skills. Furthermore, the results of the analyses of the post interview and the self-assessment checklist confirmed that learners had positive attitude towards the graded readers, as they provided the students with a lot of interactive activities which created an environment that was fun, enjoyable and effective for improving the students' speaking skills.

Conclusion

From the reviews cited above, it is known that teachers can understand how they can enhance students' communicative competencies. Language teachers are required to engage the students in interactive teaching techniques by allowing them to deal with real life situations, making students give presentations, dramatize situations, role-play, group discussions or to make them do collaborative assignments; shifting from the traditional lecture-based method towards more student-centred activities. It is observed that task-based and technology based activities have great success in developing communicative competencies.

17
THE IDEA OF RATIONALISM IN ALBERT CAMUS'
THE MYTH OF SISYPHUS

Dr. R. Thangam, *Assistant Professor, Dept. of English, SAC College, Alagappa University, Pallathur*

Introduction

Camus was a child of the Mediterranean climate where life was full of sensual pleasures like swimming in the warm sea or basking in the afternoon sun. The pleasures and torments of weather and the physical environment are often highlighted in Camus' novels. In the *Myth of Sisyphus*, Camus is able to create an extremely powerful image with imaginative force which sums up in an emotional sense the body of the intellectual discussion which procedes it in the book we are told that Sisypus is the absurd hero' as much through his passions as through his torture. His score of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing.

Themes in the myth of Sisyphus

Camus discusses the question of suicide and the value of life, using the myth of Sisypus as a metaphor for life itself. In doing so he introduces the philosophy of the absurd, which holds that our lives are meaningless and have no values other than those we create. Given such a futile world, he asks what the alternative to suicide is. In *Myth of Sisyphus* he opposes himself to the rationalism of classical philosophy which seeks universal and enduring truths or a hierarchy of values which is crowned by God; he believes that truth is found by a subjective intensity of passion ; he maintains that the individual is always free and involved in choice ; he recognizes that person's exist in the world and are naturally related with it ; he is deeply concerned with the significance of death, it's inevitability and its finality.

The idea of rationalism

This idea that the universe has a rational structure that the mind can apprehend characterizes an older trend in European philosophy called 'Rationalism'. Rationalism traces its roots to the birth of modern philosophy. Most of twentieth century European philosophy has been a direct reaction to this order tradition, a reactionary structure for the mind to apprehend. Though we may never have tried to rationalize this feeling philosophically, the feeling of absurdity is a place of exile. Camus often refers metaphorically to the feeling of absurdity as a place of exile. Once we have acknowledged the validity of the perspective of a world without values of a life without meaning there is no turning back. We can't simply forget of ignore this perspective. The absurd is a shadow cast ores everything we do. And even if we choose to live as if life has a meaning, as if there are reasons for doing things, the absurd will linger in the back of our minds as a nagging doubt that perhaps there is no point.

Conclusion

Suicide is acceptance at its extreme ', it is a way of confessing that life is too much for one. This is the only life we have, and even though we are aware, in fact, because we are aware of the absurd, we can find value in this life. The value is in our freedom, our passion and our revolt". All that remains is a fate whose outcome alone is fatal. Outside of that single fatality of death everything joy or happiness is liberty. Camus then follows his notions to their logical conclusions and insists that people must substitute quantity of experience for quality of experience. The purest of joys is feeling and feeling on this earth. Camus suggests that suicide amounts to a confession that life is not worth living. He links this confession to what he calls the feeling of absurdity; on the whole, we go through life with a sense of meaning and purpose,

with a sense that we do things for good and profound reasons.

References:
1. Harvey, Sir Paul, *The oxford companion to English literature* ed., Oxford The Clarendon Press, 1967.
2. www.cliffnotes.com
3. www.sparknotes.com

18

BEYOND THE WORLD: TRANSCENDENTALISM IN
THE POETRY OF BHIMA BHOI

Dr. Khagendra Sethi, Asst. Professor, Ravenshaw University, Cuttack, Odisha, India

This paper makes an attempt to define the concept of transcendentalism as visualized by Bhima Bhoi in his poetry. After defining what transcendentalism is, the article will analyze and examine the poetry of Bhoi and trace out the concept ingrained in them. Bhima Bhoi, a nineteenth century tribal Odia poet, has written a cavalcade of poetry on socio religious issues. Apart from his poetry dealing with social problems, the major bulk of his poetry sings the glory and greatness of the creation and the supreme creator and thereby making himself a transcendentalist through and through. Most interestingly, he does not believe in Hindu religion and idols but his way of thinking is based on Hindu metaphysics. Transcendentalism is a western concept and a literary movement that reached climax in the mid nineteenth century that swept the whole of America, the time, Bhoi was writing in India. Though there was no direct corroboration between the writers and poets of these two countries but their writings were transcendental in nature. It was because the source of their writings was same the Orient.

I

Transcendentalism was essentially a fusion of a philosophical tradition and an American intellectual movement in the nineteenth century. In philosophy, the western tradition dates back to Plato, whereas in the East, to the rise of speculative philosophy in the Upanishads in India. Transcendentalism is a genre of mysticism, the belief that there is more to the world than meets the eye. A close study of the world makes us aware of a certain element which defies our logical analysis and transcends our sense-perceptions and understanding. Surprisingly, this mysterious power follows a certain rule. Man, busy in the ordinary events of life rarely feels its presence. But there are individuals who get glimpses of it, in some cases quite unawares, in some others, it happens as the result of a certain disciplined way of life.

