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**Editor  
Dr. Ramesh Chougule**

## LITERARY ENDEAVOUR

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### **CONTENTS**

<b>No.</b>	<b>Title &amp; Author</b>	<b>Page No.</b>
1	Quest for Self in Samuel Taylor Coleridge's Poem <i>Limbo</i> - <b>Manpreet Kaur</b>	1 - 7
2	An Eco Critical Reading of <i>I Won't Let You Go</i> - <b>G.Chandrasekaran</b>	8 - 12
3	Tagore's <i>Gora</i> : A Thematic Study - <b>Talluri Mathew Bhaskar</b>	13 - 17
4	Richard Wright Presents Victims and Not Victors: His Novel <i>Lawd Today!</i> As a Naturalistic Novel – A study - <b>Dr. A. S. Mohanagiri</b>	18 - 21
5	Volatile, Violent and Vibrant: Cultural Nationalism as Represented in Manju Kapur's Novels - <b>Jayashree B.</b>	22 - 27
6	Hemingway: Fiction of Self-consciousness - <b>Rajeshwar Prasad Singh</b>	28 - 32
7	Depiction of the Subultern in Mulk Raj Anand's <i>COOLIE</i> - <b>B. Srinivas</b>	33 - 40
8	Portrayal of Utopian Vision and Dystopian Views in Aldous Huxley's Select Novels - <b>Dr. S. Karthika</b>	41 - 47
9	Poverty and Inequality in India : A Critical Review - <b>B. Srinivas</b>	48 - 56

No.	Title & Author	Page No.
10	Salient Features of <i>Communicative Approach</i> - <b>G.Thenmozhi</b>	57 -58
11	Interactive Multimedia Approaches in Language Teaching - <b>C. Pushpavalli</b>	59 - 64
12	<i>The Thousand Faces of Night: Mess, Myth and Gynoconsciousness</i> - <b>Gadekar Manoj Bhagwat</b>	65 -67
13	Vikas Swarup's Q & A : A Linguistic Analysis - <b>M. Aneez</b>	67 - 74
14	A Study of the Linguistic Hindrances Faced by Sylheti Speakers in the Learning of English as a Second Language - <b>Arpita Goswami</b>	75 - 85
15	Enhance Communication Skills for Employability - <b>Mahadev Kori</b>	86 - 89
16	Human Relationships In Iris Murdoch's <i>The Nice and The Good</i> - <b>Sagar Ravindra Hanmantrao</b>	90 - 93
17	The Shock of Discovery In R.k. Narayan's Shorter Fiction - <b>Nandkishor M Moghekar</b>	94 - 98
18	Insight Into Taslima Nasrin's <i>Account of Precarious and Desperate Cry of A Married Woman</i> - <b>Ms. Nasreen Banu M. Jamadar</b>	99- 102
19	The Image of Women In The Novels of Anita Desai And Sashi Deshpande - <b>S.Sudha</b>	103 - 104
20	Diasporic Consciousness in The Select Novels of Bharati Mukherjee - <b>R.Thangam</b>	105 - 106

1

**QUEST FOR SELF IN SAMUEL TAYLOR  
COLERIDGE'S POEM *LIMBO***

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Samuel Taylor Coleridge's poem "Limbo" is exquisitely woven around the motif of quest for self. The term 'self' for Coleridge means the supreme oneness of Being. Coleridge found that his belief in 'Self', an essential non-personal being, abstracted from outward circumstances and even from personal vices or virtues, was corroborated by his own psychological experience in dreams and meditation. As Jung says:

The self is not only the centre but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of the conscious mind. The experience of the self is archetypal, and portrayed in dreams and visions by many and varied images, all of which may be called archetypes of the self. (Fordham 64)

Coleridge believed that "true being is not contemplable in the forms of time and space" (Coleridge, H.N. 320), and yet as a poet he was compelled to find images for his earthly existence from which true Being could emerge. To represent his life accurately, he had to mingle the true and the false, the world he lived in and the one imagined for himself. His being was sometimes "blind and stagnant" and sometime illumined by a renewing light from within.

In "Limbo" Coleridge enters the poet's reverie, different from either dreaming or waking consciousness and revitalizes an old metaphor for his two states of Being that are not to be unified in time and space. The surface fragmentation of "Limbo" is essential in order for the poet to point toward his ulterior Being. True Being appears when God's light, shining in and through nature, marries the light that comes from within man. Such a rare Unity of Being is what Coleridge had imagined for his beloved Sara, as we saw in the poem "Phantom":

She, she herself, and only she,  
Shone through her body visibly.

At one with God and Nature, man possesses integrated vision. In the words of St. Matthew: "the light of the eye is the eye: if therefore thine eye be single, thy whole body shall be full of light." But in "Limbo" man's Being is divided; the speaker is alienated from man, nature and God, but he intensely feels his need for all three.

Coleridge began to use blindness as a metaphor for both spiritual deprivation and potential spiritual fulfilment when he wrote to a friend: "I have, at times, experienced such an extinction of Light in my mind, I have been so forsaken by all the forms and colourings of

Existence, as if the organs of Life had been dried up; as if only simple Being remained, blind and stagnant!" (Griggs 470) This "simple Being" was, in other words, the blindness of "negative Being," and it appears in numerous poems and notebook entries. It stands in marked contrast with the poet's positive use of blindness in a very late concerning the death of a friend: "in Christ only did he build a hope, yea, he blessed the emptiness, that made him capable of his Lord's fullness, gloried in the Blindness that was receptive of his Master's Light." (Griggs 922) Coleridge's "negative capability" enabled the poet to conceive of a composite "form" called "Limbo," a metaphor that could encompass both blindness as ignorance and blindness as a willed means of finding God. The blind old man in Coleridge's poem is no serene image of assured sainthood, no embodiment of pure faith because Coleridge does not allow himself God like omniscience. The line "He seems to gaze at that which seems to gaze on him!" is accepting of man's inability to know spiritual truth with certainty. The poet's "seeming" likewise acknowledges the limitations of poetic language, as in Milton's line on Death: "what seem'd his head / The likeness of a Kingly Crown had on." (Coleridge, E.H 672)

Coleridge never, however, claimed to justify God's ways; he only suffered them. He recognised his own inadequacy: he is that "half-nothing" and yet "something," a body moving toward decay and a soul struggling to find God, within the "ghost light" of Limbo. The poet knew that the imagination could seize an arbitrary control over time and space, whereas "the reason is aloof from time and space." (Raysor 198) Being neither pure reason nor debased understanding, the imagination was capable of finding a shape to express his personal feeling of alienation. As Lacan says when the subject enters in the symbolic stage, the feeling of oneness with the world is lost because there is no access to the preverbal self. Human subject lives ever after the feeling of lacking something. This loss of preverbal self results in desire. The desire cannot be completely fulfilled but can only be substituted temporarily with symbolic means. The child feels alienated from his 'Real' self. 'Real' returns again and again but it cannot be grasped or conceptualized. It is:

That which is lacking in the symbolic order, the ineliminable residue of all articulation, the foreclosed element, which may be approached but never grasped : the umbilical cord of the symbolic. (Lacan 263)

The imagination could embrace opposing states of Being, even if it could not perfectly marry them. Coleridge's divided self is exemplified by the moles shrinking from the light and the old man welcoming it, by both "growthless" thought and the creative light. Conflicts that the poet could sometimes resolve intellectually in his prose writings remained to be dealt with in that zone where logical argument loses its force and where two opposites can be equally true. Coleridge came to believe that his son Hartley, the free spirit capable of integrated Being, the "one life," had come to a bad end as a result of his "shrinking from all things connected with painful associations." (Griggs 119) But the poet knew that his son's weakness was also his own: guilt remained even when the mind indicated that there was no cause for guilt. Like the Mariner's killing of the Albatross, Coleridge's act of creating "Limbo" is perhaps best explained as an impulse rather than a motive and may resemble the experience described in a notebook entry of 1812:

One of the strangest and most painful Peculiarities of my Nature (unless others have the same, & like me, hide it from the same inexplicable feeling of causeless shame & sense of a sort of guilt, joined with the



apprehension of being feared and shrunk from as a something transnatural) I will here record-and my Motive or rather impulse to do this, seems to myself an effort to eloin and alienate it from the dark Abyt of my own Being by a visual Outness & not the wish for others to see it. (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 4166)

“Limbo,” which begins with lighthearted satire and ends in metaphysical terror. Coleridge described materialism as a philosophy that “fleeing from inward alarm, tries to shelter itself in outward contempt\_ that is at once folly and a stumbling block to the partisans of a crass and sensual materialism. But even though he could ridicule blind materialists, he knew what it was like to be deprived of inner light and he lived with a deep-seated fear that without it he would be helplessly vulnerable to that Nothingness from without.

Whereas materialism could be aptly represented by the earthly moles, Coleridge's surrogate in the poem, the old man, needed to be liberated from the restrictions of time and space and from the material world and its images. Coleridge describes the old man as blind and bald, with a high forehead and scanty hair; the old man's actions can be reported as he watches and turns but his “look sublime” can be achieved only by a “Moon-like Countenance.” He is nearing eternity and becoming, as it were, a Yeatsian statue. He seems almost “out of nature,” motionless, a gaze fixed on the absolute. Here Coleridge was probably remembering an actual blind man he met on a walking trip who found its way into Coleridge's poem.

In order to achieve some ideal image, a Yeatsian symbol of permanence, Coleridge would have had to deny his own idea of organic and spiritual evolution of becoming and accept at least a poetic dogma, if not a religious one. The old man stops performing his earthly tasks, but nevertheless, he is not yet the statue Coleridge compares him to. Having ended his restless search for final answers, he achieves a state of Being in which physical passivity and spiritual activity are combined. His mind is independent of the phenomenal world and his soul is like the one described in the *Biographia Literaria*: “steady and collected in its pure Act of inward adoration to the great IAM. (Shawcross 218) The impulse that turns the old man's face toward heaven is not governed by the rational process of his understanding but by the grace of his imagination, which has its own logic. (Eliot 10) In “Limbo” the souls are deprived of both darkness and light. But the blind old man, likewise denied both light and darkness, sees what he can be. He embodies Coleridge's definition of reality: “the Real exists only as the Identity of the actual and the potential.” (Hughes 126) However, such an identity can only be attained through an imaginative projection and Limbo probably remains the single most accurate metaphor for Coleridge's own poetic life, a life lived on the border between the extremes of materialism and mysticism. The form and meaning of Coleridge's poem can only be considered a unified whole, for Coleridge could not rest with a transcendent vision in which “extremes meet” never to divide again. In his “Dejection: an Ode” the poet evoked joy and conferred it on the absent Sara Hutchinson, leaving for himself only the consciousness of joy. In his later poem “Limbo,” still seeking a pure joy, he summons it up for another surrogate in a poem; but in his sad honesty, he provides his projected self with only the possibility of joy: “His whole face seemth to rejoice in Light.” (Kessler 104)

Coleridge could not allow himself to worship external light, whether from sun and moon. Light could serve only as a metaphor to suggest the power that must originate within

the human soul: “from the soul itself must issue forth/ A light, a glory, a fair luminous cloud.” (Dejection: an Ode) Even though the sun does not appear directly in “Limbo,” nevertheless issues the light from which the materialist moles shrink, creates the reflected light that the old man faces and provides the power that defines even the “antipathist of light” in hell. Coleridge could accept the “sun” as the traditional metaphor for God's power, the source of growth and self-realisation, but he was ever alert to the danger of identifying God with His creation. What we see is a gift: “Man knows God only by revelation from God as we see the sun by his own Light.” (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 209) The moon, however, as an emblem of the human imagination, could project the false light of illusion, of self-deception and of the unreality in dreams: “there is nothing in it that can be called tangible-nothing which presents motives or shapes itself to human imperfections. Allow the light: it is moonlight and moths float about in it!” (Coburn, *The Philosophical Lectures*. 226) For Coleridge the life of nature is not nature's Being, just as man's Being is not his earthly existence. But Coleridge was not a man confidently radiating sunlight in his eternal moment; he was compelled by his own doubts and his “reflective” nature to choose the moon as a metaphor for his uncompleted Being. The poet saw Christian faith as:

A deep and inward conviction, which is as the moon to us; and like the moon with all its massy shadows and deceptive gleams, it yet lights us on our way, poor travellers as we are and benighted pilgrims. With all its spots and changes and temporary eclipses, with all its vain halos and bedimming vapors, it yet reflects the light that is to rise on us, which even now is rising, though intercepted from our immediate view by the mountains that enclose and frown over the vale of our mortal life. (Rooke 97)

In “Limbo,” time and space are “unmeaning” because they, like the sundial, are divorced from the world that provides their limited power. The beauty of the line “As Moon-light on the Dial of the Day” is equalled by its Horatian usefulness in representing all of man's measuring devices, the tools of his ineffectual human understanding that cannot solve the mystery of Being. The sundial recalls the Ancient Mariner's “steady weathercock” that was “steeped in silentness” by the moon and was surely no guide through rough interior weather. Within the realm of Coleridge's potent, highly suggestive sun-moon imagery, the sundial becomes more than a casual image. The poet had written that “the Conscience, I say, bears the same relation to God, as an accurate Time-piece bears to Sun.” (Rooke 150) The sun's light is absent from “Limbo,” except as the power that the moles acknowledge but fear to confront directly. Coleridge wrote: “what if the natives of the Sun should refuse to avail themselves of the Light, which had called the Worlds around them out of Death and Darkness. . .?” (Griggs 773) Completely in the dark, they would suffer “negative Being,” unable to imagine joy. But Coleridge's “ghosts” in “Limbo” are conscious of their alienation and even though they are preoccupied by the possibility of total annihilation, their “horror of blank Nought-at-all” suggests their potential for realising an allied emotion, hope and not fear. The moonlight illuminating “Limbo” is a ghost light that, like Coleridge's own existence in time, can be endured because there is another light, “which even now is rising.” (Kessler 106)

The contrast between the moles, who shun the light and the old man, who welcomes it; the opposition of the sun and the moon; and the insufficiency of time and space when viewed

against the background of eternity are demonstrations of Coleridge's characteristic use of polarities to help describe both man and nature. But in quest for ultimate Being he often found language inadequate. Definitions and distinctions created by his understanding often acted as "toys" (Griggs 267) diverting him from his goal. Coleridge's struggle with language was a struggle to reach and express Being. His shift from "privation" to "negation" in the manuscript of "Limbo," as we shall see, reveals a poet seeking a name for his unique anguish.

In physical life Coleridge discovered a continuous process at work, that of opposites meeting in order to divide and begin moving toward another reconciliation. While writing "Limbo," the poet had to embark upon a metaphysical consideration of Being in terms of the fixed opposites of heaven and hell. Coleridge knew that his personal religious experience in any form imposed from without and language itself was such a form:

Religion, in its widest sense, signifies the act and habit of reverencing THE INVISIBLE, as the highest both in ourselves and in nature. To this the sense and their immediate objects are to be made subservient, the one as its organs, the other as its exponents and as such therefore, having on their own account no true value, because of no inherent worth. They are a language, in short and taken independently of their representative function, from words they become mere empty sounds. (Rooke 440)

These "empty sounds" must be transformed into what Coleridge in "Frost at Midnight" called "articulate sounds of things to come." The images in "limbo" become vital when they begin the painful process of changing into abstractions; they are not designed to please us, but to declare the difficulty of Being. All the inhabitants of Coleridge's poem except the old man are paralysed by their fear of the unknown. In this surrealistic creation, Coleridge acknowledges his own despair, but his thinking is neither "lurid" nor "growthless." Even though he said as a young man, "I have rather made up my mind that I am a mere apparition, a naked Spirit" (Griggs 295), he finds, through poetry, that one can discover Being in the world, in the movement from negation to affirmation. His poem dramatically signifies the act and habit reverencing THE INVISIBLE." (Kessler 108)

In his urge to unify opposites, Coleridge sought to eliminate any distinction between time and space and to experience God as life, that is, as movement or energy. But he recognised that because time and space are only language "terms" and consequently of "no inherent worth" in themselves they could not be meaningfully applied to the idea of the Supreme Being. But because God can only be contemplated in separation from Him, the poet must serve his sentence in Limbo and point toward higher synthesis. Unity can only be effected by means of opposites, but the opposite of Coleridge's "Limbo" is a power in man that is either residual or potential. Neither mere images nor finally mere abstractions can be "taken independently of their representative function":

That both time and space are mere abstractions I am well aware; but I know with equal certainty that what is expressed by them as the identity of both is the highest reality, and the root of all power, the power to suffer as well as the power to act. (Watson 93)

The "beauty-making power" that he lamented losing in "Dejection: An Ode" has been

transformed into a greater power, the power of Being. Coleridge's tolerance of these Limbo images of his own incomplete self demonstrates that what the poet sought was not an "objective correlative" but a "subjective correlative." He saw all "modern poetry" as "a fleeting away of external things, the mind or subject greater than the object, the reflective character predominant." (Raysor 164) The act of Being is not confined by time or space, unlike physical acts with their finite ends. Coleridge's "Limbo" reveals a subject creating itself.

If Coleridge's heaven required the unity of time and space, his concept of hell demanded their annihilation. He wished to share with Jeremy Taylor the belief that hell is only the "separation from God's presence," but he could not avoid formulating intellectually what he had experienced in the course of his own temporal history: the negation of power, rather than the satanic use of power for negative ends. The Godhead must enjoy what the poet's life could only suffer. Coleridge combines moral seriousness with a logician's play in his annotation to Taylor:

Why, if hell be a state and not a mere place, and a particular state; its meaning must common sense be a state of the worst (sort). If then there be a mere poena damni- (i.e. not so blest as some others may be) this is a different state in genere from the poena sensus ergo, not Hell ergo rather, a third state, or else Heaven. For every angel must be in it, than whom another Angel is happier i.e. negatively damned, tho' positively very happy. (Taylor 191)

Coleridge confesses that like Taylor he is inclined to the belief that the only immortality exists in heaven and that hell is simply privation or absence, but he goes back to the Bible and finds "so many texts against it!" Physical torment was a cruel punishment that Coleridge's tender nature could not bear to ascribe to the creator of the "one life." Coleridge could not imagine a God capable of hatred, just as he could endure his own alienation from his wife or Southey or Wordsworth but could never actively hate them.

The poet's struggle to define hell is evident in the manuscript of "Limbo," in which "privation" and "negation" are interchanged in order to indicate some progressive evolution. The Limbo souls, deprived of God, reveal Coleridge's own divide Being: separation from his physical love object, Sara Hutchinson, is only a diminutive counterpart to his separation from God, the ultimate love object. Coleridge's poetic and spiritual evolution prove complementary. Progressing from natural imagery to self-made imagery, the poet sought ultimately to experience God without images. Actually in "Limbo" there is quest for the 'Real.' But as Lacan says 'Real' is 'the impossible' to say. Language is unable to represent it as words are unable to grasp it. Language is a world of signs and signifiers which have no stability. To further explain it:

The 'Real' turns up in man's relation to desired objects. It makes its appearance because the signifying system is revealed as inadequate: the desired object is never what one thinks one desires. What one imagines is always the primordial lost object, the union with the mother. (Jafferson 153)

In his search for "true Being" Coleridge drew many metaphors from "the Being of Nature,"

but perhaps his most difficult struggle came when his imagination sent him beyond time and space into the medium of “Limbo.”

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**AN ECO CRITICAL READING OF *I WON'T LET YOU GO*  
(Selected poems of Tagore - Translated by Ketaki Kushari Dyson)**

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“Tagore's poetry”, according to Ketaki Kushari Dyson (an eminent translator of Tagore) “has an impressive wholeness, a magnificent loving warmth, a compassionate humanity, a delicate sensuousness and intense sense of kinship with nature and a burning awareness of man's place in the universe”.<sup>1</sup> From this telling quote on Gurudev's literary output, the last two phrases are focused and proofs for the same are intensely investigated in the collection of English translations of songs by the author of the quotation (ie.Ketaki Kushari Dyson) from the original Bengali songs of Tagore. The songs which have been translated, by and large, are unfamiliar to the non-native readers of Tagore.

Since place plays a vital role in the artistic renderings of a writer one has to read a work of art from the ecological perspective too. No one in this cosmos is said to lead a secluded life in totality, for the existence of one being it has to depend on another. Togetherness is life and togetherness is joy. The joy of living can be ensured in comprehending the inter dependence of each and every being, Tagore, being a poet of far- reaching perception looks into each and every creation of nature and finds bliss in the complementary aspect of cosmos. To him the earth itself is a mother “Who clings to all her offspring, saying 'I won't let you go 'even to the tiniest blade of grass that springs from her womb, but she is powerless to prevent the decay and death of her children”<sup>2</sup>.

Man and Nature are both inseparable embodiment of single unity. As a rational being he has a responsibility to glorify and maintain the everlasting bond between them. All sensible poets do this great work wonderfully. Tagore does it so commendably that one who reads him with passion falls in love with his diction, imagery, style and the very musicality of his compositions. To him “The earth, by definition, is no remote, abstract goddess in heaven. She is the here and the now, the cradle where we are all necessarily rocked, and is as vulnerable as a human mother”<sup>3</sup>

Tagore's attitude to nature is a natural outcome of formative influence of the place and people he encountered with, in his receptive youth. The colourful daily dramas that are being enacted at the horizon during sun rise and sun set, the trees and plants that dance gently to the tunes of wind on the banks of Ganges, the hurricane lamp that causes giant shadows on the waters of the river on which the poet spends many a night in his house boat, made his poetic ideas flutter its wings braving the high sky as the birds on the tree tops do at the instant of his boat passing by. “The villas overlooking the Ganges in Chandernagore in western Bengal where he spent holidays with Jothirindranath and Kadambari Devi, the bungalow in Ghazipur by the Ganges in the heart of northern Indian Gangetic plain where he spent some time with

his young wife and growing family, the riverine landscape of eastern Bengal, now in Bangladesh, where as a young man in charge of the family's landed estates, with their headquarters in Shilaidaha, Potisar and Shahjadpur he went up and down the rivers by boat, often living in house boats, and the drier plain of Birbhum in western Bengal where he founded his school, university and centre for rural reconstruction and where he finally made his home; all have left their mark on him and were areas whose working humanity mingled with his natural environment”<sup>4</sup>

In addition to the idyllic environment that he enjoyed as a young boy, the loving people who surrounded him too influenced him in a greater way. At the tender age of fourteen the poet lost his mother. The young and affectionate Kadampari Devi, the wife of his brother Jothirindranath came to his rescue by offering the care and love of a mother.” “She was an important formative influence on the budding poet” ,in the words of Kushari Dyson.

Not only the 'artistic' and 'sensitive' Kadampari but there were other young women of captivating credentials too attracted his attention. Annapurna (also known as Annabai or Anna) is one such young woman of excellent beauty and intelligence. She trained the adolescent Tagore in spoken English. In spite of the fact that the poet is very shy the two were attracted to each other, He even gave her a nickname Nalini which she used in her writings.

Besides the above two, her wife Mirinalini-the so called old fashioned name Bhavatarani changed to please his taste – proved to be the sole solace to the poet after the untimely demise of Kadambari. His niece Indra Devi (daughter of Satyendranath) too was a favourite in the family and she was the recipient of some of Tagore's most brilliant letters (Chinna – Patrabali 1960). Ranu Adhikari, who inspired the character of Nandhini in the play Raktakarabi (1926), too was a source of joy and comfort to the poet. Tagore in his later life was very much stirred by an Argentine woman, Victoria Ocampo with whom he stayed for some time during his world tour. Thus all along his life Tagore was surrounded by inspiring, attractive and intelligent young women and this “feminine touch” helped him to accomplish his artistic creations.

However as a young boy he was forced to lead a lonely life, since he happened to be the youngest, he had to obey all his elder brothers and parents as expected of one in a Hindu family. In his acceptance speech on the glorious occasion of Nobel Prize he recalls his solitary childhood. “I used to live in at most seclusion in the solitude of an obscure Bengal village by the river Ganges in a boathouse. The wild ducks which came from the Himalayan lakes were my only living companions and in that solitude I seem to have drunk in the open space like wine overflowing with sunshine, and the murmur of the river used to speak to me the secrets of nature”<sup>5</sup>

Nature has a meaning and a message. Many a saint and sage of our ancient land, who can look beyond this alluring fauna and flora termed them as ephemeral and not everlasting. This does not mean that they have no relevance to human existence. 'This cosmic concourse, fairground of, millions, billions of living things' is not 'maya' or a child's play. It has a deeper sense but the so called wise think,

    this earth, this universe  
    planets and stars, in the firmament are fakes  
    Birds and beasts, creatures of many species  
    bereft of fear, breathed here for ages,  
    To them this created world is a mother's lap  
    but you, old dotard, have faith in nothing”

Thus he chides the half baked brains vehemently. A parallel can be drawn here with Subramanya Bharathi of Tamil literature who too questions this in his poem "False? Or True?"

Those who stand, walk and fly  
Are you but were dreams or appearances deceptive?  
Ye sky, tender shine and groves of trees  
Are you but mirage and illusions?  
Are appearances untrue? attributes untrue?  
And goes to declare that all that we see is TRUTH and nothing but TRUTH<sup>5</sup>.

Rabindranath Tagore, a poet of far reaching perception, brings out the essence of human existence in many a poem. To him 'Relationship is the fundamental Truth of this world of appearance'. The song *Mediatrix* exhibits a unique relationship between human being and animal. In this song a 'A soft haired kid was grazing nearby, gently nibbling the grass of the river-bank'; a naked boy was sitting on the ground and his sister was scrubbing a pot at the edge of a river. Looking at the boy's face the goat-kid gave a few bleats. The boy was trembled and burst into tears. She left the pot and came running to the boy and the kid.

She consoled both, giving them equal attention  
Sister to both children, animal and human  
*Mediatrix*, she knit them in mutual knowledge

Again, in yet another instant he was surprised by the loving command of a man's voice 'puturari come'. Closing his book he looked out only to find.

A huge buffalo, covered in mud  
Tender-eyed was standing on the bank  
A young man was in the water calling her  
To give her a bath: 'Puturani come'  
When I saw the young man and his Puturani  
Gentle tears mingled with my smiles.  
(En route to Shahjadpur by boat 4<sup>th</sup> April 1896)

The joy and essence of human existence lies in appreciating the 'oikos' and relating to them in each and every walk of life and not in the renunciation of worldly pleasures. To Tagore even an old tamarind tree that stood near his house appears to be his 'great grandfather' and like a 'guardian god'. He even ridicules at the idea of going to forest after the age of fifty, leaving behind all desires and shackles that deter one from finding the eternal truth of life. This is what our scriptures say. But, on the contrary, our poet advocates that a 'forest retreat is better in the youthful days'. Forest is a place where,

Bokuls flowering in their plenty  
Koels killing themselves with singing  
Nature's arbours, leaves and creepers,  
The merrier for hiding, seeking  
Moonlight falling on Champak branches  
For whom was such a sight created?  
Those who appreciate such beauties  
Are definitely your under fifties

He then goes on to say that 'Manu's code need amending' and 'let old men stay at home/pile their rupees and pices!'

'Hide and seek' is a song wherein the boy Khoka plays tricks with his mother as Shakespeare's Ariel of 'The Tempest'. The boy asks whether she could find out him if he



became a flower among the cluster of Champa on a Champa tree.

You (mother) would call, 'Khoka where are you?'

I would just smile quietly'.

He says then that he would transform into the sweet smell of Champa which too she would not recognize. Again he became the shadow of the Champa tree that swayed before the mother. Even now it was impossible for her to recognize her own son.

This is not a hide and seek that every child mischievously likes to play with their mother. It has greater, deeper and stronger message that the playful creator has for the Mother Earth. Is death a play of hide and seek?

Nobody wants to die. Only very few cherish the idea of killing themselves in times of trouble. Death is the most tragic end of every living creature. If blessed with immortality everyone of us is ready to enjoy this life. Our poet too is no exception. He says,

.... when I think

I have to bid adieu to this world my eyes moisten

and with both arms I try to hang on to life

calling it mine.

but very optimistically he thinks that death may be the beginning of a new life, just like a mother who feeds her baby,

Removed from one breast, a child cries in alarm

but given the other breast, is immediately calmed

Tagore, right from his childhood days, was a remarkable observer and listener. Up in the Himalayas where he had gone with his father, away from his motherland amidst the Whites of England, as a solitary traveler to his family estates in houseboats, as an on looker of rows of trees and waving grass on the banks of Ganges, as a curious watcher of buffalos, dogs and goats, and like a sincere ornithologist in observing the birds and their varied behaviours he proves to be an excellent human being who could receive from, and respond to his environment. He has registered his thoughts and feelings in a language that is both emotive and rational.

Today Tagore is much more relevant than in his times, as our environmental concerns are getting graver and tending to go beyond control. As one of the platform principles of the Deep Ecology Movement states that "Today the extent of nature of human interference in the various ecosystems is not sustainable and the lack of sustainability is rising" People with unsatiating greed constantly tend to raise the 'standard of living' instead of 'seeking a better quality of life'. Hence Tagore who was 'green' to the core comes to our rescue. In this context it would be apt to quote Ketaki Kushari Dyson.

"Those who are interested in 'deep ecology' movement should find him a very congenial thinker. A 'green' to his core long before the term was coined, he was what is nowadays called a wholistic thinker, never forgetting the whole when concentrating on the parts! This Upanishadic background made him constantly aware of the inter connectedness of all things in the cosmos. He saw human beings as part of the universe, not set apart from it and know that the human species must live in harmony with its natural environment."<sup>6</sup>

Since no clue is taken from such great masters the pitiable plight that today we face with. Late it may be but before it is too late we should awake and mend our ways.

As our Gurudev's love for the universe is so profound and not limited to any narrow boundaries such as caste, creed, nation, human, animal and nature but encompasses everything from the distant twinkling stars to the tiny blade of grass that carries the globes of

water droplets. Solitary life is a sorrowful one; togetherness is happiness. Living has a meaning only in loving 'love your neighbor does not necessarily mean our human neighbors alone!

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## **TAGORE'S *GORA*: A THEMATIC STUDY**

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Notwithstanding the wide canvas and the multiplicity of character, incident and dialogue, the novel is a unity and this comes from Gora himself, who is both centre and circumference. The rest serve largely to explain him or are explained by his relations with them.

**- K. R. Srinivasa Iyengar**

Indian English novel has won great critical acclaim in scholarly and literary circles all over the globe. One of the important factors for the late development of novel in Indian literature was the absence of novel as an important genre of imaginative literature, which gives artistic expression to the relationship of man and society. Indian novel had two fold influences. There were translations of the western classics which influenced the Indian writers of eminence. The Indo-Anglian novelists read the great writers like Tolstoy, Balzac, Dostoevsky and Victor Hugo in translations. The second flux was translation of Indian works into English. Both these influences brought the best in the Indian writings. These translations raised the standard of creative writings in India. Bengal had been the cradle of the Indian Renaissance. Bengal had a major role in bringing the good works of fiction through translation. The works of Tagore, R.C. Dutt, Bankim Chandra left a great trail, of course, they had been influenced by western literature. But they formed in a fiction a great medium to express deep-rooted Indian sensibilities. Tagore is one of those writers who are remembered for ever by all and sundry. He has made a permanent place in the heart of the literary persons all over the world. His characters are life-like and lively. He has involved many themes in his creative works. His novels are imbued with the spirit of humanism and universalism. As a humanist, Tagore was aware of life and the problems of the people around him and in his appraisal and criticism of those problems in the context of wide humanity and mankind he is unique. Humanism which distinguishes Tagore's novels and short stories became an important characteristic in Indian English novel. He believed in synthesis of entire human world. His love for humanity was so deep that he never thought in terms of narrow minded religion, creeds, sects, nations or provinces. *Gora* is a political novel which projects Tagore's vision of the individual's role in renascent India. It is a political saga of transition period of India when the country was passing through turbulent upheaval. In the very opening of novel the writer describes that meeting between Binoy, Paresch Babu and Sucharita. The locale of the novel is Calcutta. *Gora*, the hero, was the son of an Irish mother who had taken shelter in a Hindu home in fear of the sepoys during the mutiny. Her husband had been killed in the mutiny and she had also died after giving birth to the child who was brought up by his foster parents, Krishna Dayal and Anandamoyi. *Gora* grew up as an Orthodox and militant Hindu

patriot, fervently denounced everything alien and accepted everything Indian. In certain respects, he represents the type of the young nationalist, Idealist young man of Bengal at the end of the nineteenth century. The young men were influenced by the principles and ideals of Ramakrishna Paramahansa and Swami Vivekananda. They all had a dream of making India a great country. They also wanted to revive true Hindu religion in India. Gora was one of such young men who had a prejudice against Brahma samaj which they looked upon as being influenced by the Christian religion. The secret of his birth is kept up till the end of the novel. Gora was proud of Hinduism:

I am a Hindu! A Hindu belongs to no party. The Hindus are a nation, and such a vast nation that their nationality cannot be limited within the scope of any single definition. Just as the Ocean is not the same as its waves, so Hindus are not the same as sects. (p.294)

To him Hinduism is a very liberal religion:

You must understand that the Hindu religion takes in its lap, like a mother, people of different Ideas and opinions, in other words, the Hindu religion looks upon man only as man and does not count him and belonging to a particular party. It honours not only the wise but the foolish also, and it shows respect not merely to one form of wisdom but to wisdom in all its aspects. (p.296).

Gora follows all the formalities of the Orthodox of religion. He has become a traditional Hindu in look, talk and style. He firmly speaks in favour of Hindu religion and India. He, many times, argues with Binoy, his friend, regarding Hindu religion and idol worship. Gora warns him not to be in touch with the Brahma samaj as it may tempt him or spoil him later on. He always convinces Binoy what he wants to say and poor Binoy has to accept everything as an ideal friend. The Brahma Samaj was a religious society established by Raja Ram Mohan Roy in the early nineteenth century. The aim of this movement was to establish a society or community in which men believed in the worship of one God. This movement did not approve of idol worship and caste –system. Gora did not approve of Brahma Samaj because of some reasons. Gora thought that when someone follows Brahma Samaj, he cuts himself from Hindu religion. In fact, the principle of worshipping one God was not foreign to Hindu religion. The greatest objection to Brahmism was that they imitated the ways of Christian religion. They followed the manners of Christians. The Brahmists kept themselves away even from the social activities and festivals of Hindus. Due to such things, Gora did not like the Brahmists and their way of life. Gora began to observe every rule and regulation of Hindu religion. He began to believe even in the caste system. Gora is a mouth piece of Rabindranath Tagore. Through this character, Tagore tells us what he feels about India and Indian religion. Gora loves Hinduism that means Tagore himself loves Hinduism and Hindu scriptures. The actual Hindu means a universal man. Gora(Tagore) says to Sucharita :

Whether I have faith in idols or not I can't exactly say, but I respect the faith of my country. The worship, the whole country has evolved, after so many centuries in something which I regard as worthy devotion. (p. 663).

Through the character of Gora Tagore loves India from the bottom of his heart. Tagore

always eulogized India in his poems as well as novels. Tagore creates two sets of characters.....One group consists of reactionaries like Haran, a narrow minded Brahmo, who finds nothing Good in his own culture and Gora, a die-hard Hindu patriot who denounces everything alien and blindly accepts everything Indian; the other set of characters consists of characters who are foresighted and of progressive vision. They do not allow their religious views to create a gulf between man and man. Tagore shows the meaninglessness of mere Orthodoxy practised by Gora and Krishna Dayal. Such Orthodoxy made the Hindu looked down upon the non Hindus as untouchables. These men spent all their time and energy in preserving their purity and limited their idea of service only to the Hindus. Their attitude about service was very limited. They believed that they should serve Hindus and not other people. Gora resorts to Orthodox traditions and superstitions of Hinduism. He disapproves the marriage of his friend Binoy with a Brahmo, Lolita, and breaks up all his relations with him. Gora's mother Anandamoyi invites Binoy, Gora's friend to eat in her room but Gora stops Binoy from doing that as the food is cooked by a Christian servant. Gora believes that Binoy, as a Hindu must not forget his responsibility. Tagore has exposed very well that mother's love has no boundary. In *Gora*, Anandamoyi always wanted a Boy and as per her belief God has given her Gora, who was born by an Irish lady. Anandamoyi brings him up as her own son. She also looks after Binoy who is also an orphan. These two orphans have found a true mother in Anandmoyi. She loves them whole-heartedly. It is also suggested by Anandmoyi to visit Paresh Babu's house so that Gora may find a suitable match. But Gora wants to go to Paresh Babu's house because he wants to know more about Brahmo Samaj. Tagore has created the character of Paresh Babu keeping in mind the personality of his own father, Debendranath. Paresh Babu is a good father, guide and philosopher. As a husband, he is very tolerant and liberal. He blesses everybody who ever comes to him. Paresh Babu does not believe in the tradition of religion. He thinks that religion should unite people rather than divide. He says to Sucharitha:

We see that the low caste is not allowed entry even into God's temple. If equality be not observed even on God's own ground what matters it weather its conception is to be found in our philosophy or not.(p.258).

In the absence of Paresh Babu, there was a hot debate between Gora and Haran, a Brahmo young teacher and Philosopher. When Haran insulted Gora, Sucharitha, the daughter of Paresh Babu began to hate Haran and she wanted to know more about Gora. Gradually, sucharita's love for Haran began to decrease. Sucharita and Gora made soft corner in each other's heart. Sucharita refused to accept the proposal of Haran. Haran was angry with Paresh babu's family and threatened that he will write about it in the news paper but he did not understand that Sucharita broke her promise because of his mistakes, manners and behaviour. Sucharita is attracted by Gora's ideology although she does not like his physical appearance. She is lost in Gora's thought that she sometimes forget to eat and loses her sleep. She says to herself,

Gora's words are not mere words, they are Gora himself, his speech has form and movement, it has life, it is full of the power of faith and the pain of love for his country(p.266).