All life, including that of the phenomenal world is a manifestation of this power in different forms, animated by this sole spirit. Thus, in spite of diversities between different worldly objects, between one man and another, this power becomes the primal origin of the cosmos. Man's final goal should be to merge back into this spirit. A disciplined way of close observation of nature and of quiet contemplation is the way to attain this vision and this merger. In such a discipline of life, intuition with its unmistakable and infallible quality reigns supreme with reason often baffling in its approach occupies a secondary position. Soon one discovers the close affinities between nature and life and thus makes nature, a source-book of wisdom. Moreover, such a disciplined way of life, does not allow the individual to go by second hand experience. Man should endeavor to develop a moral individuality based on sincerity and honesty of purpose. Then only, he is guided by his own personal perceptions without being shackled by any tradition. He, later on, becomes valuable to the extent that he is quite himself turning out to be a treasure to the world. The infinitude of the private man, a deeply-felt truth should be achieved. Added to this, progress in such a life can be aided by contact with similar minds and that is why the transcendentalists stressed on the coming together of kindred spirits. But, it is only an aid and it is to be noted that every individual should take this road in severe solitude.

The Transcendental movement gave a new direction to philosophical thought of Americans, opened new avenues for them to analyze and understand the world present and the world beyond and promised a possibility of leading new ways of life, hitherto unexplored and unexperimented. Let us then go

into different aspects of transcendentalism. But transcendentalism as a movement got its first inspiration from none other than Plato. Emerson, the pioneer of American transcendentalism, has time and again, acknowledged his indebtedness to Plato. In his 'Representative Men', he says that Plato was able to imbibe the idea of one deity in which all things are absorbed. According to him, the East signifies unity and it is the seat of philosophy delighting in abstraction. Men, there, are faithful to doctrines and in practice to the idea of a deaf, unimplorable fate. Europe, on the other hand is active and creative. Its philosophy rests upon discipline. It is a land of arts, inventions, trade and freedom. While the East loved infinity, the West delighted in boundaries. Plato's was the balanced soul, which synthesizes these two diverse elements. Emerson goes a step farther in his transcendental approach when he derives pleasure from the all-absorbing unity of the Brahman, in the all renouncing ethics of the Chinese and Persian, and in the measureless images of the Arabian and Hindu poets.

As it is mentioned above, the Boston Transcendentalism was indirectly influenced by the transcendental philosophy of Germany the philosophy of Kant and his successors. Closely following Hume and others, Immanuel Kant gathered the substance of various arguments for the existence of God into three. Firstly, the ontological argument begins from the idea of God and ends in the existence of God. This idea clearly rules out the possibility of the nonexistence of God. The second cosmological argument proceeds from the fact of the existence of reason or the ultimate cause of its being. The third physic theological argument is based on the evident order adaptation or purposefulness of the world to the existence of an intelligent being who made it. Kant further says that it is in the domain of moral action, that religious ideas carry their significance and it is here that faith in God can be justified on rational grounds. What he wants to convey is that it is necessary to postulate freedom, immortality and God in order to live reasonably according to the inner moral law. Kant also viewed that transcendental is the world of things-in-themselves, as being outside the limits of experience-all those elements of human reason which regulate experience; though they, themselves are beyond experience; such as the categories of time, space, causality and so forth. Emerson welcomed Kantian distinction, which is distinction between understanding and reason. Understanding is supposed to take care of the ordinary business of life, while the reason applies itsef to the seizure of absolute truth. It was heartily accepted by Emerson, because after having relinquished inspired books and churchly authority, he naturally welcomed the conception of a faculty of spirit - the Reason that can take its place as a means of revelation.

The transcendentalists, thus equipped with reason, in some way, were inclined to rationalism. Rationalism means a negative criticism of the theological dogma. It may be called a mental habit of using reason to destroy the religious belief. Science is viewed as fundamentally rationalist because it presents the rationalist vision of a mathematical structure of reality which intellectual insight can grasp. Thus, the rationalist tradition, to some extent, accepted by the Transcendentalists, saw the importance of mathematical structures in physical explanation and the vital possibility of a theory's making a conceptual jump beyond the observations and not as in empiricism, an advance in generality. The rationalistic approach to the basic issues of life led the transcendentalists not to accept everything blindly without weighing its pros and cons. The rationalistic bent of mind made them reject religious dogmas of the Christianity; because they could realize that religious doctrines and dogmas fail to be explained in a logical, physical and mathematical manner. Man's origin from Adam and Eve, original sin and all other concepts of Christianity were questioned by the transcendentalists in the West. In the East, particularly in India and more specifically in Odisha, Bhima Bhoi, the transcendentalist poet rejected all social taboos and questioned the religious dogmas and blind believes advocated and professionalized by the so called Brahmins. He comes forward as the chief exponent to protest Brahminism and saves people from the exploitation in the name of God and religion by expounding his vision of God through his poetry which is transcendental in nature through and through.

II

Bhima Bhoi's literary canon is prolific. His works, comprising *Stuticitamani, Brahma Nirupana Gita, Nirvedasadhana, Srutinisedha Gita, Adianta Gita, Bhajanamala, Cautisa Madhucakra, Padmakalpa, Brahma Calak Gita, Astaka Bihari Gita, Bangala Atha Bhajana, Manusabha Mandala*, and the unpublished *Mahima Vinod* among others, expound the philosophy of his own spiritual growth and his quest for Brahman. His poetry depicts the supreme being as alekha(indescribable), who is also anakara (without form), avyakta (unmanifest), anadi (without beginning), mahasunya (great void), sunya purusa (void personified) - attributes of Brahman that we find in Budhhism, Advaita Vedanta and the Vedas.

Mahima Gosain who is known as Mahima Swami founded Mahima Dharma. The basic philosophy of this Dharma was his brain child. In other words he did not write anything. It was Bhima Bhoi who advocated the basic doctrines and popularized them through his poetry. Mahima Dharma is a monotheistic religion admitting one ultimate reality as the final cause of the creation. It is opposed to the idea of any personal God. The absolute ontological reality is called Alekha, the Param Brahman. This absolute reality is indescribable and is not limited by the categories of time, space and thought. It has a concept of Sunya (void), for the absolute is non- dual, non-qualified and non-describable. In this way this religion has some fundamental similarities with Buddhism and Advaita Vedanta. The literary meaning of Mahima is something which does not have a fixed determinate form. His verses abound in explicating the notion of Alekha. The indeterminateness of the ultimate reality has been adroitly and artistically explained by Bhoi in different ways with suitable references to the things of daily life for the understanding of the common people. Alekha is described in terms of negative predications. It described that He is neither the preceptor nor the disciple, neither the master nor the servant and neither the high caste Brahmin nor the low class untouchable. He has no caste and no lineage.