Gora's speech had a deep impact on Sucharita's heart. When he was passing by a cricket

ground Gora saw that some policemen were beating some young boys. During a cricket match a boy gets injured, they wash the wound in a fresh- water tank, when a police constable comes and starts beating the boys, a fierce fight takes place between the boys and the police. Gora could not bear all these things. He also saw particularly that many people of Goshepura were illegally imprisoned. He wanted to do something for them. The magistrate sentences the boys to whipping of five to twenty five strokes. Gora gets one month's imprisonment for arguing with the magistrate. When Gora returned from the prison he received the news of Binoy's desire to marry lolitha. Gora was against this marriage. He believed that Binoy's marriage was a threat to Indian philosophy and this was bad for even the country. But lolitha decides to marry Binoy against all others' opposition. She loves Binoy very much. When they were alone in the steamer, Binoy slept outside her cabin and guarded her whole night. They kept proper distance there. Gora has neither attended the marriage nor met Binoy. He also thinks of Sucharita being sure that she will never accept him as her husband. Sucharita is a very girl. Though Baroda, Haran and even Harimohini harass her, she never speaks a word against them. She is an incarnation of a little goddess. Her passive nature, beautiful appearance and attentive posture touched Gora very much. Her eagerness about India and religion draws her closer to Gora more and more. Till the end of the novel, Sucharita does not reveal her feelings for Gora. She accepts Gora at the end of the novel. At the end of the novel, Krishna Dayal fell ill. So a doctor was called for. The doctor said that Krishna Dayal might die at any time. It was here that Dayal wanted to reveal the secret of Gora's birth as Gora could not take part in his father's funeral rites. After the sudden revelation of truth about his birth and parentage, Gora's defence of Hindu Orthodoxy gets a severe jolt and the ground slips under his feet. In a moment, whole Orthodox world of Gora's thoughts crumbles. Gora goes to Paresh Babu and informs him that he is not a hindu. He has become free from the shackles of a Hindu, so he can unite with anybody. He takes Sucharita's hand and gets blessings of Paresh Babu. He does not belong to any religion. He is able to see the real India. He is alone but free. Every caste in India is his caste. After that Gora comes there and lays his head at Anandamoyi's feet. She is the symbol of mother India, as she has no caste and never makes any distinctions. Ultimately, Gora asks his mother to call Lachmi and bring water for him. Anandamoyi feels great joy and relief. Gora's real identity was disclosed at a crucial point when he was getting ready to receive the title of "The Light of the Hindu Religion", in a ceremony organised by the Hindu youths from all over the country. Gora, then, realises that the bond of human love is the greatest religion. He says to Paresh Babu:

That which day and night I have been longing for but  
which I could not be, today at last I have become.  
Today I am really an Indian! in me there is no longer  
opposition Hindu, musulman and Christian. Today  
every caste in India is my caste.(p.406).

Gora reveals Tagore's liberal humanistic views. He denounces caste-ridden Hindu society and he dreams for a caste less and a class less ideal society.

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**RICHARD WRIGHT PRESENTS VICTIMS AND  
NOT VICTORS: HIS NOVEL *LAWD TODAY!* AS  
A NATURALISTIC NOVEL – A STUDY**

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Richard Wright is a critically acclaimed African American writer. His work, *Native Son*, is the first novel by an African American to appear in the New York Best Seller list. His works made the white people realise that African Americans are fellow human beings with similar feelings and emotions, strengths and weaknesses. “What influenced Wright to write works?” is a worthwhile question to be explored and this article examines his first work, *Lawd Today!* From a naturalistic point of view in order To trace out the characteristics of a naturalistic novel, which might throw light upon the view that Wright presented victims and not victors.

Richard Wright is one of the prominent African American writers, whose novel *Native Son* became the first novel by an African American to be listed in the New York Times Best Seller list. A critically acclaimed writer, Wright is considered as one who made the white realise that the black are fellow human beings like themselves, and, through his works, he paved the way to a better understanding of the sufferings of the African Americans. In this regard, what influenced Richard Wright to write fiction that attained such significance in bringing out a change in the attitude of the white towards the black is a worthwhile question to be explored by scholars of literary study. Studies reveal that Wright was influenced by Naturalism in the early part of his career and by existentialism in the later part. Conducting a brief study on Wright's first novel *Lawd Today!* (which was published posthumously) as a naturalistic novel would throw light on the research topic – Wright brought out a change in the attitude of the whites towards the blacks by presenting victims in his works, especially in *Lawd Today!*.

Naturalism as a philosophy was propounded after the publication of Charles Darwin's “The Origin of Species”. The philosophy propounds that man and his behaviour can be reasoned out scientifically by examining his biological makeup (which determines his instincts, emotions and in turn his behaviour), and his environment. “Naturalism is a metaphysical theory which holds that all phenomena can be explained mechanistically in terms of natural (as opposed to supernatural)” (Carroll). Based on the analysis of the roles of such factors in human behaviour, Naturalism advocates that man is not responsible for his actions. He is a victim to his emotions and environment. “Humans are no freer to change their behaviour than falling stones or free to change their direction. And neither humans nor stones are responsible for their behaviour or movements” (Carroll).

In literature, Emile Zola, the French Writer was the first to incorporate naturalism in literary works. He influenced a score of authors who followed him. Literature, influenced by naturalism, began to present human life objectively, and depicted human beings as lab



specimens that are examined in a given environment. “Naturalism in literature (is) an approach that proceeds from an analysis of reality in terms of natural forces, e.g., environment, physical drives” (Naturalism in Literature)

Novels that were written under the influence of naturalism portrayed people as victims of their own instincts and environment. In due course of time, novels that were influenced by naturalism began to exhibit certain common characteristic features. Some of the common characteristic features of a naturalistic novel are: Urban setting, characters with strong instincts and feelings, characters often fall victim to their instincts and environment, sex and hunger become the driving forces behind their behaviour.

Wright's *Lawd Today!* Describes a single day in the life of one, Jake Jackson, a lower middle class African American who lives in Chicago, and who works in a post office. The novel narrates all the events that take place during that day, which is marked by domestic violence, strong urges and passions, racial animosity, and night-life violence. The notable aspect in the narration is the treatment of the characters and the events by Wright. By presenting them objectively, and from the naturalistic point of view, Wright presents Jake as a victim of his passions and his environment.

The novel consists of three parts namely, 'Commonplace', 'Squirrel Cage', and 'Rat's Alley'. The first part of the novel describes Jake's environment, his relationship with his wife, his habit of gambling and his pastimes with his friends. The second part narrates his experiences at his work place, Chicago post office, which he considers as a squirrel cage, because of the monotony and weariness of his work of sorting mails, and his encounter with the white section inspector. The third part depicts how Jake and his friends visit a brothel that turns out to be a rat's alley where Jake's pocket is picked and he loses the entire loan that he borrowed from his fellow worker. He indulges in a fight and he is saved by his friends. He returns home drunk and ends the day by quarrelling and beating his wife. *Lawd Today!* shows a vivid influence of naturalism in many aspects, such as the setting of the novel, its characters with their passions, instincts and emotions, the role of environment in determining the actions and reactions of the characters.

The novel is set in Chicago, a large city in north-eastern Illinois in the United States. The novel has a busy densely populated urban area as its background. As portrayed in the novel Chicago is made of drab bricked houses, busy streets with “Autos that hummed by on rubber tires”, “old three storey' houses, gambling dens, such as 'The Black Gold Policy Wheel', movie houses, brothels”, and all other elements that constitute an urban sight. To have a city side, an urban setting, a commonplace as a background is one of the salient characteristic features of a naturalistic novel. Campbell says that the setting of a naturalistic novel is “frequently an urban setting as in Norris's *McTeague*.” (Which is set in San Francisco, an industrial city in California).

In such a busy place, Chicago, Jake leads a mechanical life like all other people. A passionate person like him has a lot of distractions and temptations. They include gambling centers, movie houses, and brothels. Such places keep a person restless. There is a constant urge in the character's mind to succumb to the temptations presented by urban Chicago. In such a place of intense activity, man's urge to see, hear, and explore is kindled by a feast of exhibited diversions which unfortunately have price tags on them and thereby a constraint to his advancements. There is a continuous conflict between the urge and the restraint that prevent him from allocating his means to satisfy all the urges. Environment, thus, plays a significant role in determining the actions of the characters.

The characters of this novel like that of a typical naturalistic novel, such as Theodore Dreiser's *Sister Carrie*, or Stephen Crane's *Maggie: A Girl of the Streets*, stage themselves in such an urban setting as living organisms that struggle amidst the demands of their livelihood, instinctual passions, emotions and feelings, inhibitions, rules and regulations that prevail in the society in a given situation, surrounding, social status and economic resource. "Characters (are) frequently but not invariably ill-educated or lower-class characters whose lives are governed by the forces of instinct and passion" (Campbell).

The protagonist, Jake Jackson is an employee at the Chicago post office. He is a highly passionate short tempered stubborn lazy, cunning, ordinary human being with all the commonest of traits. Wright presents THIS character in the beginning of the novel thus: "His face wrinkled. He opened his mouth and bawled: "Lill" (his wife) [...] "Shut that door! Shut that gawddamn door, I said." [...] "That bitch! How come she leaves that door open and wake me up?" [...]" (Wright, 7). THE CHARACTERS OF A NATURALISTIC NOVEL ARE OFTEN ILL-EDUCATED AND HAS A POOR VIEW ON EDUCATION ITSELF. "He walked toward 47<sup>th</sup> street again, and near the end of the block, he saw a black boy sitting in a window reading a book. He shook his head. Too much reading is bad. It was alright to read the newspapers, do things like that; [...]" (Wright, 70).

THE CHARACTERS OFTEN EXHIBIT STRONG EMOTIONS AND FEELINGS. THEY ARE VIOLENT AND WHIMSICAL. Jake is one such character who exhibit strong emotions that are ephemeral. "How come she turns that radio on so early? He flushed hot with anger, but the smell of boiling coffee and sizzling bacon cooled him" (Wright, 8).

The two feelings, Sex and Hunger are often found to be the driving forces behind the characters and their behaviour in a naturalistic novel. Hunger and sex drive Jake throughout the novel. They have a significant impact over his actions. At the beginning of the novel, the sweet smell of food cools him of his anger. Every woman who passes by the side of Jake on the road has a sexual appeal to him. His conversation with his three friends, Bob, Al, and Slim, are filled with sexual comments and jokes. An urban setting like Chicago presents too many temptations to a strongly-instinctual character and the character often falls prey to the urges presented by the environment.

A naturalistic novel presents life as hopeless and bleak. "Their (characters in a naturalistic work) language is often coarse, their view of life hopeless, and their mood depressing" (Naturalism, Worldbook). Much of the violence exhibited by Jake is caused by the hopelessness of his life and his future which, according to him, is stuck with a medically ill wife and a dreary job. He often takes his frustrations on his wife. His frustrations are caused by his hopelessness and his powerlessness to change it. "Just to look at it depressed Jake [...] the steps, he wondered, if he would have to go on, this way year after year until he died. Was this all?" (Wright, 116).

Naturalistic novels portray human beings who sometimes become senseless in extreme rage and desperation. Rage and disparity blinds them of their common sense. "They (writers influenced by naturalism) tend to choose characters who exhibit strong animal drives such as greed and brutal sexual desire and who are victims of both their glandular secretions within and the environment without." (Abrams, 41). Wright portrays Jake as one such character, and puts him in an unhealthy environment. "[...] and Wright suggests that Jake's environment is itself sick." (Gandhisubramanian, 108). At the end of the novel, Wright presents such a scenario: Wright objectively presents the outcome of putting a strongly emotional character in a hostile surrounding and records it rationally and realistically. The

character is Jake and the surrounding is a brothel. At the brothel, Jake's violence is sudden. Firstly, Jake forgets himself as he is completely engulfed by passion on looking at the dance of the girl whom he had selected for that night. Meanwhile, His pocket is picked by one of the partners of the girl. And when Jake realises that his pocket has been picked. The bitter truth of losing his entire loan falls upon him and makes him utterly desolate. At once he rages with anger. His violence reaches a point where in he forgets himself. He loses all his control "Jake opened his mouth to answer, but no words came. He felt like a fool. He wanted to grab something and smash it. Grab just anything and smash it to death."(Wright, 209).

Jake is an emotionally strong, instinctive, ill-educated, passionate, violent, highly frustrated individual. And through his novel, Wright tries to bring out the view that it is the environment and biological makeup of human beings that are responsible in making all the Jake Jacksons that we find around us in the society. Throw up the question: what if Jake Jackson was born a white man, with all the freedom and privileges and opportunities? His environment would have given him proper exposure to education and in turn to self control and social security. Jake might have turned up as a good penny. Or even then a bad penny, for, there are innumerable variances in determining the way a man becomes who he is and who he is not. All that naturalism and, through it, Wright try to impose is that s/he is entirely responsible for events that ensue in their lives. They are just victims who are helplessly driven along like a twig by a torrent.

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**VOLATILE, VIOLENT AND VIBRANT: CULTURAL  
NATIONALISM AS REPRESENTED IN  
MANJU KAPUR'S NOVELS**

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It is an undeniable fact of history that political violence and the imminent chaos have resulted in huge mass migrations, traumas, displacement and dislocation of cultures. Though the Indian freedom struggle paved the way for an independent nation, the embers of communal violence and class, caste hierarchies are still smoldering and erupt from time to time, leaving the ugly scars on the visage of India. This research paper is an attempt to understand the connectivity and intertwining nature of personal and political history as depicted in Manju Kapur's *Difficult Daughters* and *A Married Woman*. Both the novels are able to convey the contradictions and complications inherent in the creation of history and analyse the silences, gaps and subtexts hidden beneath the meta narrative of national sovereignty. *Difficult Daughters* by Manju Kapur deals with the trauma of Virmati, who wishes to get more freedom, but gets crushed violently by a patriarchal society. The events in the novel take place during the time of freedom struggle and partition, and can be considered as an artistic rendering of a historical period. Kapur's *A Married Woman* deftly etches out a picture of India during the time of Babri Masjid demolition and the resultant communal violence all over India. The issues of women solidarity, cultural nationalism and fundamentalist notions of patriotism are dealt with from a postcolonial feminist vantage point and provide a fresh insight into nation and narration.

*Difficult Daughters* by Manju Kapur may be termed as a sort of 'protest literature' albeit a feminist one. It is also an allegorical representation of a novel in the throes of freedom. Virmati's tale is told from present day perspective by her daughter Ida, who herself had been a difficult daughter. The novel is a critique of the ethnic, sexual and economic factors which forcefully assign a secondary position to women. While Virmati has the experience of colonisation, her daughter Ida represents the postcolonial Indian woman who is more self assured and courageous regarding her rights. Though Virmati was far assertive than many women of her generation, she accepts her sexual subjugation and gets married to the professor who had violated her. Once she gets married to him as his second wife, she tries with all her might to retain her 'wifedom', thereby confining herself to the patriarchal mould.

Perhaps, Virmati's predicament may be attributed to the cultural nationalism of the times. As Partha Chatterjee opines,

As it happened, the domain of the family and the position of women underwent considerable change in the world of the nationalist middleclass. It was undoubtedly a new patriarchy that was brought into existence, different from the "traditional" order but

also explicitly claiming to be different from the “western” family. The “new woman” was to be modern, but she would also have to display the signs of national tradition and therefore would be essentially different from the “Western” woman. The history of nationalism as a political movement tends to focus primarily on its contest with the colonial power in the domain of the outside, that is, the material domain of the state. (Chatterjee, 1993).

Chatterjee's observation is too true when we consider that Kasturi, Virmati's mother had to bear eleven children in spite of being educated by Aryasamaj. Marriage was considered as the ultimate destiny and young, unmarried women were considered an anomaly. In her quest for liberation from gender conditioning and family responsibilities, Virmati yearns to become like Shakuntala, her cousin who worked as a teacher. However, it is interesting to note that women during the nationalist movement were far more assertive and led independent lives, as told by Shakuntala: “We travel, entertain ourselves in the evenings, follow each other's work, read papers, attend seminars. One of them is even going abroad for higher studies.” (*Difficult Daughters*, p.17)

The very first act of violence in the novel is that of gender violence, wherein the Professor Harish, though married with a child compels Virmati to fall in love with him and later cancel her marriage. It is ironical that though he had studied in England, his western education had not really liberated him from the traditional patriarchal mould. Harish's manipulative attitudes towards both Virmati and his wife are perfect illustration of the gender violence which continues even now in India.

As a narrative of the nation, the novel gives historical details such as the bustle of freedom movement, Quit India movement, the Second World War, the INA, the trauma of partition and communal strife:

People die-roasted, quartered, chopped, mutilated, turning, turning, meat on a spit-are raped and converted in rampages gone mad and leave a legacy of thousands of tales of sorrow, thousands more episodes shrouded in silence. (*Difficult Daughters*, p.263)

There was a huge migration of Hindus from Lahore to Amritsar, as a result of the rampant killing, mass murder, rape, looting and burning of properties. As Manju Kapur effectively conveys,

When the refugees came, they told stories about the killings, the abductions-those screaming girls-they spared no one, not ten-, eleven-, twelve year-olds –the forced conversions-people dying of hunger-boiling leaves-scraping the bark off trees-one roti a day if they were lucky. This city felt its heart about to break-and there was nobody who could come and who was not welcome. Such moments happen but occasionally in history-when our



hearts move out in love and tenderness for those who suffer, and whose suffering we ourselves have so narrowly escaped. (*DD*, 272)

The novel is an illustration of the violent intrusion of colonialism in defining the personal history and political history of the nation with long lasting effects such as communal conflict, underdevelopment and mutual discord among the civilians. As a narrative of the nation, it throws light on the development of formal education for women. However, the intention of this reform was meant to promote refinement through education. In this context, the novel records the dichotomy between emancipation and self-emancipation of women.

Kapur's *A Married Woman* is on woman's struggle for emancipation from economic, political and social bondages. *A Married Woman* has won much critical acclaim and commercial success. The novel confronts the Hindu-Muslim conflict with the backdrop of Babri Masjid demolition. Astha, an upper middle class woman's aspirations for understanding, her disillusionment in love, and her insipid married life catapult her in to political activism. The novel is basically about the Hindu fundamentalism and the violence perpetrated by certain political parties during the Babri Masjid demolition.