> nuhanti se guru nuhanti se sisya
> Nahin saanta sevaka
> nuhanti brahmana nuhanti chandala
> nuhanti se bada loka
> nahin tanka jati nahin tanka gotra
> na thai bachha bebhara
> beni jana eka atma mana hoi karuchhanti sansara. (Stutichintamani, 36)

(He is neither the preceptor nor the disciple, neither the master nor the servant and neither the Brahmin nor the untouchable. He has no caste and no lineage. He does not have any sense of discrimination. Both these binary opposites are assimilated and lead life as if with one mind and one soul.)

From this set of negation, Bhoi moves to a set of affirmation to define the ultimate reality. The lines are:

> he becomes a disciple and also a preceptor.
> he assumes the form of a grass and also the form of a mountain.
> he becomes the master and a servant.
> he shows himself to be ignorant and acquires all knowledge.
> (Granthabali, 237)

He does not stop with giving the detailed characteristic features of Alekha rather he also provides the picturesque description of the Lord. He sings:

> the form is brighter than millions of flames
> the limbs dazzle like millions of suns
> the body more transparent than millions of moons
> the face more radiant than millions of illuminations (269)

The poet has made use of so many images. Through the images he has focused on light, brightness and radiance. The fire, sun and moon are symbolic of light as a divine presence. In another example he compares the lotus-feet of the Lord with moonlight. This is not merely a lyrical analogy, but a profound philosophical paradox in which the formless, shapeless moonlight comes to function as a metaphor for the lotus-feet of the Lord. Like the soothing luminosity of the moonlight, which has no form of its own but reveals the form of the real objects, the Lord is a self-revealing reality of the ultimate abstraction that contains his concreteness.

Bhoi's iconic work is *Brahmanirupana Gita*. It deals with the theoretical description of Brahman. The text is more with theology than literature. *Brahmanirupana Gita* is the latest edition of the thousand and thousand years of the theory of Brahma. Brahma is the first and the greatest concept in Indian spiritualism. While describing Brahman the emphasis has been given on the formlessness of Brahman. The Upanishads have described Brahman in a very beautiful way. According to the Upanishads, the Brahman is a state of motion and inertia, far away and near, very much with the nature and beyond it. Likewise, Bhoi writes what he has realized:

> apane sakshate Brahma ape hoe sunya
> ape rupakanti hoe apane abarna (Brahmanirupana Gita,15)
> (You appear as Brahman, you become void, you shape your own form and hence you remain unexplained.)

He goes on to describe more of what Brahman is. He writes:

> eka brahma eka dharma eka karma ude
> eka pada eka veda eka bakya pade
> eka sthiti eka danda eka hin murati
> eka dhyana eka jnana brahmara murati
> (Brahmanirupama Gita, 40)

(Brahman is one. There is one dharma(religion), one duty. Word is one so is the sentence. Time, form and existence all are one. The form of Brahman is one knowledge and one penance.)

In Odia literature the concept of 'sunya' as the supreme reality has its philosophical roots in Buddhism. In the works of Pancasakhas, the five medieval mystics, the Buddhist void came to embody both consciousness and energy. They conceived the Void not as complete nothingness, but as transcendental and immanent at the same time. So for these mystics, the Void was embodied in a person. For the Vaisnavas, Visnu is nirakara, Alekha.

The concept of Sunya Brahma pervades in all of Bhima Bhoi's poetry. The Brahman is the uncaused cause, the one without beginning and end, from whom the void was born, from the void space and sky, from the sky the colours. Later, from the 'nama' came fire, ether and water. This was followed by the sun and the moon, the trinity of Brahma, Visnu and Maheshvara and all other moving and non-moving objects. Bhoi attempts to describe the indescribable Brahma. But language is not adequate for the purpose due to its inherent inadequacy. So it becomes paradoxical:

> he has no hands nor feet but hands and feet he has…
> he has no nail but has lakhs of nails…
> he has no anus but he has one…
> he is the solid body with no pore absolutely…
> he has no teeth, nor tongue, but he has teeth and tongue
> without tasting or eating he knows all taste…
> he has no ear, but he has a pair of them
> hearing all he remains silent as if he hears none.
> (Granthabali, 246)

This is the character of Brahman. He is neither this nor that, neither being nor non-being, nor anything in between. He is nothing yet He is all. It is nothing beyond nothing. Bhoi uses the imagery of human features in order to describe Alekha Brahma lucidly, to make something nebulous and comprehensible, yet to express His transcendental and immanent nature at the same time. The poet's imagination does not end there. The definition of the Alekha is always inadequate and therefore unsatisfying.

The concept of infinity takes one to the concept of sunya. Here sunya does not mean mere void. In one sense sunya means that the ultimate reality is non-categorical. It refers to the inadequacy of language in relation to the nature of Brahman. Sunya also has an ontological sense in Mahima metaphysics. It is connotative of the ultimate state which transcends everything. It is the ultimate end and beginning of everything. There cannot be anything which is beyond it or greater than it. In this sense sunya becomes an ancillary concept in course of the elucidation of the nature of Alekha.

> Sunya maha sunya boli tahakuti kahi
> Tanka uparaku aau bada nahin kehi (Brahmanirupana Gita, III, 30)
> (He is called void, the great void. No one is there greater than him.)

The sunya in Mahima literature appears to be indistinguishable from the 'nirguna Brahman' of the Upanishads though the indeterminate, unlimited Brahman expresses itself in form of the finite particulars. His infinity is not least diminished as the infinite expresses itself in infinite ways. It is again represented by the concept 'purna' or completeness.

> maha sunya se sunya je nirguna sarira
> ekaksara na basai base anaksara (I, 57)
> (He is the great void having no form. He is named in one letter and at the same time he is beyond letters.)
> Again the poet adds:
> Akhandita brahma se gota hoiachhi
> Kichhi una nahin tara purna rahiachhi (III, 29)

(Brahman is the complete whole, the undivided one. Nothing lacks in him as he is full with entirety.)
The infinity of Brahman is not spent up by the infinite expression on it. This is clearly spelt out in Isa Upanisad. The Upanisad sings:

> puranam adah purnam idam purnaat purnam udachyate,
> Purnasya purnamaadaaya purnam evaavashishyate. (Invocation)

(That is whole, this is whole. The whole comes out of the whole. Taking the whole from the whole the whole itself remains.)

It can be easily summed up that the writings of Bhima Bhoi are very much transcendental in nature. Bhoi, the poor tribal Odia poet, added to his illiteracy and blindness could write at par with the American transcendentalists. Like the writings of Emerson, Thoreau, Alcott and other elite writers, the writings of Bhoi reveal his transcendental poetic vision. Almost all his poetry attests to and makes him a transcendentalist visionary through and through.

References:

1. Bannerjee, Ishita and Johannes Beltz. *Popular Religion and Ascetic Practices*. New Delhi: Manohar Publications, 2008.
2. Baumer, Bettina and Johannes Beltz. *Verses from the Void: Mystic poetry of an Oriya Saint* New Delhi: Manohar Publications, 2010.
3. Beltz, Johannes. *Bhima Bhoi: The Making of a Modern Saint*. New Delhi: OUP, 2003.

4. Bhoi, Bhima. *Bhima Bhoi Granthabali*. Cuttack: Dharmagrantha Store, 2010.
5. Das, Chitaranjan. *Odishara Mahima Dharma*. Calcutta: Visva Bharati Publication, 1953.
6. Das, Bir Kishore. Ed. *Bhima Bhoi Granthabali*. Cuttack: J Mohapatra & Co., 1977.
7. Hick, John. *Philosophy of Religion.* Delhi: Prentice Hall of India, 1978.
8. Mahapatra, Sitakant. *Bhima Bhoi*. New Delhi: Sahitya Akademi, 1983.
9. Mishra, Bibhuti Bhusan. *Religious Reform Movements in Orissa*. Jaipur: Publication Scheme, 1998.
10. Mishra, Kanhu Charan. *Odiya* Sahityare *Dharmadhara*. Bhubaneswar: Orissa Rajya Pathya Pustaka Pranayana Sanstha, 1977.
11. Panigrahi, S.C. *Bhima Bhoi and Mahima Darsana*. Bhubaneswar: Santosh Publications, 1998.

<center>**19**</center>
LANGSTON HUGHES: A VISIONARY POET

Dr. B. Kavitha, *Assistant Professor of English, Seethalakshmi Achi College for Women Pallathur, TN*

A sturdy optimist Langston Hughes had a vision of the glorious future for the Blacks when the Blacks would not be hustled at the rear when the Whites had a dinner and when he would share drinks and dinner along with the Whites on the same table. A stout champion of the Blacks, he is a robust optimist of looking forward to the days when the Blacks would not be lynched by the brutal White police. A spokesperson of the Blacks, Langston Hughes wrote poems expressing the exploitation of the workers by the unfeeling capitalist the World over.

> We have tomorrow
> Bright before us
> Like a flame

<center>- "Youth" *The Collected Poems of Langston Hughes* (39)</center>

An African American, Langston Hughes had himself undergone harrowing experiences both at school and while serving the White masters, because of his colour. All these bitter experiences of his and the agonizing ones of his community such as injustice, indignity and the ill-treatment in the hands of the White masters got branded on the memory of the young poet. These deeply felt agonies turn to be angry outbursts against colour prejudice, social injustice and economic inequality and exploitation prevailing in the world. A prominent figure of the Black Renaissance, Langston Hughes voices, with equal force, the hurts, hardships and humiliations suffered by his community. Hughes had a prophetic vision of his community. As a Dream Keeper, he foresees the future of the Black community and he expresses it in his poems.

The visionary poet sees future in the reality of present and the vision can become reality through effort. Hughes vision of hope for the race is seen in the words spoken by a character Mary at the end of the play *The Sun Do Move:*

> … I look ahead and I see my race blossoming like the rose. I see schools and churches everywhere. I see love and life everywhere. I see colored men and women, fine men and women, teachers, preachers, doctors, lawyers, masons, mechanics, singers, dancers, voters, statesmen, in the Congress I see my people everywhere, all over America, all over the world taking part in the making of a new life. Folks, the sun do move! I see you, black and white together, standing with me, working with me, singing with me. Come on! Everybody! Shout! March! Sing!
> (Qtd in Arnold Rampersad 43).

Hughes sees freedom as the birth right of the Black soul and makes his Poetry as acme to the concept of Black brotherhood. This paper discusses how in Hughes's vision man, Black or White is redeemed from shackles and the unbound humanity finds its identity with the fellowmen irrespective of colour as race. The Blacks have been groaning under the White regime. Many a Black writer has tried to stemmed the tide of tyranny and dictatorship and strive for freedom from the fetters of White hegemony. Langston Hughes wakes up his community byhis impassioned Jazz and Blues. The inarticulate yearnings of humiliated race have found expression through Langston Hughes. The blind and the deaf have gained a vision and voice

through Hughes.