Astha's predicament in the novel is an extension of Virmati's quest for self actualisation. While Virmati had to struggle to get education and the freedom to work outside, Astha in the novel was encouraged work as a teacher. However, her responsibilities outside the home do not lessen the cultural codes of conduct imposed on women in India. Though women form a huge working force in India, they are compelled to play multiple roles both within and without, which puts immense pressure on them. Again, to quote Partha Chatterjee,

The specific ideological form in which we know the “Indian woman” construct in the modern literature and arts of India today is wholly and undeniably a product of a dominant middle-class culture coeval with the era of nationalism. It served to emphasise with all the force of mythological inspiration what had in any case become a dominant characteristic of femininity in the new “construct” of “woman” standing as a sign for “nation”, namely, the spiritual qualities of self-sacrifice, benevolence, devotion, religiosity and so on. This spirituality did not, as we have seen, impede the chances of the woman moving out of the physical confines of the home; on the contrary, it facilitated it, making it possible for her to go into the world under conditions that would not threaten her femininity. In fact, the image of woman as goddess or mother served to erase her sexuality in the world outside the [home](#). ([Chatterjee, P.131](#))

Astha in the novel, like the majority of Indian women, immerses herself in the contentment of family life. However, her illusion soon fades away when she could not get either the time or encouragement to pursue her hobbies such as painting or writing.

Astha's life changes with the arrival of Aizaz, a dramatist who comes to her school to perform a workshop. On his request she writes a script for a street play based on the history of Babri Masjid dispute and reflects on the violence associated with the structure.

Astha stared at the picture of the Babri Masjid. What was it about this monument that had created so much bloodshed and fighting over two centuries? It was not even remarkable, squat and three-domed, surrounded by trees. How could she effectively present its history, long and tortured, in a manner that was simple without distorting? (*A Married Woman*, 107)

Even as Astha realises her potential for organising and uses her skill in painting for secular purposes, Aizaz, together with his troupe gets charred to death in an act of violence. From a secular point of view, Manju Kapur deftly etches out the picture of Rath Yatra held by BJP leaders, the religious zeal of Karsevaks and the ultimate demolition of Babri Masjid. Infact, Astha's painting in the novel effectively performs the authorial function:

To portray this Astha chose a large canvas, four by six, and again drew inspiration from Rajasthani miniatures. On one end was a temple, on the other was the Babri Masjid, on its little hill. Between the leader travelled in, in a rath, flanked by holy men, wearing saffron, carrying trishuls, some old, some young, and their beards flowing over their chests. Besides rath, on motorbikes were younger men, with goggles and helmets, whose clothes she painted saffron aswell to suggest militant religion. She sketched scenes of violence, arson and stabbing that occurred in towns on the way, people fighting, people dying; she showed young men slashing their bodies, and offering tilak of blood to the leader; she showed the arrest of the Leader as they approached Ayodhya. (*AMW*, p.155)

At the same time, Manju Kapur is aware of the Hindu point of view also:

'I never knew you were such a Muslim lover,' said Hemant watching her. 'Do you know what happens to our shrines in Pakistan, Bangladesh, not only to our shrines but to Hindus? Why doesn't your precious Manohar ever protest about that? Or any of your activist friends?' (*AMW*, 292)

From a feminist vantage point, Astha represents the modern woman torn between tradition and modernity. In spite of being talented and a working woman, she cannot afford a space of her own to paint, reminding the readers of 'A Room of One's Own' by Virginia Woolf. Her secular inclinations and activism were frowned upon, as they considered a woman's place to be inside the 'home' rather than on the streets shouting slogans. In spite of having studied in America, Hemant, and her husband expects her to bear a male child, run the household along with a demanding job and restricts her poetry writing as he considers them to be over emotional.

In a sense, cultural nationalism and the violence associated with it are a sort of protest against western influences. Frantz Fanon in his *Wretched of the Earth* traces the revival of national culture to colonial rule. In his opinion, this passionate search for a national culture which existed before the colonial era finds its legitimate reason in the anxiety shared by the

native intellectuals to shrink away from the western culture in which they all risk being swamped. To quote Fanon,

Perhaps unconsciously, the native intellectuals, since they could not stand wonder-struck before the history of today's barbarity, decided to go back further and to delve deeper down; let us make no mistake, it was with the greatest delight that they discovered that there was nothing to be ashamed of in the past, but rather dignity, glory and solemnity. The claim to a national culture in the past does not only rehabilitate that nation and serves as a justification for the hope of a national culture. (Fanon, P.169)

However, the revival of national culture restores some of the oppressive practices along with the glorified ones, such as patriarchy and class hierarchy as in India. In such a scenario, it is natural that women are 'doubly colonised' and pressurised to preserve the sanctity of 'national culture', which, in reality is patriarchal hegemony.

Communal violence has spread even to the interior parts of India, almost reminiscent of the partition times. Ashish Nandy attributes the failure of secularism to its imported nature. Vernacular cultures in South Asian countries cannot comprehend or assimilate this foreign concept. According to him,

These societies have for centuries lived with immense religious diversities and memories of colonial domination exercised by secular states. In such societies it matters that the concept of secularism is insufficiently grounded in culture, that the concept makes virtually no sense to the common run of citizens. (Nandy, 2007).

The politics of violence is associated with education, employment and overall development as well. Both Ashish Nandy and Romila Thapar look at the educated middle class with hope. However, the priorities of the middle class are different and unless they take an active interest in politics, there will not be any real solution to this problem. As Romila Thapar opines,

It is not just a coincidence that the trend toward religious fundamentalism in India- Hindu, Sikh, and Muslim- was contemporaneous with the induction of India from the 1980s into the economies of globalisation. The rising aspirations of the middle class were and are inspired by the visions held out by globalisation and the success of a small fraction of this class. But the downside is that for majority of the middle class these aspirations are not met, and there is a widening disparity between the suddenly affluent and the rest. The latter are caught up in the intense competition and suffer from the insecurities with the breaking down of earlier forms of broad-based intercommunity living. They have therefore been turning to narrow identities and the culture of violence. (Thapar, 2007)



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## **HEMINGWAY: FICTION OF SELF-CONSCIOUSNESS**

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The paper intends to reveal Hemingway's kaleidoscopic view of life in all its subtleties. With his staunch faith in the potential and dignity of man, he contends that the ultimate goal of man should be to make an exploration of self. Virtually quest for self-realization has been a perpetual process of humans since the primitive ages. Prophets, sages, and seers –they all have spent their entire life in the attainment of this truth. In this process, they discover a maxim: “Know thy self,” which proves to be a key to the understanding of human life shrouded in mystery. Hemingway finds man caught in the web of worldly dazzle, dreams, and illusions, who gets alienated farther and farther from his self. His protagonists, therefore, with life of dynamism and incessant struggle make a search for self-realization encountering the challenges in life and nature. With their unyielding disposition and unflinching determinism, they come to the conclusion that man is an unparallel piece of work who can be 'destroyed but not defeated'. With this conviction they achieve a tragic grandeur while discovering their 'self'.

The concept of 'self' in Hemingway is related to his concept of action. The gospel of action is basically the assertion of self. It is through active self that the heroes of Hemingway assert themselves in a seemingly meaningless universe. There is a search for identity –essentially an American consciousness. The search for the roots is contingent upon American consciousness. So the search for the self is the saga of action in Hemingway's context. The problem of 'self' is as old as the existence of human life on the earth. The former has remained stationary from the time immemorial. The Universal self of man takes a general account of life of human beings throughout the spectrum of human history. But, the latter has suffered fluctuations from time to time in proportion to the urge and intuition of man to know his place in the universe, the extent of his latent potentialities, value and purpose of his life. It is this urge to know and assert the personal self that is witnessed in the different phases of human history. Mr. A.G. Paranjpe, in his book 'In Search of Identity', writes:

Man's search for his place in Nature is as old as human existence itself. We can find men speculating about the nature of human existence in every area of human history in all parts of the world. 'Know thyself' has been a common religious exhortation in the East as well as in the West. (1)

The two world wars stormed the world into a new, ambiguous state of consciousness. Even the stationary universal self of Man got shattered once for all. Human life and human beings both have to be explored in a new way. This was the kind of atmosphere in which Hemingway

was destined to breathe. He felt that a new chain of events emerging in the international world gave a death-blow to the established and conventional ways of life, thoughts and ideas. Hemingway, therefore, gives up his search of self in the American framework of work and opens the horizon with the self of man in the universe. Hemingway finds the world which was the breeding ground of many problems –sexual degeneration, individual isolation, fear complex, and existential anxiety. The hydra-headed monster of problems had reared up its ugly head and torn all the values of life with unconcealed fangs, in spite of the sustained efforts of the sane thinkers to hold this demon of barbarity in check.

The rapid progress in material luxury and scientific knowledge had severe repercussions on the 'self' of Americans. Though, material comfort and intellectual growth did give superficial satisfaction to them, yet their 'self' remained dissatisfied. This made people revolt against the growing mechanization of life. Naturally, a drive against materialism came into existence and this was called the Happy Movement or Beat Generation Movement. The Hippies came to realize that the very 'self' of Americans in particular and Westerners in general was getting annihilated by the growing material force. They attempted to liberate self by resorting to free and natural life. This movement does not intend to overthrow traditional institutions, but to observe detachment from the traditional, moral and material convictions. Therefore, Hemingway has explored 'sex' in a different fashion and has attempted to make it a source of realization of one's self. He makes sex a fundamental unit of life through which an individual can seek consolation in the quagmire of worldly tensions and frustrations, and get the experience of the true essence of 'self'.

A major part of Modern American literature grew out of the fundamental question –what is Man? Some novelists tried to probe into the problem of 'self' philosophically, others probe as deep as possible into all the hidden recesses of Man's soul psychology. But the novelists like Hemingway, deal with the problem of 'self' by bridging the gulf between the conception of hard realities and a vision of the meaning of life and death. Naturally he sets out in a journey to assert 'self' under the changed circumstances:

His apparent loss of faith is counterbalanced by a more honest statement on the workings of basic appetites of Man, of the craving for food and drink, and sexual satisfaction. (Straumann: 1).

His exploration of 'self' by actuating the dormant potentialities of man endears him to the majority of the readers of the post-war period.

Hemingway is a consummate artist of keen sensibility and, as such, he too tries to create new values which may sustain the falling courage of humanity. Restlessness –spiritual and moral –seems to be the legacy of typical American artists like Emerson, Walt Whitman and Hemingway. Each, in their own way, has endeavored to create the values which can serve as a beacon light to the humanity at large. Hemingway, through his novels, has tried to create these values which may furnish the depressed humanity with strength and fortitude, peace and relief. He explores the human emotions and feelings which may at least make the life worth-living.

Death of love was one of the most persistent themes of the twenties which every major writer recorded as a piecemeal fashion as part of the large post-war scene. But only Hemingway seems to have caught it in its entirety and delivered it in lasting fictional form. In 'The Sun Also Rises', except Jake Barnes and Brett Ashley who are lovers desexed by illusory pretensions, all the characters are playing the game of sex without knowing the importance of

it. In fact, Hemingway intends to present a picture of a generation where sex-game is a mechanical operation devoid of pleasure and joy. But, in 'A Farewell to Arms' Hemingway presents the positive value of sex in human life. Henry, in the novel, is not different from Lady Ashley of 'The Sun Also Rises' in his attitude towards sex. He merely thinks love as synonymous with sex. But the moment he comes to know that Catherine is pregnant, he becomes unnerved and excited. He has a gradual realization of the forces of love in himself feels:

God knows I had not wanted to fall in love with anyone. But, God knows I had and I lay on the bed in the room of the hospital in Milan and all sorts of thing went through any head but I felt wonderful (AFTA: 70).

It is this intensity of love which makes them think that they are a married couple although they have not been married in church. What is that which makes them think that they are husband and wife? The positive answer to this question lies in the fact that they are padlocked into love, though not in wedlock. To externalize his latent emotions, he desires to celebrate his marriage with Catherine in the church. Therefore, he frantically persuades Catherine for marriage. But, Catherine knows that what matters is love. Marriage may be a social guarantee but it does not promise any love between the partners. Therefore, she is ready to bear the child of love instead of any so called formalities. It points to the fact that true marriage is the marriage of minds, of the fusion of two bodies in one. Hemingway intends to present here is that if the established values fail to engage the faith of the people, people can live by the emergence of new values in duality –“I am not any me, I am you” (AFTA: 85). Hemingway clearly shows that even in the teeth of danger and death, the 'self' of Henry remains pacified and joyful at the prospect of his union with Catherine. When Henry comes to know that the military police are on their way to arrest him for his desertion, he tries to escape for safe birth of the baby but Catherine dies while giving birth. Henry goes out from the hospital without being sentimental because he made a commitment, and that commitment is fulfilled. Hemingway knows that 'sex' and 'love' are the two ingredients that give a very distinct identity to the 'self' of Man for it contributes in a large measure to self-realization. Benson aptly remarks:

For Hemingway, sex is an essential ingredient in love between man and woman, and the continuation of Catherine and Henry's sexual relationship throughout a summer is the medium by which true regard for the person is reached. (106)

This regard develops into a love, in which a sense of sacrifice and selfishness emerges in the heart, and this is the real self of Man. Henry, by fleeing the battlefield and making his separate peace, he cannot evade death completely but he has the courage to meet that tragedy with dignity and stoical endurance. Therefore, the novel presents a movement from the world of war to the world of dream and romance. The drift of the Henry from the world of sickening cruelty which reminds him of the omnipotence of death to the dream world of his love is necessitated by his perception that love is the only way in which man can overcome his loneliness.

In 'To Have and Have Not', too, Hemingway has presented the struggling life of Harry Morgan. He has to resort to smuggling and other anti-social ways under pressure of social

circumstances. But, Harry goes on encountering all the worldly obstacles and suffering with full confidence. He loses his left arm in this sort of life. Still, without being least disappointed, he goes on struggling against the untoward circumstances of his life. Harry is a lone figure. There is no one to give any relief to his agonized soul. But, sex is the only source which gives him sort of relief. It is during the sexual affair with his wife that he experiences a moment of diversion from the hectic life he leads. The love which he gets from his wife reinforces him with vital springs of joy and equips him with capacity to face the hazards of life with confidence and enthusiasm. Harry dies by the gun-shot that he receives in his abdomen while killing the gangsters on his boat. But, even when he is dying, there is only one conflict obsessing his mind: “.....I wish I could something about Marie” (THAHN: 138). Thus the value of sex as a force that can rejuvenate the self has been emphasized by Hemingway.

Hemingway, in 'For Whom the Bell Tolls', highlights the significance of sex in the revitalization of the self. Jordan takes the risk of blowing the bridge with Guerillas inhabiting a neighboring mountain. He is aware that he may lose his life in executing this operation, yet he does not lose his heart even for a minute. Jordan meets Maria who feels her 'self' disintegrated on account of mass rape committed upon her by fascists. Naturally, she is incapable of seeing in love the creative energy that makes life worth living. Pilar tries to instill confidence and power in her so that she may assert her 'self'. Therefore, she sends her to Jordon. She feels that by the sexual pleasure and joy, her identity may be rejuvenated. Therefore, when Jordon and Maria meet each other at night, the sexual affair between them reactivates a sense of novel self in her heart. Thus, it is the sexual power which revives the frozen self of Maria. She says:

I loved you, when I saw you today and I love you  
always but never saw you before and I told Pilar... .  
Now I am happy that I did not die.(FWTBT: 70)

'Sex' lost all its creative power by the continued experiments to live a free, natural and nomadic life, and by the excess of intellectual growth. Hemingway has chosen an intermediate path. He makes 'sex' a basic ingredient of the life of human beings; it actuates man towards a positive direction. But, 'sex', according to Hemingway, is of such immense value that it entails honesty and constancy between the partners. For Henry, Morgan and Jordan, 'sex' proves to be a major exhorting force, which makes them , face crude realities of life with confidence and honour. Therefore, Hemingway makes a bare appetite of human beings (sex) an inexhaustible source of creative energy and power.

In modern circumstances, all human relationships and mutual love, which guided an individual towards the development of his 'self', have been shattered to pieces. An individual has become a lone, insignificant entity in the crowd. Though, Hemingway emphasizes necessity of solidarity in 'To Have and Have Not' and 'For Whom the Bell Tolls', yet during the fag end of his literary career he changes his viewpoint. In the last scene of 'For Whom the Bell Tolls', he very pertinently observes, “The people cannot go together. Each one must do it alone” (FWTBT: 405)

In *The Old Man and the Sea*, Hemingway Pinpoints the necessity to prepare one's self to fight with the odds of life without asking a helping hand. The old man says to himself: “You better be fearless and confident yourself, old man” (TOMATS: 83). The real 'self' of man lies in combating with the antagonistic forces of the world alone, and confidently.

The fear of death has been generated by the brutal massacre and annihilation of human life in the scientific warfare. This fear has been so enormous and acute that modern man has

become a selfless being. No religious value or myth can eradicate this fear—complex settled in the consciousness of human beings. But, Hemingway prescribes a very simple and rewarding diagnosis. He advocates for aggressive life—a life lived in constant company of hair-raising and risky situations of life. It is in this way only that the real intensity of life and 'self' of man can be realized.

His awareness of death and role of violence in human existence is coupled with a profound feeling for the intensity of life” (Straumann: 125)

It is this awareness of death and violence in life, which makes a man enjoy the intensity of life and the intensity of self. The sense of nothingness crippled and forced human beings to live a passive and inactive life. In a drama of Beckett, *Play*, we see characters lying encased in urns, for there is no scope of living an active life in the world. Some artists like Eugene O'Neill and Tennessee Williams invent pipe-dreams to escape from the painful experience of hollowness and morbidity of actual life.

Hemingway preaches a religion of hard facts and cruel realities of life as they are. It is this will to accept and face reality that mitigates the sense of nothingness. Further he demands that every human being should make a commitment, and strive to achieve it. Though Hemingway is very specific on the points that commitment is never fully achieved; yet he suggests that human dignity and test of self lies in striving for it. Jordan's commitment is to blow the bridge. He accomplishes his mission. It hardly matters whether he remains alive after the execution of his mission or not. The old man, Santiago, too dreams of lion even after losing his fish that he caught after daring struggle. Santiago has done his task. Therefore, it does not matter whether he gets positive results or not. But, the fact remains that; Santiago has realized his 'self' and enjoyed the intensity of life.

Therefore, Hemingway has been acknowledged as an outstanding artist who made a successful attempt to adduce such principles of life as it makes human beings assert their 'self'. His novels are exploration of this real and aggressive self of man. Therefore he has been called “...the bronze god of the whole contemporary literary experience in America”, for it is he who, starting from basically disillusioned attitude bordering on nihilism, proceeded to evolve new values which enlightened the 'self' of man.