In the every sense of the term he deserves to be called a universal visionary. In the poems ofLangston Hughes readers are bound to see reality itself as a dream and the elevation of dream as reality. Langston Hughes vision of free land can be seen as visions of dreams. Blacks have, the "clairvoyance of vision and clarity of dream" because they are also products of the dreams of the people and a poet.Hughes had a vision of the Blacks getting equality with the White people. Hughes was proud of his African origin. He admired the African American who lived and worked in spite of adversity. He wrote about what he saw and what he felt. No doubt, the undercurrent running through the Blues speaks of his present agony, but there is an outburst of joy that is in store for him in future as reflected in the joys. This paper also examines Hughes's poetic self-expression and articulation through the musical culture of the BlacksJazz and Blues. Music and dance are bred in the soul of the Blacks.

In "Militant" Hughes vehemently attacks the Whites for the injustice meted out to the Blacks. How long the Blacks will "Eat quietly the bread of shame" "For honest work/you proffer poor pay, / for honest dreams/ your spit is in my face, / and so my fist is clenched Today- / To strike your face: Long he cannot stand the injustice meted out to the Black.

Hughes' poem, "Dreams," sounds the loss seen in "Dream Deferred," Here he uses the haunting metaphor of a broken-winged bird that cannot fly to illustrate a life without dreams. Dreams are the impetus that gives us wings to fly and makes life worth living. Hughes wanted all people to imagine what it would be like to be told no, you cannot ever realize your dreams. In his second metaphor, life is a "...barren field/ frozen with snow; here, in this barren field, the broken bird -- dreams -- goes to die." This visual of frozen snow conjures up a winter burial. Again this loss can refer to anyone, but more specifically Hughes represented African-Americans in his poetry.

In "Tomorrow's Seed" Hughes expresses "the mighty roots of liberty" denied for the Blacks and the poet sees his people of tomorrow bursting like a flame to get freedom in their motherland Africa. Hughes sows the seed of the freedom's birth in the mind of their people.

In "Lincoln University: 1954" Hughes dreams are still young but they are grown hundred years before. Blacks' suffered in fear for a century and not to protest the White Capitalist. At present the Blacks are ready to fight against the Whites without fear. Blacks' "dreams grown ever younger, / Greener, fresher". Negroes dreams are beacon / brightly burning/ through the years of working, / Praying, Striving, learning" their dreams come true.

In the poem "I Dream a World" Hughes articulates his conception of an ideal world he wants to build:

> A world I dream where black or white,
> Whatever race you be,
> Will share the bounties of the earth
> And every man is free,
> Where wretchedness will hang its head,
> And joy, like a pearl.
> Attends the need of all mankind-
> Of such I dream, my world!
>   -(*The Collected Poems of Langston Hughes* 311).

The world he dreams is a world free from scorn and avarice. It's a world where all kinds of barriers colour, race, and class- - cease to exist. It's a world where there is equal distribution of wealth among people of all races and religions, colours and creeds. The voice of an individual Hughes become a universal voice - - a voice for the voiceless the world over.

Langston Hughes began his career as a racist, passed through a deep social awakening class but

finally emerged as a poet with a universal vision.Langston Hughes stands even today as a committed craftsmanship with no comparison to any British or Black.

Langston Hughes poetry explains in the vision and it is rooted in reality and it elevates dream into reality. The poems of Hughes can be seen as visions or dreams. With the clairvoyance of vision and clarity of dream, they are also the products of the dreams of a people and a poet.

References:

1.   Hughes, Langston. *The Collected Poems of Langston Hughes*. New York: Vintage Classics, 1995.
2.   Rampersad, Arnold. *The Life of Langston Hughes: I Too Sing America*. Void :1902 -1941, New York: Oxford UP, 1986, Print.
3.   Rampersad, Arnold. *The Life of Langston Hughes: I Dream a World. Valhi :* 1941 -1967, New York: Oxford UP, 1986.

REINVENTIONS OF '*MYTH*' IN A. D. HOPE'S POEMS

Dr. Rosaline Jamir, *Visiting faculty, NIT Chumukedima Nagaland, India*

The distinctive note of Hope's poetry, authoritative, measured, rich in mythological allusion led to his being classed at first as 'classic', Frequently he refashions myth for his own purposes, many of his poems playing out their stories. Hope's incorporation of myth and legend is viewed as a defining characteristic of his poems. Hope has used myths from all over the world to project his worldview.

In the poem *The Sacred way* he has used mythical figure to project the picture of his view of the world more vividly. In the poem, the poetic persona, speaks of the changing aspects of time; the changes of values and morals from one generation to the other. The narrator is in worried, thus he wakes up in the night and thinks of the generation questioning as to what image it has to man? On what basis will the mind of the people of the generation be set? Hope interrogates about the names which approaches in the imagination of the contemporary generation to fix the tradition. Hope is not satisfied with the present generation and speaks of the values which moulded the mindset of his generation. He gives reference of some of mythical figures, who, according to him were inspiration of his generation. He uses the metaphor of 'cradle'. It says that from the point of infancy itself his character was moulded according to the great heroes such as Hercules, Samson, Roland and Robin Hood. These are heroic mythical figures. Hercules was a great hero celebrated for great physical strength. He was a divine hero and according to the myth he was the son of Zeus and Alcmene, the beautiful daughter of Electryon. The god Zeus visited Alcmene, disguised as a Theban general called Amphitryon, and Hercules was conceived, then Amphitryon became the foster father of the child. Hera was furious that he had been unfaithful, because Zeus had the infant to suckle milk at the breast of Hera as she slept, which ensured that Hercules became one of the immortals. Hera wanted to take her revenge on the Hercules but she was not able to kill him because of his immortality and instead decided to make the life of Hercules a living hell. Hera first sent two serpents to kill him as he lay in his crib, but child throttled a snake in each hand and was found by his nurse playing with their limp bodies. Heracles (Hercules) was originally given the name Alcides by his parents in an unsuccessful attempt to mollify Hera. Meanwhile, he grew into a young man, possessing great strength, there was a famous story that Hercules killed a lion with his bare hands and as a trophy he wore the skin of the lion as a cloak and its head as a helmet. He was also taught about art, poetry and music. Orpheus and Hercules were taught music by Linus, the son of the god Apollo. But Hercules killed Linus with's own lyre after Linus reprimanded him for making errors. As a punishment for his crime Amphitryon ordered Hercules to leave court to tend cattle on a mountain. Here he was visited by two nymphs, Pleasure and Virtue. Though nymphs were higher beings than humans yet they were not immortal like a god. The nymphs offered him a choice between a pleasant, easy life or a hard but glorious life. After choosing glory he left the mountain to seek his fortune in Thebes. The ruler of Thebes, King Creon, offered his daughter, Megara, in marriage as a reward to Hercules for defeating the enemies of Thebes by single handed combat. After the marriage, Hercules and Megara had two children, a boy and a girl. The vengeful goddess Hera induced hypnotism and Hercules killed his own children. When he realized what he has done, he was stricken by grief and remorse and appealed to the Oracle at Delphi as to what he could do to atone for the tragedy. The Oracle at Delphi told him that he must serve, King Eurystheus of Mycenae, his enemy, for twelve years. The Oracle was guided by Hera. She also influenced King Eurystheus, who devised a severe penance which involved Hercules completing the most difficult tasks imaginable. The tasks that the King set for him became known as the