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## DEPICTION OF THE SUBULTERN IN MULK RAJ ANAND'S *COOLIE*

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Mulk Raj Anand's *Coolie* [1936] is the towering novel in respect of its worldwide popularity. It obtained an extensive leadership in several countries and was acclaimed as one of the best-known socially realistic novels of the nineteen-thirties. Encouragement he gets to write this masterpiece is of Herbert Read who admired the skill with which he contrasted innocence and experience and that of Phillip Henderson, who ruthlessly cut out much extraneous matter from the novel. It indicates Anand's tendency to present life in terms of proletarian experience. Anand writes, "as a total novel of human experience, *Coolie* does not need special pleading. It sweeps the reader along on the survey of its essential force... as well as its fundamentalism" [Cawasjee, Saros : 1973 : 15-16]

This novel shows influence of the movement of the nineteen-thirties in Western Europe on the personality of Mulk Raj Anand to quote him:

I did stick to the novel form more or less, as an imaginative interpretation of Indian life rather than use it as a vehicle to sermonize. And the posing of the problems of human beings in the 30s by people like Malraux, Celine and Hemingway gave the necessary sense of discrimination to my own treatment of the predicament of our people as against the European view." [21-22]

*Coolie* is a proletarian novel as it brings out the miserable life of underprivileged; and gives space to the predicament of a labourer or a Coolie in it. He always tried to focus on the issue that the less privileged population in India have been treated as servile creature and outcast and have been deliberately kept at a level of sub-humanity. On the plight of Coolies Anand bemoans in *Apology for Heroism*:

It never seemed to have entered the heads of our masters to give the Coolies the slightest chance of bettering themselves. They were supposed to be sub-human. They worked from dawn to dusk, old and young, male and female, for their masters and they were treated like dogs." [Anand, Mulk Raj : 1957 : 78]

The present novel also deals with the predicament of Coolies. The protagonist of the novel is Munoo who represents specific phases of proletarian existence in specific settings. These phases throw light on the various forces, caused to lead down-trodden to accept the confessional contemptible life. The novel contains five chapters corresponding to five acts of

a tragic play.

Munoo the orphan of dispossessed parents, and an innocent little boy in the rural village of Bilaspur in the Kangra hills is forced to leave the village so that he may work and see the world by his uncle Daya Ram and his Aunt Gujri. Munoo as portrayed by Anand is a child whose father had died a slow death of disappointment, as he could not pay the interest due to his landlord on the money he had borrowed from him. He also had the sad memories of tragic destiny of his mother. With all these sad memories Munoo as we are told is happy in his village before he leaves for Shampur in search of earning a livelihood. He is a sensitive and intelligent boy full of spirits:

Munoo was a genius at climbing trees. He would hop on to the trunk like a monkey, climb the bigger branches on all fours, swing himself to the thinner offshoots as if he were dancing on a trapeze, and then, diving dangerously into space, he would jump from one tree to another.” [Anand, Mulk Raj : 1993 : 4]

He comes with his uncle at Shampur. Daya Ram installs Munoo as domestic servant at Babu Nathu Ram's house on a salary of Rupees three a month. It is the first stop in his journey. It is his journey, which not only takes him from Bilaspur to Shampur but from happy and peaceful world to the cruel and unbearable world where “Money is everything” [55]. It was the first contact of an innocent had to the world of capitalism. Though Munoo belongs to the second high caste here he is downtrodden and the reason for saying downtrodden is his poverty. Poverty also is the reason for his uprooted ness. Munoo here enters into the world of money. Here Munoo is one with vast majority of Indian people who in the world of industrial and technological advancement, either lost their means of production or finds them primitive and outdated and is in search of job for their livelihood. Thus Anand effectively depicts the impact of machine on the lives of peasants and underprivileged class.

Bibi Uttam Kaur, wife of Babu Nathoo Ram, treats Munoo as a domestic servant at Sham Nagar inhumanly. She makes his life a hell; she is always ready to hurl filthiest abuses on the innocent boy. He here is a mere servant; he has no right to do anything, to say any word and to wander anywhere. He is made to drudge along from early morning till late in the evening. He is here underfed and overworked. Bibi Uttam Kaur always beats him. Here Munoo comes in contact with people of various nature and culture: Bibi Uttam Kaur is a vindictive, dominant wife and a mixture of city and village life thus in her we see capitalist as well as feudal culture one and at the same time; Prem Chand who represents humanity and Babu Nathoo Ram and Daya Ram represents dehumanizing effect of colonial rule. Thus Munoo for all these people Babu Nathoo Ram's house is mere a commodity to get work and work for the betterment of others. Daya Ram and Aunt hatches money earned by Munoo and does not left little for him even it was supposed to be his parents. Daya Ram dehumanized member of capitalist society remain in constant fear of being poor and he let himself to victimize and at the same time to his innocent nephew also, only the doctrine of capitalist culture takes humanity away from him. Once Munoo bursts out weeping before his uncle complaining about the hard, bitter life he has had since he arrived. Daya Ram silences him by reminding him that he is their servant and so he “must not mind what they say.” [32] Munoo frequently thinks over his sad plight and tries to find out the reason of his suffering: “What am I-Munoo?” he asked himself as he lay wrapped in his blanked, early one morning. 'I am Munoo, Babu Nathoo Ram's servant', the answer came to his mind.” [34]



Being ignorant about causes and effect passively he accepts his position as a slave “he tried to instill into his mind the notion of his brutishness that his mistress had so often nagged him about and he promised himself again that he would be a good servant a perfect model of a servant.” [36] Munoo miserable life at the eternally nagging Bibiji's house often reminds his position in the world he realizes that “money indeed is everything” [55] and his suffering is due to his poverty eventually he draws the conclusion: “Whether there were more rich or more poor people, however, there seemed to be only two kinds of people in the world. Caste did not matter. . . . There must only be two kinds of people in the world, the rich and the poor.” [56]

Anand in the present novel show the effects of industrial development in India on common man. In the Indian society the evils of capitalism become manifest immediately after the British introduced modern industries. The common men in India have to face the problem of unemployment and it compelled them leave their native land and as well as culture. Because in introducing the mechanical mode of production, the British did not aim to end evils of medievalism, which affected the Indian society but were motivated by the sole objective of earning profit Anand states:

The only revolution in India we have had was brought about by the British through the machine, the central government and the system of locomotion. They introduced a system which gave private property in land to the peasants, big and small. And the expropriated went to factories. The British had big market here. They stopped important Indian textile into U.K. then exported their own textiles to India. But when they started their industries in India our middle class sections also wanted to start industries.” [56]

Thus, Munoo is one with vast majority of Indian people who have to leave their traditional occupation and go in search of another means for livelihood. The reason behind Munoo's uprooted ness is also capitalistic because his uncle Daya Ram here is influenced by the capitalist society don't want himself to be poor and wants Munoo to earn for the upliftment of himself.

Again at Babu Nathoo Ram's house Munoo was an outcast like Bakha. So he is not allowed to play with the children of Babu Nathoo Ram. The children push Munoo away, saying, “you are a servant, you must not play with us.” [33] Within hours of his arrival he relieves himself at the kitchen doorstep of Babu Nathoo Ram's house. Munoo's mistress berates him: “vay, shameless, shameless, vulgar, stupid hill-boy! May the vessel to your life never float in the sea of existence! May you die.” [17]

She also thinks Munoo responsible for the misfortune took place in the party during the visit of Mr. W. P. England, the chief cashier of the bank. Munoo and his uncle also are given here a treatment of an outcaste they were not allowed to eat in utensils. Because Bibiji considers them “too low in status to be allowed to eat off the utensils.” [32]

Here, Anand aptly point out the evils of new caste system, which is based on cash nexus. In this world of money, man without money is powerless. So are the people like Munoo, Daya Ram, and other coolies who even though belong to the high caste are powerless in the new class divided society and thus they are outcastes in it. Munoo also realizes it:

Caste did not matter. I am a Kshatriya and I am poor,  
and Verma, a Brahmin, is a servant boy, a menial,

because he is poor. No, caste does not matter. The Babus are like the Sahib-logs, and all servants look alike. [56]

Munoo has to lead an infernal life. But, very soon the factory has closed down because of Ganpat's forgery and treachery in business again Munoo become jobless.

Here, Anand explores the relationship of master and servant be it one like that which existed between Nathoo Ram and Munoo, or between Mr. W. P. England and Nathoo Ram. Anand criticizes all such relations, for they are based on inhuman principles. They are unhealthy and meanly submissive. There Anand also show in the novel the relationship between equals and there are none more equals than the poor. Philip Henderson aptly says:

Coolie takes us into a world in which the comradeship of man for man exists only among the very poorest people. With nothing to hope for, their common humanity is all they possess. [Henderson, Philip : 1936 : 256]

Relationship of Hari and Munoo, Ratan and Munoo, Munoo and other coolies proves this fact. But the relationship between masters is not seen favourable for instance relationship of Ganpat and Todar Mal and that of Babu Nathoo Ram and W. P. England.

In the present novel the theme is same like that of '*Untouchable*' the theme of individual's quest for freedom and at large for identity. Munoo at Baboo Nathoo Ram's house is a mere servant and at Daulatpur and Bombay he remain same. Even at Bombay and Simla he has to struggle more for his existence and get exploited more like other Coolies. The Coolies at Bombay were cheated and exploited by the masters and foreman. Chimta Sahib, the foreman cheats Hari and Munoo paying them low and taking interest on the money given in advance. The foreman Chimta Sahib is the representative of landlord who provides straw huts on a high rent to the Coolies, which are situated in a slum area, and anyhow it does not prove to be congenial to live. The small and dingy room in which Munoo puts up with eight of his colleagues are nothing short of living hell.

The cotton mill where Munoo comes to work is intended to expose the exploitation of the Indian proletariat by the British imperialist. Munoo here is one of the herds of anonymous workers exploited and victimized by the English masters. The Coolies including their family have long hours; the wages they get are quite inadequate. The workers are not allowed even the bare amenities:

There was nowhere for the Coolies working in the factory to wash, except at a pump in the grounds.... There was nowhere to go for meal... only a man with two baskets of plain roasted gram and cheap sugarcoated stuff sat outside the factory." [Op. Cit.: 187-188]

Here, Munoo comes to realize the truth of the statement of elephant-driver: "The bigger a city is, the more cruel it is to the sons of Adam.... You have to pay even for the breath you breathe." [152]

In Bombay a moneylender, a landlord, a contractor and a shopkeeper ruthlessly exploit a Coolie employed in a factory. They were forced to live in live dirt, squalor and swamp. Here Munoo also falls a victim to fraudulence they practice on a poor to force out money from him, showing that they are robbers besides parasites, and hence arch enemies of

the poor. Jimmie Thomas, the fore man in Sir George White Cotton Mills is combination of all the roles of middleman, a money lender, and a landlord, besides working an employee of the British imperialist powers in India. Anand points out:

He did not know that he was the employer's agent to engage workmen, the god on whose bounty the workmen depended for the security of their jobs once they had got them, that he was the man in charge responsible for the supervision of the labourers while at work; that he was the chief mechanic, who with other mechanics, helped to keep the machine running... that he was the intermediary between the employer and the worker... that because of all this he charged every worker in the factory a price for the gift of a job price which went up if there were more men about than there were vacancies ... he was a landlord...". [152]

Anand aptly shows that the imperial power makes man corrupt. One who comes in touch with colonial rule deliberately keeps the downtrodden away and for its betterment exploits them. The pickle factory has now its counterpart in the Sir George White Cotton Mills. Where conditions of worker are no better and they cannot possibly be worse. Here, Ganpat is replaced by the foreman Jimmie Thomas who is equally tyrannical. The condition of Coolies who dwell on a vast area of pavement Anand describes; how deftly and laconically they are etched:

In a corner a Coolie laid huddle pillowing his head on his arm shrinking into himself as if he were afraid to occupy too much space... an emaciated man, the bones of whose skeletons were locked in a paralytic knot.... The rotting flesh of a leper who was stretching his bandaged arm and legs as warning to all passerby ..... and ... a bare body rolling in anguish and slapping itself on the knees to the accompaniment of foul curses." [155-165]

But, a most agonizing picture of all is offered when Hari wonders to have placed to settle them elves for night, at last reaches a clearing, which surprisingly has not been occupied. As they stand wondering, a half-naked woman speaks to them between smothered sobs: My husband died there last night? "He has attained the release" said Hari "We will rest in his place." [164] C. D. Narasimhaiah says:

I see in these simple sentences the wisdom of an old living culture, which has sustained our peasantry through centuries of misery and manifesting itself now in an uprooted peasant in search of a factory job. Death has ceased to frighten the poor-they are past all fright; it is life that is a threat, and death is release as Hari puts it." [1969: 119]

Munoo starts his journey from Shampur in search of freedom but he remains unsuccessful and his journey gets squeezed in the middle he goes from place to place. He could endure much in Bibi Uttam Kaur's house but when it is too much for him he runs away from

the home in which he was treated as a mere beast of burden. He goes to Daulatpur where only he receive kind treatment by the Prabhas and later on Bombay where he experience the evils of big cities as it was called by the elephant driver. At Bombay he has to face communal exploitation. A worker's strike is easily broken by casual rumours of communal disturbances, which divert the wrath of the labourers from the mill to the religious factions among themselves. The politicians who have their own axe to grind inspired it. In the whole process, the exploited labourer loses his job, his livelihood and sometimes even his life. At Bombay Munoo realizes "for the first time in his life" "the hardness of life." [182]

In his unconscious state of mind he is taken to Simla by an Anglo-Indian lady, Mrs. Mainwaring and this chapter show Munoo's life near to disaster. Mrs. Mainwaring a coquettish Anglo Indian lady employs him as her personal servant. Munoo has to move with this lady from place to place. She as he has grown into a handsome young fellow makes him her rickshaw-puller and lover. This chapter reveals Anand at his bitterest. Munoo, the Coolie, is made to carry another human being, a woman at that and what a woman "a bitch to all the dogs that prowled round her bungalow." [252] This toilsome work cast bad effect on his health and he dies of consumption. The death of Munoo at the age of sixteen is indicative of the release lot a downtrodden from the wretched world of money. It is the poor attempt made by a downtrodden to find identity and freedom but instead of finding freedom only finds release as considered by Hari.

Thus, Munoo presents the world of humanity it was his comradeship "the only thing that relieved these fits of depression was the silent comradeship which existed between him and other coolies." [90] In Bombay, he meets Hari and because of his warm-heartedness, be-friends him. Later there is a warm friendship between him and Ratan. Throughout the novel from time to time, he remembers his old village companion's. Anand portrayed the character of Munoo who is warm-hearted friendly and sympathetic and so is able to win the love and affection of all those he comes in contact with.

Theme of exploitation is the dominant theme in the present novel. And Munoo is presented as exploited who represents all coolies in the novel in particular and at large a millions of exploited people in India under the rule of Britishers. Not only one force at one place exploits him but also at various places the nature of exploitation we see is different. At Shampur, as a domestic servant get exploited in the hands of Bibi Uttam Kaur and Daya Ram. The men who exploit Munoo may be different but the very aim is alike. Bibi Uttam Kaur's exploitation makes Munoo suffer and be conscious about his place in the new social order. Daya Ram exploits Munoo out of his greed for money. Here Babu Nathoo Ram and Daya Ram are the persons who get dehumanized by their British masters. Both of them exploit Munoo. At Shampur in the house of Babu Nathoo Ram, Bibi Uttam Kaur does not give freedom doing any work saying any thing and to wander and play anywhere. Thus child in Munoo get withered here at sham Nagar. Bibiji makes him silent and harmless. Munoo at Daulatpur has to face a cutthroat competition. He has to works on very low wage in vegetable market at Daulatpur. Munoo here is no alone; he is only one out of the countless victims of such exploitation.

At Bombay, big industry and its owners are the forces of exploitation. Munoo takes up service in George White's cotton Mill and is exposed to the full force of industrial and colonial exploitation M. K. Naik says: "The factory is a huge octopus which its humorous tentacles clutching the labourer in its deadly grasp, slowly paralyzing and poisoning him." [1973: 17]

When Mrs. Mainwaring takes Munoo to Simla made him as her boy servant her Rick

Shaw puller and there are hints that he is exploited sexually also. A deep rooted feeling of inferiority to the superior people who lived in bungalows and wore English clothes makes him accept without murmur his lot as a rickshaw puller, as a result of which he dies of consumption at the age of sixteen. "It was Munoo's fate that communalism also be a factor of his exploitation. He has to face Hindu Muslim feud at Simla. It was the place where Munoo "for the first time in his life" we are told "he realized the hardness of life." [190]

Anand with reference to Munoo narrates the story of exploitation throughout this novel. It is the faithful picture depicted by Anand of the lot of the poor in pre-independence India that continues to dog them even after independence.

Anand's downtrodden and oppressed though exploited and get suffered throughout life are bearers of positive attitude towards life. We find them zestful for life. They are ready to face any calamity without complaining and having ready solution in advance for that such character in the present novel are Munoo, Hari, Ratan, Daya Ram, Prabha, Ganpat etc. Munoo receives ill-treatment from Bibi Uttam Kaur his aunt, his uncle Dya Ram and Ganpat and get suppressed at various places by various forces however the hope for a better life is seen in his inner part of mind. Anand as a humanist adds such a positive outlook to his character M. K. Naik concludes-Anand's "humanism is eclectic and tries to combine ideas stemming from very different ideologies." [*Op.Cit.*: 18]

We see influence of Hindu ideology that of owing classes and their ideologists on Munoo's mind in particular and on downtrodden in general. This influence is so strong that he is unable to recognize the real cause of man's suffering and their alienation. The very ideology of superstition, succeed in converting Munoo into a man of superstitious fears. We come across Munoo's superstitious nature when he claims himself for the accident of Hari's child and for the difficulties Hari has to face later on. Munoo felt he must go and bear the child to the hospital ..... [189] Still, his reaction is rather an instinctive one because he is unable to see the real reason for his indifference for Hari's suffering. He thinks himself responsible for Hari's suffering being an orphan. Capitalistic labour conditions and an ideology derived from feudalism are responsible for Munoo's false notions about himself and his social relations. He seems to be found to a vicious circle: "They tiny skiff of his soul tossed to and for on the soft, sun speckled edge of this foam, as if it were small point struggling in vain to cross the river, and as if it were threatened with extinction by an unforeseen storm." [190]

Thus, to quote John Lehman, the macrocosm of real India is presented in *Coolie* by Anand—

Not the feudal splendors and feudal mysticism of traditional Indian literature, but the hard and suffering lives of the millions of the country's poor." [1940 : 77]

In the novel, Anand presents various changes that took place in Indian society. The feudal society in India is getting changed in capitalist society. And it seems that the writer wants to have a sincere protest against the emergence of a new world of money in which real men are bound to suffering. Munoo, even the best moments of his life could not enjoy and which were scratched by the thought; "We belong to suffering! We belong to suffering! My love they are born to suffer and "blush unseen." [215] In this world of money Indian lives have to face number of problems: unemployment, slum areas, conflict between themselves at various levels, capitalism and process of dehumanization. Even the professional trade union leader, the modern Judas who is in favour of capitalists like Lala Onkar Nath, further increase the suffering of Munoo like a million of Labourers. Thus, as Peter Coventry says about



Munoo:

The child could serve as the symbol of the artistes dissatisfaction with the society, which was in process of such harsh development about him. In a world given increasingly to utilitarian values and the machine, the child could become the symbol of imagination and sensibility, a symbol of nature set against the forces abroad in society actively denaturing humanity.”  
[1945 : 70]

In a nutshell, throughout the novel Anand presents Munoo who himself is exploited along with the suffering given to him by the outward exploiters and at the same time becomes spectator of that cruel exploitation in the society. Munoo, is seen more an observer of the plight of his fellow being, though we are given less opportunity to peep into his mind by the writer. All the episodes are the narration of Munoo's observation and his own plight.