Twelve Labors of Hercules in classical mythology. When he completed all of the tasks successfully Eurystheus claimed that two among them were not done by him. Hercules was therefore set two further tasks. Hercules is famous for the accomplishment of these twelve great tasks or labors commonly known as the "12 labours of Hercules". The myth ends with the dramatic death of Hercules. Hercules married Deianira, whom he has won from the river god Achelous. a centaur, called Nessus tries to steal Deianara away while Travelling to Tiryns. He offers to help Deianeira across a fast flowing river while Hercules swims across. Hercules shoots Nessus with his arrows dipped in the poisonous blood of the Lernaean Hydra, and the dying centaur told Deianira to take some of his poisoned blood which he tells her is a powerful love charm. Later Deianira misunderstands that Hercules has fallen in love with the Princess Iole and to return him sends him a tunic dipped in the poisoned blood. Hercules puts on the poisoned tunic and out of pain he kills himself on a funeral pyre. After his death the gods takes him to Mount Olympus where he marries the goddess of youth.

Hope has also used the myth of Samson for a firm grounding of his idea. Samson is the third to last of the judges of the ancient Israelites mentioned in the Tanakh (the Hebrew Bible) When God was punishing the Israelites by giving them into the hand of the Philistines Samson's activity takes place in the city of Zorah. An Israelite Manoah's wife was unable to conceive. An angel appears to them and proclaims that the couple will soon have a son who will begin to deliver the Israelites from the Philistines. This angel set up certain requirements that Manoah's wife as well as the child were to abstain from all alcoholic beverages, and her promised child was not to shave or cut his hair. . He was to be a "Nazarite", especially dedicated to God. Samson was born and reared according to these provisions. Samson leaves the hills of his people, when he becomes a young adult to see the cities of the Philistines. Samson falls in love with a Philistine woman from Timnah whom he decides to marry, overcoming the objections of his parents. When he was going to ask the woman's hand in marriage, he was attacked by as Asiatic lion, he simply grabbed it and ripped it apart, as the spirit of God moved upon him, divinely empowering him. Samson notices that bees have nested in the carcass of the lion and have made honey when he was on his way to the wedding. At the wedding-feast, Samson proposes that he tell a riddle to his thirty groomsmen if they can solve it. As a reward he will give them thirty pieces of fine linen and garments. The thirty Philistine groomsmen, infuriated by the riddle tells Samson's new wife that they will burn her and her father's household if she does not discover the answer to the riddle and tell it to them. At the urgent and tearful pleading of his bride, Samson tells her the solution, and she tells it to the thirty groomsmen. On the seventh day before sunset the thirty Philistine groomsmen gives the right answer to the riddle which infuriates Samson and flying into a rage the latter kills thirty Philistines of Ashkelon for their garments for giving to his thirty groomsmen. He returns to his father's house and his bride is given to the best man as a wife and Samson is offered his bride's younger sister. Samson out of frustration attaches torches to the tails of three hundred foxes, leaving the panicked beasts to run through the fields of the Philistines, burning all in their wake. When the Philistines find out why Samson burned their crops they burn Samson's wife and father-in-law to death. Samson slaughters many more Philistines in revenge. Samson elopes and takes refuge in a cave in the rock of Etam. An army of Philistines went up and demanded to deliver them Samson from 3000 men of Judah. With Samson's consent, they tie him with two new ropes, but just before they are about to hand him over to the Philistines he breaks free. He slew a thousand Philistines, using the jawbone of an ass. Later, Samson goes to Gaza and stays at a harlot's house while his enemies wait at the gate of the city to trap him, but he rips the gate up and carries it to the hill that is in front of Hebron. He then falls in love with Delilah, at the Brook of Sorek. The Philistines tempt Delilah with one thousand and a hundred silver coins to try to find the secret of Samson's strength. Samson after making many excuses eventually reveals the secret that he will lose his strength with the loss of his hair. Delilah orders a servant to shave Samson's seven locks and thus breaks the Nazarite oath, God leaves him, and Samson is captured by the Philistines who stab out his eyes with their swords. Samson is brought to Gaza after being blinded, then imprisoned, and put to work in grinding grain.

One day the Philistine leaders assemble in a temple for a religious sacrifice to Dagon, one of their most important deities, for having delivered Samson into their hands. They summon Samson so that people can gather on the roof to watch. Inside the temple, Samson, his hair having grown long again, asks the servant who is leading him to the temple's central pillars if he may lean against the pillars. Samson prayed to God,

> "remember me, I pray thee, and strengthen me, I pray thee, only
> this once, O God, that I may be at once avenged of the Philistines
> for my two eyes. Let me die with the Philistines!'