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## PORTRAYAL OF UTOPIAN VISION AND DYSTOPIAN VIEWS IN ALDOUS HUXLEY'S SELECT NOVELS

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Utopia and its offshoot, the dystopia, are genres of literature that explore social and political structures. The Utopia refers to an ideal place and existence in which social and economical conditions are ideal, a type of livable Eden free from conflict and filled with serenity. Dystopian fiction is the opposite which refers to the creation of a nightmare world, or dystopia, where utopian ideals have been subverted. Dystopian visions are used to issue warnings about dangers within society or to demonstrate the absurdity of the dominant ideology of the day by following the idea through its “logical conclusion.” Dystopian novels appeared throughout the twentieth century. It is said people today find it easier to imagine a global disaster than any real improvement in social conditions, let alone Utopia. So, Dystopian is an effective ideological weapon, while the postmodern distrust of progress makes Utopias unconvincing to most people in modern capitalist societies. This was not always the case however, and Utopian visions have been powerful levers for action in the past. Many novels combine both, often as metaphor for the different directions humanity can take in its choices, ending up with one or two possible futures. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres. More than 400 utopian works were published in English prior to the year 1900, with more than a thousand others during the twentieth century (Sargent, 275). Aldous Huxley has written both the utopian and the anti-utopian work of fiction. This article is proposed to explore the utopian vision and dystopian views in Aldous Huxley's select novels '*Island*' and '*Brave New World*'.

Aldous Huxley was born on July 26, 1894 in England into a family of novelists and scientists. Leonard Huxley, Aldous's father, was an essayist and an editor who also was a respected, leading biologist in the time of Darwinism. Both his brother and half-brother worked in the science field. Huxley received an extensive training in both medicine and in the arts and sciences. Huxley was described by V.S. Pritchett as that rare being- the prodigy, the educable young man, the peremial asker of unusual questions.

Huxley wrote a series of novels and essays as his career progressed. Two of his best known novels are *Brave New World* and *Island*. In *Brave New World*, Huxley shifts his mildly satiric observations of a limit group of people to a broader and more ironic satire of a utopian society. *Island* is novel of a Utopia which is constructed much in the same principles as *Brave New World*. The difference between these two pieces of writing is that *Island* is an approving form of Utopia while in *Brave New World* we look at the Utopia as being a harmful way of life.

Huxley's last novel *Island* is a works of utopian fiction depicting an ideal world where peace, joy and love prevail, and people lead a happy and serene life. However, his novel *Brave*

*New World* is an anti-utopian work, because he has presented a picture of the future world which is extremely gloomy, dismal, depressing and repulsive. It can be regarded as a utopian novel because it projects an imaginary world of future, but it is anti-utopian in that this world is simply disgusting, and not an ideal or alluring one as we find in a work of utopian fiction. *Brave New World*, along with *Island*, forms Huxley's contribution to the English Utopian fiction. Written in the utopian tradition of More's *Utopia*, Morris's *News from Nowhere* and Wells's *Men Like God's*, it projects a vision of future based on the realities of the present. However, unlike those utopian works, which present an ideal or exemplary vision of future of an imaginary world, it presents a dismal and gloomy picture of future, and is therefore anti-utopian or dystopian in nature. Moreover, it is a great satire on the present-day world through the presentation of a future world. As F.R. Karl and Marvin Magalaner remark, "In *Brave New World*, Huxley wrote his most Swiftian of satires, giving the same plausibility to absurdity that Swift conveyed in the demonic logic of *A Modest Proposal*" (276). As an outstanding work of science-fiction, this novel brings Huxley in the line of writers of science fiction, such as Jules Verne in French and H.G. Wells in English. Keith May aptly calls it a "satirical utopian (or dystopian) science fiction" (99).

In *Brave New World*, Huxley presents a utopian future based on science and technology. He shows the conditions in the future world which is governed by latest developments in the field of science, and has little to do with human emotions and morality. In this world, babies are 'decanted' in laboratories, and so conditioned as to be unable to develop any natural sentiments like love, hate, loyalty, etc. As Anthony Burgess points out:

In Huxley's future world-state, children are bred artificially and made, in the very test-tube, content with whatever the State bestows on them. Human beings are graded like examination-results: the alphas do the intelligent work and the Deltas are the sweepers and cleaners. There is not much to do and there are manifold pleasures, chief of which is sex, though a sex totally dissociated from the act of reproduction. There is no crime, there is no immorality: science had bred out the destructive element in man. This is a real Utopia, dedicated to the pursuit of happiness. (The Novel Now 40-41)

In contrast to this world of material well-being, which is represented by Mustapha Mond, there is the world represented by John, the Savage, who derides this world and is opposed to its values and conventions. "The Savage", remarks Anthony Burgess,

rejects the new sinless and happiness-seeking order; he thinks that man ceases to be man when he is incapable of squalor, shame, guilt and suffering. A world in which there is no family hierarchy, no dignity in birth and death, and –perhaps worst of all – none of the human conditions which can produce a Shakespeare is the terminus of scientific progress. What is a Utopia to people he is thrown among is its opposite- a Dystopia- to him. He crucifies himself for the sinlessness of the world. (Ibid. 41)

In fact, we also feel what the savage feels, i.e. the world presented by Huxley in this novel is neither new nor brave; it is the product of a disgusting vision of the world, which can be called utopian only ironically. Actually it is an anti-utopian world ushered in by man's excessive subservience to science. There is hardly anything pleasant or edifying in it. Normal human emotions and relationships have been banished from it. What remains is the beast-like enjoyment of physical pleasures and slavish adherence to the directions of the State. This is actually an anti-utopia or an ideal or perfect state to be cherished by man. Thus, *Brave New World* is an anti-utopian novel presenting a negative vision of future, and not a utopian novel embodying a positive vision as is found in *Island*.

The Huxleyan vision presented in *Brave New World* may be disgusting, but it an authentic vision as is proved by the fact that it has turned out to be true much earlier than he had imagined. Huxley had himself observed in his Foreword to the novel that man had moved in the direction of this utopia more rapidly than anyone could have imagined. He writes:

It looks as though Utopia were far closer to us than anyone, only fifteen years ago, could have imagined. Then, I projected it six hundred years into the future. Today it seems quite possible that the horror may be upon us within a single century (Foreword. BNW14).

In this respect, *Brave New World* can be regarded as prophetic work, which prophesies an anti-utopian future for man which is sure to come if he continues to run after temptations offered by science and progress, and to ignore the call of his spirit or the voice of basic human nature. The process that gave birth to the *Utopia Island* is actually something that Huxley had been maturing for a long time. Huxley had long been trying to abandon the elegant disenchantment of his early works for the proposal of an affirmative solution, in particular after his 'conversion', in 1934, to an entirely personal blend of immanent religions.

One of the first signs of dystopia being displayed in *Brave New World* is introduced with a twist of hypocrisy. The main character of the novel named Bernard Marx went to the Director of Hatchery to ask for permission to go to the savage reservation, something that very few people got to do. While in the office waiting to get his permit initialed the Director begins speaking of the past and how he had once been in the Savage Reservation with his girlfriend. This happens to be something that greatly shocks Bernard. As high authority, the Director is not supposed to have such emotions where he draws on memories. History in the new world is forbidden. Books were items that were greatly censored by the controllers of the world. The Director speaks of events of his past that affected him greatly. He spoke of the girlfriend he had taken and how she had disappeared as he slept one night. To this day, the Director explained to Bernard, he still had dreams about those days about 25 years before. The Director surely showed the dystopian world these people lived in. Even as authority, he was not able to fight back his emotions. This man was different from others in the society just as Bernard was. He knew that the conditioning passed on to the people was only good for those who choose not to see how they truly felt. Huxley used the Director wisely making the point that it is impossible to live in a world where emotions are to be trapped inside a person.

Bernard is scolded by the Director of Hatchery for being different himself. Mr. Marx is accused of not being 'infantile in his emotional life' when the Director is speaking of his uncommon feelings for Lenina, a worker in the hatchery plant. A threat of being sent to Iceland is given to the 'offender' as a punishment. His feeling for a woman is unusual and not accepted in the new world because of the outrageous act that it is a threat to the stability of the

world which they live in. Stability can be thought of as a dystopian characteristic of this novel. Stability forces the people of the society, who are far from being individuals, to be closed to their feelings.

Dystopia is also displayed in this imperfect world when it is shown that even with all the technology and the knowledge of the scientists they still haven't figured out a way to completely end pregnancy among the women. Huxley is giving the impression that the lord is more powerful than all of the technology in the new world. This one mistake that haunts the people of the society is so crucial because births given by females are sins. They are preposterous and ridiculously embarrassing. Another display of dystopia in this novel is that even in all its perfection, the people of the society turn to a drug named soma to run away from their unhappiness. Linda, the mother of the 'savage', comes back from the reservation with Bernard. John was the Director's reputation. When Linda returned to the world she was shunned for the birth of her son and she went into soma holiday. This meant that she took many tablets of soma until she no longer was a normal individual. She was in a comatose state while on soma. The use of the legal drug was to make her forget her emotions and her pain. It was to hide the fact that even with the conditioning every new citizen received what they could not be in a total utopia. John showed his savage characteristics with his anger and disapproval for soma.

The most outstanding and shocking moment is when Mustapha Mond, who happens to be one of the new world's seven controllers, admits that the world they inhabit is far from perfect. Huxley gave the dystopia in his novel a climax when we find out that the controller along with other six controllers have gone into forbidden books and read them. This fact is showing that even the commanders of the new world cannot control their interest for history and Shakespeare. They preach and condemn those who do not follow their preaching's; yet, they are hypocrites of their own beliefs.

*Brave New World* clearly offers a dystopian picture of the use of psychoactive drugs. In it, soma stands for alienation, de-humanization and superficial mind-numbing pleasure. This image of psychotropic substances, especially mood-altering drugs, is reflected in many contemporary ethical commentaries that fear the de-humanizing and corrupting effects of such drugs. In dystopian literature the advanced technology is controlled exclusively by the group in power, while the oppressed population is limited to technology comparable to or more primitive than what we have today. The fictional dystopias are often set in a future projected time involving technological innovations not accessible in actual present reality. Dystopian fiction is often classified as science fiction, a subgenre of speculative fiction, because fictional universe has to be constructed, a selectively- told back story of a war, revolution, uprising, critical overpopulation, or other disaster is often introduced early in the narrative. This result in the shift in emphasis of control, from previous systems of government to a government run by corporations, totalitarian dictatorships or from previous social norms to a changed society and new social norms.

Huxley presents in *Island* a positive vision of the utopian life lived in Pala, an island on the South Sea. He has succeeded in depicting in a creditable manner a perfect society inhabited by people including a few ideal individuals like Dr. Robert MacPhail, who strive to maintain and improve this society. *Island* is straightforward utopia. The exploration of the utopia to the readers are mostly shared by Will Farnaby's point of view. In the contemporary world, an English journalist, Will Farnaby paid by his newspaper director ostensibly to write a series of articles about a community living on the utopian island of Pala, in the Malayan



archipelago and is shipwrecked thus cast on its shore. Battered and injured, he is found by two English-speaking Palanese children, who bring him to their community. There he is healed by a mixture of western and eastern medicine. Susila MacPhail, the daughter in law of Robert MacPhail, the half-Scottish half-Palanese doctor who is to guide Farnaby in the discovery of the utopian world, in spite of her bereavement. Will Farnaby explores Utopia, talks about Palanese reality with his guests and discusses the possibility of a livable world with the cynicism he derives from his own personal experience and from his professional knowledge of our world: Where he-a failed poet and a 'professional execution-watcher', who has been forced to look for war, violence and blood to satisfy his readers' hunger. Through the various flash-backs the past life of him is informed: his wife Molly died in a car accident after he had told her he was going to leave her to pursue a rather squalid love-story with Babs, a woman he loved only because she had 'the right kind of body'. Molly was a 'sister of Mercy', not in the literal sense of the word, but as pertaining to a kind of spiritual category: dutifully participating in the sexual aspect of love, she saw it mostly as abnegation. She was devastated by Will's most recent and most excruciating experience of pain and unhappiness, but he finds its ancient roots in his early experiences of death and pain: the death of his parents and Aunt Mary, a radiant woman representing goodness and love for him.

The real aim of Will Farnaby's journey to Pala: the pacific Utopia is threatened by the neighboring island of Rendang-Lobo, whence colonel Dipa, who has effected a military coup d'état, looks with interest to Pala oil fields and plans to annex the island to Greater Rendang. The nominally ruling family of Pala, the Rani and her beautiful young son Murugan, are all for the military regime. Lord Aldehyde, Will's newspaper director who is also an oil tycoon, is interested in fostering the entente, and has promised Will a considerable prize in money if he manages to help in the capitalistic exploitation of Pala's oil resources. Thus we find the Traveller's real aim is actually to foster the destruction of Utopia. Because of Rani's spiritual protection and instruction, Murugan has escaped all Palanese training and is therefore keen on weapons and power, horrified by 'promiscuous' female sexuality and far from indifferent to the personal manly charm of Colonel Dipa. Thus, the death of Dr. MacPhail's wife shows us how Palanese applied philosophy has accommodated death including it in the processes of a loving life, and Will Farnaby tries the experiences of heightened awareness with Susila through moksha-medicine, Finally Colonel Dipa's army occupies conquered Pala.

The comparison between our reality and a saner world is a typical utopian feature, but it is often made from a rational, discursive point of view, with the calm weighing of pros and cons of a didactic discussion; with Farnaby the reader is constantly put into direct contact with the despair and sense of guilt of a character who 'would like to ... and believe' but who has been compelled to an attitude of cynical despair by his personal history and by his dispassionate evaluation of the world. As happens on a lower level with Murugan, some features of our reality (the perverted vision of religions which schizophrenically are apparent from the behaviour of the characters and heighten by contrast the Utopian solutions.

Will's Wary abandonment of cynicism to move towards the acceptance of a positive answer mirrors Huxley's cautious conversion, his tentative belief in the possibility of creating beauty and love in spite of the despair which is an ineluctable part of the human lot; tragedy must be present and exercised, for the affirmative solution to have any value; the juxtaposition of "the apocalypses of love" perceived through moksha-medicine with the destruction of Utopia is necessary to make it possible for Huxley to show the simultaneous

presence of good and evil, of 'sorrow and the ending of sorrow'. The final chapter of *Island* deals with Farnaby's experience with the moksha-medicine, and his contact with the divine ground. Instead of his hallucinations taking the form of demonic apparitions, Farnaby's moksha experience is the final stage in his conversion to the Palanese way of life. In his essay titled "Condradian Reminders in Aldous Huxley's *Island*", Jerome Meckier notes Will's personal spiritual growth:

Although Susila MacPhail, Will's guru, considers him ready for an expansion of consciousness, the jaded journalist is no prodigy. Most Palanese first sample 'the reality revealer' as part of a religious ceremony to mark their coming of age. Nevertheless, Will has progressed. He entered Pala by subterfuge as a sort of "secret agent" for the West's oil companies; his mission: to secure mineral rights. Fourteen chapters later, enamored of the Palanese way of life, he is a candidate for visionary experience, which Huxley regarded as a prelude to enlightenment (Meckier 1).

Meckier refers to the Palanese religious ceremony which Farnaby witnesses in the mountains of the island. The ceremony is a right-of-passage for the youth of Pala, during which moksha is ingested during a Hindu religious ceremony. It is during this scene that Farnaby is introduced to the importance of the visionary experience in Palanese society.

Farnaby is brought into the mountains to observe two distinct ceremonies. The first involves young Palanese participating in mountain climbing, and thus confronting their natural fear of death. This leads to their taking of moksha, and indoctrination into the religion of Pala. The ceremony is centered around the worship and acknowledgement of the Hindu god Shiva-Nataraja. While Farnaby does not himself ingest moksha, he is still encouraged by his guide Dr. Robert, the patriarch of Pala, to witness Shiva "Dancing in all the worlds at once" (170). This is a direct reference to the Hindu myth of Shiva's dance. An especially useful explanation of this myth is found in the book *Myths of the Hindus and Buddhists* by The Sister Nivedita: "The dance itself represents the activity of Shiva as the source of all movement within the universe, and especially his five acts, creation, preservation, destruction, embodiment, and release; its purpose is to release the souls of men from illusion" (313). As Will Farnaby continues to watch the ceremony he is guided by the words of Dr. Robert, and quite deliberately, so is the reader. Says the doctor: "Shut your eyes and see him towering into the night follow the boundless stretch of those arms and the wild hair infinitely flying" (1).

Here Dr. Robert invites Farnaby to embrace the nature that Shiva represents. Shiva destroys, but he also creates in one swift movement of his dance. During this ceremony the visionary experience prompted by moksha medicine opens the mind of the youth to the acceptance of death as part of the "oneness" that defines the Palanese way of life. By accepting the presence of Shiva's destructive, yet beautiful dance Farnaby and the young students are able to overcome what Huxley refers to in *Perennial Philosophy* as a "most formidable obstacle to the unitive knowledge of God" (36). But Will's own visionary experience is held in private, with only his new found friend Susila MacPhail to guide him through his enlightenment, and inevitable confrontation with "the essential horror". "The



essential horror” that Will confronts in his moksha-induced visions first manifests itself in a pet lizard. The lizard is not a hallucination, but while observing it under the effects of moksha Will Farnaby begins his descent into the “hell” that Huxley has warned the visionary experience sometimes leads. This leads to visions of insects cannibalizing their own, and then a military, which seems poised on the brink of Armageddon. Will is confronting death, violence, and cruelty all in an instant of self-realization that seems likely to drive him to insanity. But this is when Susila asks him to open his eyes, and see her face. It is at this point that Will finally realizes, through the use of moksha, that whatever permutations on the state of man lie within his visionary experience has brought Will out of hell, and into the reality of the moment, and the true knowledge of the divine ground.

The discussions and reflections on soma in *Brave New World*, and on moksha-medicine in *Island*, can be read as two paradigmatic meaning of such substances. While the first shows all the treacherous, dangerous and scary aspects on the island, the second shows its potentially positive and enhancing effects of it on the island. In *Brave New World*, soma stands for alienation, de-humanization and superficial mind-numbing pleasure. In contrast, the moksha-medicine used on the island of Pala stands for revelation, authentic self-experience, mind-expansion and true human flourishing.