(Nelson. *1987*:255)

He pulled the two pillars together, and down came the temple on the rulers and all the people in it. Thus he killed many more as he died than while he lived. After his death, Samson's family recovers his body from the rubble, and he was buried near the tomb of his father Manoah.

In the poem *Shepherds at Delphi* A. D. Hope says that the poets, were perhaps peasants who had accidentally stumbled on the sacred sources of song. In the poem, Hope has included the myths of Paussanius, Manto, Poseidon and Creon. The poem starts with three simple shepherds, 'two men and a boy', along with their sheep-dogs ranged around Parnanos and their intention was to see what Poseidon. Poseidon, an essential character in the study of Greek mythology is the protector of all waters, and the God of the sea. He is the brother of Zeus and, married Amphitrite, a granddaughter of the Titan Oceanus. He desired Demeter, at a point of time. Demeter, in order to put him off, asked him to make the most beautiful animal that the world had ever seen. To impress her Poseidon created the first horse, and therefore he is the god of horses. His first attempts were unsuccessful and created a variety of other animals in his expedition. But as the task was nearing completion his passion for Demeter eventually ceased. His weapon is a trident with which can shake the earth and shatter any object. Poseidon uses his powers of earthquakes, water, and horses to inflict fear and punishment on people as revenge. Similarly, The Muses were Greek goddesses who presided over the arts and sciences. The Muses were the goddesses of music, song and dance, and were believed to inspire all artists, especially poets, philosophers, and musicians. Usually there are nine muses namely Calliope, Clio, Erato, Euterpe, Melpomene, Polyhymnia, Terpsichore, Thalia, and Urania, the Younger Muses. They were the daughters of Zeus and Mnemosyne, the goddess of memory. In Greece, the area of Boeotia, near Helicon, remained the favourite place of the Muses, and there they were more venerated than elsewhere; the two wells Aganippe and Hippocrene were sacred to them. Delphi and the Parnassus also were their favorite places. The Muses often sat near the throne of Zeus, king of the gods, and sang of his greatness and of the origin of the world and its inhabitants and the glorious deeds of the great heroes. It is from their name words such as music, museum, mosaic are derived. Kreon, a figure in Greek mythology is best known as the ruler of Thebes in the legend of Oedipus. Eurydice was the wife of Creon, and he had two children Megareus and Haemon. He also figures in the stories of Heracles youth, since he had given Heracles his daughter Megara to wed after Heracles had defeated the Minyans, Thebes's enemies. Manto, the daughter of the prophet Tiresias and mother of Mopsus, was a priestess of Hera who was transformed into a male in later myths when Zeus became more dominant, but whose role as a seer and prophet remained. He was able to change from one form to another, thus the original tradition of Tiresias as a woman must have been quite strong since it could never be suppressed completely. It was said that Manto's abilities in prophecy were much greater than her father's. She is one of the sorceresses Dante sees in the fourth pit of the eighth circle of the Inferno.

The End of a Journey is an account of the heroic story of Ulysses and also retells the Ulysses-Penelope story. Ulysses, called "Odysseus" by the Greeks, was the king of Ithaca, a Greek island. Ulysses, the son of Laertes was married to Penelope, the daughter of Icarius, and became father to a son named Telemachus. Ulysses was absent for twenty years from Ithaca, during which his father Laertes lived in grief, withdrawing into the country; his mother Anticlea had died; his son Telemachus grew to manhood and his wife Penelope had rejected all the offers that had been made to her by the importunate suitors from

the neighbouring islands. He was one of the Greek leaders in the Trojan War. The war continued for ten years but Ulysses came up with a plan to burn down Troy and save Helen, the wife of Melanos, the Spartan king. They made a wooden horse that he and nineteen other soldiers could fit in. It was a trap against the people of Troy. The Trojans thought that it was a gift from the Greeks and so the people of Troy brought it through the gates of the city. Late at night when all the people of Troy were sleeping Ulysses along with the army snooped out and let-in, the newly arrived Greek army through the gates. The army burned down Troy and saved Helen, but Ulysses still had a long journey ahead of him. He, along with some of his men set sail for Ithaca. After they had sailed for few weeks they ran out of food. In search for food they reached an island and found a cave full of food which actually belonged to a one-eyed giant called a Cyclops, the son of Neptune, the God of Sea. In another instance when Ulysses' men ran out of food, they landed on another island where they found a sorceress named Circe who had turned the other crew members into hogs. To save Ulysses, Mercury came with a gift from one of the gods. It was a magical flower that would act a shield on Ulysses from Circe's magic. Now, Circe's magic was vain and thus she had to turn the other crew to human again. She warned Ulysses of the coming danger and so he and his men left the island with lots of foods. Therefore Ulysses could overcome the next dangers very easily. When he was attacked by Scylla, he escaped only to be washed ashore by a storm where a princess found him and took him to her father. Ulysses was given the fastest ship, to use to sail home with. In the meantime, though Penelope rejected all offers for another marriage with great difficulty, she was made to promise her hand to any man who should conquer the others in shooting with the bow of Ulysses. As none of the suitors were able to draw this bow, Ulysses himself who was metamorphosed by Athena into an unsightly beggar   took it up, and, directing his arrows against the suitors, slew them all. Ulysses made himself known to Penelope and Athena, who assumed the appearance of Mentor brought about a reconciliation of the incident to the others. He finally reclaimed his throne.

The poem *The Tomb of Penthesilia* is a projection of the age old mythical story of Penthesilia. Penthesilea, a legendary heroine in Greek mythology, was also a warrior herself. Her courage is demonstrated by her fighting the Trojan War. Penthesilea was the daughter of Ares, the blood-thirsty god of war and Otrera. She was also the sister of Hippolyta, Antiope, and Melanippe, Quintus, Smyrnaeus. As any Greek hero, she was a skilled warrior and she also proved her prowess on the battlefield on many occasions. This ability of fighting fiercely led her to trouble, the heroine accidentally killed another Amazon Hippolyta , with a spear when they were hunting deer. Then she asked Priam, the king of Troy, to purify her of this blood-guilt. Thus to return for this purification, Penthesilea later came to the assistance of Priam. Penthesilea joined the battle after the death of great Trojan hero Hector and fought on the side of the Trojans. Though she was a proficient warrior yet at the end, Penthesilea was defeated by the Greek hero Achilles. It is also said that when Achilles fought with Penthesilea, he fell madly in love with the beautiful Amazon queen. When she died he was overcome with emotions, and he carried her corpse to the Trojans unharmed for proper burial.

Of myths one can safely conclude that they explain the origin of things; they justified social institutions; they recorded religious rituals, also they were political propaganda and taught moral lessons. Myth functions as a kind of moral charter-myth, and justifies the importance of laws and custom. A D Hope cast his net widely and deeply when writing about his world. Some of the sources he drew on are the Bible; Greek, Roman, and Nordic mythology. Indeed many of his poems played out their stories. Hope sees mythology as playing an indispensable part in this creative reinterpretation embodying the great commonplaces that define man's place in the universal order.

Works Cited:
1.   Hope, A D. *Dunciad Minor* Vic: Melbourne University Press, 1970.
2.   ---------------*Collected Poems, 1930-1970.* Melbourne University Press, 1972.

3.   --------------*Antechinus:* Poems 19751980. Sydney: Angus & Robertson, 1981.
4.   --------------*Selected Poems*, Manchester, Carcanet Press Ltd., 1986.
5.   --------------*Selected Poems*. Sydney: Angus & Robertson, Harper Collins. 1992.
6.   --------------*Selected Poetry and Prose.* Rushcutters Bay, NSW: Halstead Press, 2000.
7.   Brooks, David ed., *The Double Looking Glass*: New and Classic Essays on the Poetry of D. Hope. St Lucia, Qld: University of Queensland Press, 2000.
8.   Cole, Catherine & A D Hope, *The Poet Who Forgot*. Crawley, WA: UWA Publishing, 2008.
9.   Darling, Robert. *A.D. Hope.* Twayne Publishers, 1997.
10. Hart, Kevin. *A.D. Hope.* Oxford University Press, 1992.
11. Kramer, Leonie Judith Gibson. *A D Hope.* Oxford University Press, 1979.
12. Leonard, John. *Australian Verse: An Oxford Anthology*, New York, Oxford University Press, 1998.
13. McCulloch, A M. *A D Hope: The Dance of Language*. Vic: Deakin University, 1997.
14. Miles, Geoffrey. *Classical Mythology in English Literature*: A Critical Anthology Routledge, 1999.
15. Morse, Ruth .*A D Hope: Selected Poems*. Carcanet Press Ltd. Manchester UK, 1986.
16. Nelson, Thomas. *The Holy Bible.* Nashville: Thomas Nelson Publishers.1987.

21
A CLARION CALL TO MY BRETHREN
(A poem)

Talluri Mathew Bhaskar, *Lecturer in English*

Relentless fighters and indefatigable crusaders
How long ye linger on the lowest rung of social ladder?
Grope not in the dank dungeon of despair
Ponder over the age-old oppressions on the ostracized;
Rip open the ugly sores of the society
Resent the rigours of fossilized caste system.
Fling out the yoke of atrocities
Blow fresh whiffs of air
Into the murky corridors caste-morgues;
Let your scented sweat cleanse
The filthy stables of this hoary land
As Hercules had done to the king Augeas of Elis
In an antique myth.
Throw off the shackles of slavery
Pray, sound the bugle call
That will waken your fellow-warriors from age-old slumber;
Batter the fortress of communal fanaticism and religious dogmatism
Culling the temerity and boldness.
Bid adieu to untouchability
A social stigma on humanity.
No more relegation to the moorings of the sea of life
Soar up to the dizzy heights
Gird up your loins and stare at your ill-plight.
Enlighten your fellow-sufferers with your warring pens
Redeem them from the vampire-clutches of Chaturvarna.
Evangelize the egalitarianism
 And extinguish the flaming darts of the Dagon of casteism.

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

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

Periodicity of Publication : **Quarterly**
Language of Publication   : **English**
Printer's Name   : **Sou. Bagyashri Ramesh Chougule**
Nationality   : **Indian**
Address   : **At Laxmi Niwas, House No. 26/1388,**
           Behind N. P. School No. 18, Bhanunagar,
           Osmanabad 413501, (MS)

Name of Printing Press   : **Shri Laxmi Offset and Printers,**
Address   **Bhanunagar, Osmanabad,**
           Tal & Dist. Osmanabad 413501 (MS)

Publisher's Name   : **Sou. Bagyashri Ramesh Chougule**
Nationality   : **Indian**
Address   : **At Laxmi Niwas, House No. 26/1388,**
           Behind N. P. School No. 18, Bhanunagar,
           Osmanabad 413501, (MS)

Editor's Name   : **Dr. Ramesh Chougule**
Nationality   : **Indian**
Address   : **At Laxmi Niwas, House No. 26/1388,**
           Behind N. P. School No. 18, Bhanunagar,
           Osmanabad 413501, (MS)

Owner's Name   : **Sou. Bagyashri Ramesh Chougule**
Nationality   : **Indian**
Address   : **At Laxmi Niwas, House No. 26/1388,**
           Behind N. P. School No. 18, Bhanunagar,
           Osmanabad 413501, (MS)

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

                                            Sd/-
1/1/2016   **Sou. Bagyashri Ramesh Chougule**