Aldous Huxley's *Brave New World* stands at the end of utopian spectrum simply to defy and mock happiness. The fictions of Huxley have been called “anti-utopia” since it takes dark rather than a confident view of the future possibilities of man. The different aspects of this kind of fictions lead us to many levels of life. Even though both the fictions present a utopian Island, there is a curse of dystopian view in the island at the end. Thus, *Island* portrays bliss of Utopian vision and *Brave New World* presents the curse of dystopian views using island as the backdrop.

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## **POVERTY AND INEQUALITY IN INDIA: A CRITICAL REVIEW**

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This paper presents a new set of integrated poverty and inequality estimates for India and Indian states for 1987-88, 1993-94 and 1999-2000. The poverty estimates are broadly consistent with independent evidence on per capita expenditure, state domestic product and real agricultural wages. They show that poverty decline in the 1990s proceeded more or less in line with earlier trends. Regional disparities increased in the 1990s, with the southern and western regions doing much better than the northern and eastern regions. Economic inequality also increased within states, especially within urban areas, and between urban and rural areas. We briefly examine other development indicators, relating for instance to health and education. Most indicators have continued to improve in the nineties, but social progress has followed very diverse patterns, ranging from accelerated progress in some fields to slow down and even regression in others. We find no support for sweeping claims that the nineties have been a period of 'unprecedented improvement' or 'widespread impoverishment'.

Poverty trends in India in the nineties have been a matter of intense controversy. The debate has often generated more heat than light, and confusion still remains about the extent to which poverty has declined during the period. In the absence of conclusive evidence, widely divergent claims have flourished. Some have argued that the nineties have been a period of unprecedented improvement in living standards. Others have claimed that it has been a time of widespread impoverishment. Against this background, this paper presents a reassessment of the evidence on poverty and inequality in the nineties. So far, the debate on poverty in the nineties has focused overwhelmingly on changes in the 'headcount ratio' - the proportion of the population below the poverty line.

The issue of poverty keeps rearing its inconvenient head in India. The Planning Commission tends to keep on shifting the poverty line, but it is always at a ludicrously low level, which underestimates the numbers actually living in poverty. But playing fast and loose with India's poverty line has almost become a trendy pastime. The truth is that poverty is an embarrassment. It is an embarrassment to many of India's rich and to a good number of politicians, who like to portray the country as an emerging superpower, with its space programme, sophisticated weaponry, sports towns, growth figures, Formula 1 race track and gleaming malls.

Apart from such headline-grabbing trappings, India also houses the second largest number of affluent people in the world, with three million households having over \$100,000 of investable funds. While this represents just 1.25 per cent of households, it is again the kind of phenomenon that some love to promote as part the myth of India sitting at the top table of nations.

In truism, one in four people in India is hungry and every second child is underweight and stunted. In 2011, India was 73rd out of 88 countries listed in the annual Global Hunger Index, six places down from the previous year. The 2010 Multidimensional Poverty Index indicated that eight Indian states account for more poor people than in the 26 poorest African countries combined. According to this measure, Bihar, Chhattisgarh, Jharkhand, Madhya Pradesh, Orissa, Rajasthan, Uttar Pradesh and West Bengal have 421 million poor people. This is more than the 410 million poor in the poorest African countries.

Instead of concentrating on GDP growth figures, how about we focus on the annual poverty alleviation figure? The former fluctuates between eight and nine per cent, while the latter is 0.8 per cent, virtually the same as it was 20 years ago. The sacred scripture of free market 'trickle-down' dogma has not delivered.

However, the eight or nine per cent GDP economic growth figures tell us that India is thriving. Is not the fact true? The rich in India are thriving, but the poor, and these days given the inflationary pressures, many of the middle classes too, are struggling to get by. If the growth figures tell us anything, it is that they – the poor and large sections of the middle class – can be said to be paying for the lifestyles of India's rich.

### **I. How to count 'Development'?**

It is said that India is fast moving and developing country. Most of its cities like Mumbai, Delhi, Pune, Bangalore, Calcutta, Chennai, Hyderabad etc. are brand ambassadors of the term, 'development'. When we step inside the brand spanking new shopping malls, and we could be forgiven for thinking that we were in London or New York, with the plastic food joints, bland international chains and an air-conditioned 'macburger' world of cola dens and coffee bars. These swish temples of modernity are a statement of perhaps where India wanted to be, of where part of India thinks it now is.

But India is capitalism's or the rich's success story, isn't it? Or so the media like to tell us. Despite the logic of capitalism being to drive down costs and increase profits, politicians in the West are trying to change perceptions of India among their own populations. They are attempting to eradicate the notion of it being a land of call centers and back offices that take jobs from the West and replace it with the idea that trade between India and the West is a two-way relationship that is creating jobs, growth and higher living standards for all concerned. The reality is somewhat different. For example, a deal struck between India and the US for Harley-Davidsons a couple of years ago will not benefit plants in the US because a new assembly unit in India is to be built. Setting up shop in India not only often leads to the use of cheap exploited labour that works long hours with few if any rights, but also puts downward pressure on existing labour costs in the West. This is the whole logic behind 'outsourcing'. It's a win-win situation for CEOs and shareholders alike.

Servicing the well-to-do by providing them with Harleys, overpriced coffee and i-phones is what 'development' is all about for those who will financially profit. On his visit to India in 2010, it was noticeable that Barak Obama and his entourage had little to say about the 75 per cent of the population that lives on less than two dollars a day. Not much was said about India's warped development that creates rich-list billionaires while maintaining so many in poverty or merely hovering above it. There seems to be no invite, no reservation at the top table, no impending arrival at destination corporate-driven-nirvana for those people and others like them.

In the West, workers' jobs and wages are heading one way – downwards. In large parts of India, especially with increasing food, worklessness and petrol costs, things are just as

tough. Listening to political leaders you'd be hard pressed to notice though. They and the media are adept in twisting the truth and passing off such things to their respective populations as necessary blips in the journey towards to some cheap con-trick notion of the promised-land.

There is a shift in power occurring across the world – from the poor and less well off to the rich, boosted by an economic system that ensures the flow of wealth goes upwards via what academic David Harvey calls 'accumulation by dispossession' and these days reflected in massive handouts to bankers, public services cutbacks or wages that continue to fall in real terms. When politicians speak of 'inclusive growth', it is nice talk. But that's all it is. How could it be anything else, especially in India as the government continues to sell the country to western financial and corporate interests?

## **II. The new masters:**

India has been moving increasingly closer to the US in recent years and, by implication, complying with its geo-political and economic hegemony. In return for the US sanctioning, supplying and facilitating the development of India's nuclear industry (despite India not being a signatory to the Non-Proliferation Treaty and having developed a nuclear bomb – contrast its treatment to that of Iran, which is a signatory and cannot be proved to be pursuing a nuclear weapons programme), the Indian economy is being prized open on behalf of western retail, agribusiness, pharmaceutical and various other concerns.

On August, 15, India celebrated Independence Day. Some 65 years earlier, Nehru stood in Delhi and spoke about a tryst with destiny. Free from the shackles of British colonialism, India was on course for a bright new future.

But appealing to base instincts, greed and narcissism has become the priority value of 'modern' India. Shopping and consumerism have become the concerns and priorities of India's misinformed and misled creamy layer. Misinformed by news outlets that pass off infotainment for news. Misinformed by a government that cozies up to western multi-nationals with secretive 'Memorandums of Understanding' and then proceeds to target some of the poorest people in the country as 'the enemy within'.

Part of India's own self proclaimed 'war on terror' is taking place in the highly mineral rich mountains and jungles of Chhattisgarh, Orissa, Jharkhand and Andhra Pradesh. State governments have already signed hundreds of agreements with companies to begin mining and build steel and aluminum plants and other industries. How easy it was for the Indian government to discredit any legitimate protestor in those regions as a Maoist or Naxalite insurgent. How easy it was for it to then attempt to secure those areas for rich foreign companies by killing thousands and forcing nearly 50,000 *adivasis* (tribal people) into camps in order to control dissent. Some 300,000 people have been forcibly displaced. Hundreds of thousands of security personnel have poured into the region with sophisticated military hardware. Despite Nehru's misty eyed views, the Indian and western elites are now the new colonial masters in India. Is this the bright new future he had in mind? But imagine for a moment a world where India pursued a more independent path that would be strident in its rejection of predatory capitalism and US-led militarism increasingly aimed at China, India's neighbour.

Imagine a model of development that would in fact be inspired by particular policies adopted by the likes of Cuba, Bhutan, Venezuela, Costa Rica and Bolivia, which place strong emphasis on health, 'happiness', education or bio-diverse agriculture and not least on the rights of indigenous peoples, sustainability, respect for the environment and/or common

ownership. Unfortunately, imagination does not match the reality.

For many foreigners who visit India, it is the land of the great philosophies. It is the land of spirituality, morality and enlightenment. Many view India through this distorted prism. It is this rose-tinted perception that brings them here. For other foreigners, however, it is a land ripe for the taking. And Washington knows it.

India threw off the shackles of colonialism in 1947. And long ago it threw off the shackles of any moral philosophy. There's a new game in town. And it's based on selling anything you can get your hands on to the highest bidder, even the soul of the country. Now there is a new colonial master on the block.

Whether it's the waging of war on its poorest people or the collusion with foreign governments and corporations to loot the economy for profit, successive Indian administrations have conspired to deceive their own people as they work hand in glove with Wall Street and proponents of 'free trade' and neo-liberalism to sell the lie of freedom and independence to an affluent section of the population eager to believe it and willing to regard the oppression of the country's poorest folk as 'collateral damage' in the drive to secure 'necessary economic infrastructure'.

With 75 per cent of the population living on less than two dollars a day, the influence of western agribusiness leading to well over 200,000 farmers' suicides and large parts of the country under military law, politicians and the media abroad still talk of India as capitalism's miracle, as democracy's great success story. The old clichés and convenient lies are often trotted out about a land of enterprise and growth, Bollywood and glitz, millionaires and cyber parks. But there's always Bollywood novacaine, the infotainment obsessed media or the latest Forbes rich list to distract or dull the pain, isn't there? Better still – the stroke of a bureaucrat's pen in drawing a new poverty line will do just fine.

### **III. The historical legacy:**

At the time of independence, India was characterized by deeply entrenched social hierarchies, defined by caste, gender, region and religion. The feudal zamindari system divided rural society into three broad classes: landlords (zamindars), tenant farmers, and landless labourers. Women, Untouchables, and tribal peoples were excluded from decision-making at both regional and national levels. The new government of India set the goals of unifying the nation, building industry, promoting economic growth, and in the course of these, reducing inequality and poverty. To what extent has it succeeded?

### **IV. Trends in poverty:**

In India, the poverty line is defined as an income sufficient to buy food providing 2,400 calories (rural) and 2,100 calories (urban), plus 20% of that amount for other basic needs. During the 1950s - 1970s, the percentage defined as below this line fluctuated around 50% of the population. Since that time, there has been some decline but even in the early 1990s it stood at over 30% for both rural and urban populations. These rates do not apply equally to all sectors of society. Poverty is especially pronounced among the Scheduled castes and tribes, and among agricultural labourers. There is also a growing class of urban poor, economic refugees seeking an income in the city and finding themselves with no job or housing. Beggars are still very common, and provide the western visitor with their most disturbing images of India. Inequalities in India are not only very widespread: they are very visible, with beggars living on the pavements outside luxury hotels.

### **V. Aspects of the problem:**

#### **A) Population :**

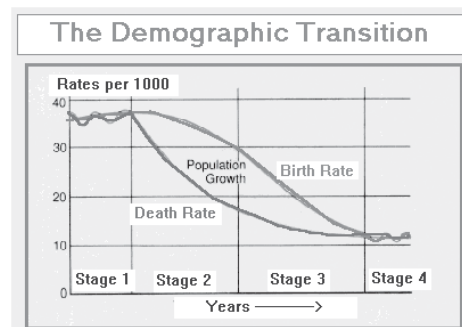


India is one of the most populous nations on Earth, with around 15% of the global population. Population increase since 1960 is alarming:

1. 1961: 439 million
2. 1971: 547 million
3. 1981: 687 million
4. 1991: 843 million
5. 1999: 1,000 million

### B) Is India simply too populous?

Poverty has existed in India for generations, at times when the population was far less than today. It is clear that the problem lies not so much with the numbers of people as the distribution of wealth and access to opportunities. Nevertheless, the growth rate of India's population is still high: 1.68%. This rate is falling as birth rates have declined more slowly than death rates. Trends of birth and death rates indicate that India is in 'Stage 3' of the *Demographic Transition* (slowing population growth).



The population of India is not expected to stabilize until the middle of this century. Various measures have been taken to limit the growth of India's population, with the first government program being introduced in 1952. The most severe measures were implemented during the Emergency of 1975 - 1977. The Emergency was a suspension of democracy in India, prompted by the instability of the government, led by Indira Gandhi (daughter of Nehru). It followed a move by political opponents, with judicial support, to remove Mrs. Gandhi from office for corruption. Gandhi responded by rejecting the judgment, and suspending both the constitution and the rule of law. A wave of persecution of political opponents followed, effectively by martial law. During the Emergency, the government launched a sterilization program, largely aimed at the poor. Tactics ranged from bribery (e.g. the infamous "free transistor radio for sterilization" program) to force. People were abducted from the shanties and forcibly sterilized. When the 19 month program ended with the end of the Emergency, the cause of family planning in India had been set back by years. Recent family planning initiatives in India have focused on education for women, and encouraging condom use. The latter has the additional benefit of limiting the spread of AIDs (currently an estimated 1 million cases in India). The population problem cannot be viewed in isolation, and is certainly not the primary cause of poverty. For these, we must look at the deeply ingrained inequalities in Indian society.

### C) The Caste system:

We have seen that the Caste system has been part of Hindu culture for thousands of years. One of the effects of this system is to formalize discrimination against the lower castes, a problem that was (and still is, to some extent) most severe for the very lowest rung of society,



the Untouchables. Much of the basis for this discrimination is connected to Hindi views. Working with leather (tanning and shoemaking), cleaning toilets, clearing garbage, and trades such as oil pressing were regarded as ritually unclean, and would pollute those associated with them. (Similar attitudes towards death lay behind the custom of sati - or suttee - the ritual suicide of widows). Unclean trades were essential to society, but could not be part of the mainstream, so castes associated with these trades had to be isolated from society. Prior to independence, the number of people labelled as Untouchable accounted for perhaps 20% of the population of India. These people were subjected to severe limitations, and were excluded from temples, cremation grounds, wells, and other public utilities. Social prejudices excluded them from barber shops, restaurants, and hotels. In some areas, even the sight of some Untouchables was regarded polluting, and they were only allowed out of their houses at night, and banned from living within half a mile of a village. Despite the discouragement of British rulers, in some areas, the caste system was expanding in the early 20th C. In one area, new restrictions imposed in 1930s, prohibited Untouchables from wearing gold and silver, prevented males from wearing coats, shirts, sandals, or carrying umbrellas, and prevented women from wearing flowers or cutting their hair, and banning literacy.

Gandhi opposed Untouchability, naming them *Harijan* or 'Children of God'. After independence, Congress embarked on a widespread series of reforms, introducing preferential treatment. The 1955 Untouchability Act declared Untouchability illegal. Untouchables were grouped with Scheduled Tribes, and given reserved seats in central and state legislature, a quota of about 12% of higher-level civil service posts. They were also exempt from payment of education fees, given hostel accommodation and scholarships, special land allotments, access to housing, health care and legal aid. However, in practice, the reservation of higher education places had little impact because of the low level of basic education. Deep prejudices remained, and children from 'Untouchable' families were excluded from schools, or ignored if they were allowed to attend. By the 1960s, the Scheduled caste literacy rate was still only 30% of that for the nation as a whole. Lack of education is also perpetuated by economic necessity: the need for children to earn income limits the hours available for education. Anecdotal evidence also suggests that village healthcare is denied to the Scheduled castes, because high caste Hindu health workers refuse to enter their homes. Thus, those from the scheduled castes still tend to remain in poorly paid and 'unclean' occupations.

#### **VI) Inequalities in landholding and property:**

As we have seen, poverty is particularly widespread among landless agricultural labourers and their dependents. At Independence, India had a large population of landless poor in rural areas, and set about an ambitious program of land reform. National and State laws were introduced to limit the size of family holdings, and to protect the rights of tenant farmers. Progress was rapid at first, but has slowed considerably. Corruption at a local level ensured that much land was not in fact transferred. For some who did acquire land, the benefits were short-lived. Loans for capital improvements and inputs are often secured by land, which was forfeit if repayments were not made. The main benefits accrued to farmers with small to medium holdings, who gained at the expense of large landowners, and little benefit has accrued to the poorest. Another example of perpetuating inequalities is given by the Green Revolution. This was a transformation in agricultural practices that occurred in 1967-1978, associated with the expansion of area under agriculture, double cropping, and the introduction of High Yielding Varieties (HYVs) of staple foodstuffs such as rice, wheat, and

maize. India enthusiastically embraced the Green Revolution, as part of its move to ensure food security after Independence. (A severe famine had occurred in Bengal under British rule, in 1943, when 4 million people died of hunger). In material terms, the Green Revolution was very successful: yields increased dramatically. However, these benefits mainly went to the larger landowners. HYVs require greater inputs of fertiliser and pesticides, which the poor could not afford. This problem was exacerbated by the high rates of interest demanded by rural moneylenders in India. Pesticides have also created environmental problems. Additionally, the greater mechanisation of agriculture actually reduced the number of labouring jobs in some areas, making the landless even less secure. Thus, while the Green Revolution has resulted in benefits for some, it has also tended to increase inequalities in many areas. Plenty of food is available in India: in most parts of the country, the markets are well stocked with produce. Malnutrition is caused by a lack of ability to grow or purchase food.

### **VII) Gender inequality:**

Discrimination against girls and women is widespread in India, in both Hindu and Muslim communities. The dowry system (payment of money or goods by the family of a bride) means that girls are a financial burden, whereas boys are viewed as a source of income and prosperity. Nationwide, girls are fed less and taken to doctors less frequently, so mortality is greater. Death in childbirth is also unacceptably high: maternal death rates are over 0.5% of births. Education is also less available to women, and as a result, literacy rates are lower: nationally, literacy rates are 64% for males, but only 39% for women. In the poorer states, female literacy may be less than 25%. As a result, the level of opportunity for women is low. Lack of female education and power has been linked to high birth rates and population increase in the developing world. Recent government and international sponsored aid programs aim at improving education and economic opportunities for women, in the hope that more equitable development will result in an alleviation of poverty and a slowing of population increase.

Thus, after 50 years of Independence, India has made great progress. Significant industrial and economic development has been made, and the country is now much closer to self-sufficiency than ever before. India has a rapidly expanding middle class, with unprecedented access to goods and opportunity. Nevertheless, inequality is still very much a fact of life in India, largely a result of deep-rooted social and economic structures that perpetuate privilege and limit opportunities for the poor. The degree to which poverty and inequality have been addressed varies between regions. In the southern state of Kerala (which has a communist administration) is one of the most egalitarian, with high rates of literacy among both men and women. In contrast, the north-eastern state of Orissa lags far behind, partly a legacy of the Bengali *Zaminadari* system perpetuated by the British. Nationwide, despite the radical programs of land reforms and preferential treatment of the Scheduled castes, those in power have proved unwilling to transfer wealth or opportunity at their own expense. Major priorities for the future include: reforms of money-lending, especially in rural areas, to break the cycle of poverty and debt continuing breakdown of the worst excesses of the caste system continuing to ensure security of tenure, and improving the education and opportunities for women.

### **VI. Conclusion:**

- Inequality in asset ownership (including land), India is much worse than China. When it comes to education, in which India is one of the most unequal in the world. These kinds

of inequality are growth-retarding, so there is no trade-off between equity and efficiency.

- India during the years of more rapid growth has not seen poverty levels come down significantly faster. There is no data for the post-2003 period, which has seen the fastest growth so far. Even in China, the poorest 10 per cent of the population have seen very little improvement in their standards of living.
- The rapid growth in India and China is neither anti-poverty, nor pro-equality. Economic reforms and the greater role of markets responsible for growth being anti-poor and anti-equality. Failure of governance in poverty-ridden states like Bihar and Jharkhand.
- According to a recent Indian government committee constituted to estimate poverty, nearly 38% of India's population (380 million) is poor. This report is based on new methodology and the figure is 10% higher than the present poverty estimate of 28.5%.
- Since 1972 poverty has been defined on basis of the money required to buy food worth 2100 calories in urban areas and 2400 calories in rural areas. In June this year a government committee headed by NC Saxena estimated 50% Indians were poor as against Planning Commission's 2006 figure of 28.5%.
- Even after more than 50 years of Independence India still has the world's largest number of poor people in a single country. Of its nearly 1 billion inhabitants, an estimated 260.3 million are below the poverty line, of which 193.2 million are in the rural areas and 67.1 million are in urban areas. More than 75% of poor people reside in villages. Poverty level is not uniform across India. The poverty level is below 10% in states like Delhi, Goa, and Punjab etc whereas it is below 50% in Bihar (43) and Orissa (47). It is between 30-40% in Northeastern states of Assam, Tripura, and Meghalaya and in Southern states of Tamil Nadu and Uttar Pradesh.
- The Indian state has undoubtedly failed in its responsibilities towards its citizens over the last 60 odd years. There is a need for the state to move out of many areas and the process has been started with economic liberalization. The process of decentralization should devolve lot more powers, both functional and financial, to panchayats. The lack of transparency and accountability has hampered our economic development at all levels. The problem of poverty persists because of a number of leakages in the system.
- New laws have to be evolved to ensure more accountability. Bodies like the Planning Commission should be modified into new constitutional bodies that can hold governments accountable for their failure to implement development programmes. A strong system of incentives and disincentives also needs to be introduced. The encouragement of non-governmental organizations and private sector individuals in tackling poverty is imperative, as the state cannot do everything.
- The common conclusion about inequality in India is that not only has it been worsening, but worsening sharply. Not only are the rich getting richer, but horribly so. The most popular measure of inequality is the Gini coefficient. If all individuals have the same consumption (or income), then the Gini has a value of 0, perfect equality. If one individual has all the consumption, the Gini has a value of 100--perfect inequality.
- A large decline in inequality between 1951 and 1983, and then a flattening. For the high-growth period 1983-2005, the pattern is a V shaped one--a small 5 per cent decline in inequality between 1983 and 1994, and a corresponding equal increase over the next decade.

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**10**  
**SALIENT FEATURES OF COMMUNICATIVE  
APPROACH**

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Communication is an important facet of one's life. Communication is a key instrument to create relations and strengthen relations between two people or a group of people. Communication skills are essential in all spheres of life. The success of an endeavor hinges on the ability to communicate effectively in today's fast paced life.

Effective communication centres round the usage of words, speed of delivery of words, pitch modulation and body language. It is truly said, "Communication works but for those who work at it." In the present scenario of globalization, unanimously, everyone is looking for communication skills.

Effective Communication is an essential component for the success of an organization, whether it is the interpersonal, intra group organization or at external levels. People at work usually spend most of their time by communicating through writing, reading, listening, speaking, inter-debate etc. Communication skills are as important as technical qualifications for youngsters aiming at a bright career. The command over the language and accent neutralization also plays a vital role in the recruitment process. The importance of communication has increased manifold in the present day information revolution and formation of knowledge societies.

**Communication Skills :**

A person requires an integrated set of communication skills which comprises of writing, speaking, listening and reading skills to be successful in life.

**Listening skills:** Listening skills are one of the most important parts of communication process. Listening and expression are of paramount importance in team work and building better inter-personal relations at the work place. A good listener is a real learner.

**Speaking skills:** Art of speaking plays an important role in communication process. A person cannot be successful without knowing how to speak whether one be an engineer, a doctor or a politician. A good speaker is a good listener too. Knowledge, confidence and delivery are the basic elements of an effective speech.

**Reading skills:** Reading occupies a prime place and it should be done on a daily basis so that the memory gets refreshed with knowledge. The great ideas will definitely help the readers in later life.

**Writing skills:**

Writing skill is the foremost skill needed for communication for conveying ideas and feelings from one mind to another mind. Effective writing should have the following characteristics: accuracy, appropriateness, brevity, conciseness, buoyancy, clarity and concreteness.



Language is an expression of human activity which constantly keeps changing. There is no life without communication and communication flows like a river.

**The role of Communicative Approach in teaching and learning language:**

Communicative Language Teaching (CLT) started developing in Great Britain in the 1960's. Until then Situational Language represented the major British approach to teaching English as a foreign language. Therefore there was a shift from the insistence on the mere mastery of grammatical structures to the emphasis on communicative proficiency.

Wilkins (1972), Canale and Swain (1980); Widdowson (1989); Halliday (1970) also stressed the importance of Communicative approach to language teaching.

Communicative competence considers language as a tool used for communication skills. It also focuses on the development of four language skills. All the four skills are essential for language learning. Children learn to communicate through socialization in their surroundings. Communicative language teaching is best considered an approach rather than a method where learners learn a language through using it to communicate. Communication involves the integration of different language skills. Johnson and Johnson (1998) identified five core characteristics of this approach: appropriateness, message focus, psycholinguistic processing, risk taking and free practice.

**Some of the characteristics of this communicative view of learning a language are as follows:**

1. Language is a system for the expression of meaning.
2. The primary function of language is for interaction and communication.
3. The structure of language reflects its functional and communicative uses.
4. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

The range of exercise types and activities compatible with a communicative approach is unlimited. Classroom activities are often designed to focus on completing tasks that are mediated through language or involve negotiation of information and information sharing.

The emphasis in Communicative Language Teaching is on the processes of communication, rather than mastery of language as far as learner's role is concerned. At the same time the teacher has two main roles: the first role is to facilitate the communication process between all participants in the classroom and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. The third role is that of researcher and learner and the other roles are needs analyst, counselor and group process manager.

Today, Communicative Language Teaching thus continues in its 'classic' forming the teaching resources and huge range of course books. It has influenced many other language teaching approaches and methods and they have adopted the same. On the whole one can say that it has a lot to offer.



**11**  
**INTERACTIVE MULTI MEDIA APPROACHES**  
**IN LANGUAGE TEACHING**

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English language teachers' in secondary school practice different approach to teach language in a diverse environment. Especially in Andman and Nicobar Islands students belonging to different languages and tribal students form the class. Moreover Indian linguistic landscape presents a picture of co-existence of more than 203 languages throughout the country. Any approaches on language teaching should take this factor into consideration. It is generally believed that teaching of English includes variety of method, technique and approaches to develop skills and sub skills. Other factors such as institutional environment and socio-cultural environment contribute to successful teaching and learning situations.

**Teaching in Diverse Environment Means :**

1. recognizing ,accommodating and meeting the learning needs of the student.
2. students have a range of individual learning needs and are the members of diverse communities.

**Approach :**

1. Describes the nature of the subject matter to be taught.
2. Denotes the reach that teacher aims at to realize by his teaching.
3. Is a self-evident way of reaching a desired goal.

**Method :**

- Is an overall plan for orderly presentation of language material, based on selected approach.

**Technique**

- Is a strategy to realize a goal.

(Means implementation, that which actually takes place in a classroom. It should be in consonance with the method and approach being applied in teaching.)

**INTERACTIVE MULTI MEDIA APPROACH IN LANGUAGE TEACHING**

An interactive multi-media approach to learn English is perhaps the best technique for gaining fluency. Learning a new language is complex process. You have to focus on reading, writing, speaking and listening. When you learn English through multi-media, you are able to choose media that allows you to focus on the different aspects of language. The best part is that you can use these methods in class room setting. you can design a multi—media English learning programme that fits your needs.

**Ways:**

- Build vocabulary using flash cards .
- Use an online flash cards creator to be able to study from your computer.

- Download pod casts to learn English.  
(This pod casts offer an excellent opportunity to learn English because they are created for English learners, the speaker will speak slowly.)
- Watch videos to practice your listening skills.  
(watch movies or TV programmes that interest you. This will allow you to listen to real-life English conversations, which are often more complex than those you'll hear in media that's created particularly for those studying English.)
- Read English web sites to improve reading comprehension.
- Interact with others on forums and through chatting.  
(chatting either through text messaging on the phone or video conference challenges you to think quickly. This can improve your English dramatically.)

**what is multimedia ?**

- Newspapers and Magazines.
- Music and Songs.
- News reports.
- TV shows and Movies
- Advertising.
- Internet

**Uses of Multi Media?**

- Interesting and Entertaining.
- To motivate students.
- Improves language acquisition.
- To make the class a positive place where psychological needs are satisfied and anxiety is reduced to the minimum.
- Improves Listening Skills.
- Auto efficiency feeling increases.

**Newspapers and Magazines.**

***Objectives***

- Improve reading skills and comprehension.
- Improve grammar.
- Develop vocabulary.
- Improve speaking skills.

***Newspaper/Magazine Activity***

- Debate –students read the story and discuss the topic.
- Cloze test –students read the story and fill in the blanks.
- Writing exercises-write an eye witness account.

**Poetry:**

- Develop listening skills.
- Improves fluency
- Increase vocabulary.

**Poetry :**

**Activity: Designing Diamantes**

(We can design a diamantes for reviewing parts of speech.Its a poem consisting of seven lines that takes the shape of a diamond.Its a poem about opposites between the first and

the last lines.)

**Structure:**

- 1<sup>st</sup> line :one word that is the 1<sup>st</sup> topic (noun)
- 2<sup>nd</sup> line : Two adjectives that describe the noun in the line one.
- 3<sup>rd</sup> line :Three verbs ending in –in that describe topic 1 or tells what it does.
- 4<sup>th</sup> line : Two nouns about topic 1 and Two nouns about the topic in the last line.
- 5<sup>th</sup> line : three – in verbs that describe the topic 2.
- 6<sup>th</sup> line : Two adjectives that describe topic 2.
- 7<sup>th</sup> line : Topic 2.

**Diamantes**

- Cold
- Bitter, Frosty
- Freezing, biting, Shivering
- Icicles, Snowflakes, Sunshine, Fireplace
- Warming, Comforting, Glowing
- Cozy, Toasty
- Hot

**STRATEGY OF USING INTERACTIVE MULTIMEDIA IN LEARNING ENGLISH**

Interactive multimedia can be extremely effective when it comes to learning English. Interactive multimedia in this context refers to a combination of text, audio, still images, videos and recording tools that allow user to write and edit sentences. By using interactive multimedia, a student is able to engage her /her mind fully while receiving immediate feedback.

**Building Blocks of Accomplishment**

(Learning language is very much like constructing a house .i.e. to lay foundation. going to occasional classes for English as a second language, filling out work books and relying on out dated media are no longer the only way to learn English. choose a quality English learning programme with interactive multimedia. Traditional approach is time consuming and boring as the student does not get the instant feedback or attention which he / she needs. Choose a programme that uses interactive multimedia and you will be able to process new vocabulary visually and listen to the natural grammatical rhythm of a phrase without staring at the text book. Many soft ware programmes allow you to format the course so that you can receive instructions and prompts in your native language, making the entire process much more understandable. This method gives students a sense of accomplishment and motivation to continue learning more.)

**Engaging Exercises**

(learning English with books, tapes and videos is mostly a passive process, with limited involvement on the part of the student. Make use of interactive multimedia software. The beat software on the market today prompts students to listen, write and speak English, engaging all levels of cognitive language learning. For example, of such interactive multimedia include word and image association games, real time pronunciation drills in which the software corrects you while you speak. When you engage your brain with multimedia exercise, you will find that the material is easier to remember rather than just what you read in a text book or heard in class.)

### **Immersion Learning**

(A student must get immersed in a language. Immersion in language requires comfortable environment where a person can constantly study the way they want, when they want. To become proficient in English it must be used daily.)

### **SELF LEARNING STRATEGIES**

- Music
- Learning Communities
- Computer based learning
- Video

### **HOW TO DEVELOP INTERACTIVE MULTIMEDIA LEARNING**

#### **Assess students' learning styles.**

(Teacher should know and understand their students' different intelligences or ways of learning. Some learners might not feel comfortable as others with different multimedia tools. For example if you have a student who is interpersonal, he might prefer lectures and lively group discussion, while an intrapersonal learner will enjoy using multimedia tools independently. As a teacher who uses multimedia tools, you must make sure, note how often you use multimedia tools.

#### **Gather appropriate resources.**

(Contemporary class rooms have several options for multimedia learning at all grade levels. You must find that you can use interactive electronic whiteboards and computer programmes for your classroom activities. You can have students use internet at home to encourage out-of-the classroom learning. Consider starting and monitoring a classroom blog where you can post assignment, and students can participate in discussions and ask questions. In some classrooms, you might find that using audio tools, such as digital audio book might help some auditory learners read an assignment.

#### **Gather data on learning outcomes.**

(It might be exciting to use multimedia tools in different learning situation because of their ease and availability. When you start to use multimedia tools, spend time in class allowing students to assess their effectiveness. Also evaluate students' test scores to look for improvement after using each of the multimedia tools.

### **WAYS TO USE MULTIMEDIA IN THE CLASSROOM**

#### • **Slide show presentations.**

(PowerPoint or slideshow presentation can enhance the interest in the subject. Students can use power points for newsreports, advertisements and many more.)

#### • **Create classroom movies.**

(Involve your students by filming class occasionally. Filming also keeps your students on their toes and captures any sleeping, day dreaming or talking. You'll be amazed at the increased participation and enthusiasm in class when filming. Involve students in the editing process.

Finally show it to your students.

#### • **Research on the internet.**

(Internet can serve as important teaching tools. As a teacher you won't always have the answers. Searching for answers as question arises provides opportunity for further learning. Teach your students how to find answers to almost anything on the internet.)

#### • **Record Audio**

(Audio record provides immediate feedback. You can record any poem, story or ballads in language classroom so students can work on pronunciation. In fact classes in general can be recorded this will help banish excuses.)

### **EFFECTS OF USING MULTIMEDIA IN THE CLASSROOM**

(For from relying on the chalk and talk method, today's teachers can choose from a wide variety of educational media. Now a day's students are more accustomed to seeking information from many different mediums, instead of just one source. Adopting multimedia in the classroom can make lessons more relevant effective and interesting to students.)

- **Increase in the Level of Motivation and Self-Esteem.**  
(Students who use multimedia in the classroom develop the motivation to excel in the classroom and beyond. Interest level in different subjects increases. Secondly use of multimedia can also develop stronger self esteem. They take pride in learning new technology, and enjoy using it in a creative way. Understanding multimedia in the work place students feel more confident about future careers.)
- **Encourages Collaboration and Cooperation.**  
(Multimedia in the classroom encourages students to work with each other, developing team work skills and learning from their peers. Working with multimedia in the classroom, for example, Computers or video involves many different steps. In case if any student does not understand a particular step in the process, her classmate offers a piece of advice. It also encourages peer learning.)
- **Active Participation of Students.**  
(In traditional method of learning, students are passive listeners and remain uninvolved in teaching learning process. Using multimedia gives students active participatory role roles in the classroom. They have independence to make decisions, which leads to personal involvement. Multimedia brings the world into the classroom and appeals to different learning styles, actively engaging students.)
- **Skills Development.**  
(Students can learn the skills through firsthand experience with multimedia. In traditional method of teaching students is accustomed to writing papers or oral presentations, but multimedia gives students a greater awareness of audience both within and outside the classroom.)

### **WHY INTERACTIVE MULTIMEDIA FOR TEACHER EDUCATOR**

- Internet enabled classroom give educators more power to engage their students with the world around them.
- Helps the students have a virtual guest lecture from an expert in the field who lives far away.
- Internet linked classrooms can also be a tool for teachers to link remote classrooms, bringing students around the world.

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**THE THOUSAND FACES OF NIGHT: MESS,  
MYTH AND GYNOCOSCIENCE**

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Githa Hariharan's *The Thousand Faces of Night* (1992), a rich blend of drastically chaotic situation and an explicit formula of a tale tagged at the end of the situation to conclude or resolve, is a strange interpretation to the intricate psychic processes on the socio-cultural ground. The reality is mythified, and the myths are simplified and brought to the level of ordinary reality. The perplexity and amazement of Devi raised number of questions, and her queries are answered when Pati and Baba's bedtime and occasional stories respectively come in action. Simple but subtle tales lead the narrative to the archetypal height. The strange, bizarre and unexpected incidents give way to correlate the reality with myth to introduce a new dimension of the same mythical situation under the light of modern conditions. Hariharan with her innovation in style and technique presents familiar drama of life look so much wonderful.

The matrix of plot is delicately woven with insights into the female world to peep into and realize the underlying patterns of female existence and gynocoscience. With gynocoscience, here I mean the presumed and presupposed state of mind of an individual as a woman and to be a woman in regard to the awareness, feelings, thoughts, wakefulness, selfhood etc. to be responsible for and responsive toward a particular behavioural pattern and situational experience. These things make a woman. The psychological variable is associated with mind attributive of the complex phenomenon of BEING which discriminates ONE (Woman) from OTHER (Man). The woman writers sketch the woman characters by the virtue of their womanhood. Essentially, they think or are forced, consciously or unconsciously to think that they are women. It may lead to the submission to the patriarchal system or a rebellion; probably eloquent of inability to retain neutrality.

The novel opens with a strange dilemma that Devi is trapped in facing a dual of present and past, subsequently the later takes over to produce the grotesque consequences. Initially, as we learn from the responses of Devi, the unwelcome end of a love story i.e. separation is reluctantly welcomed. Dan is left behind across the seven seas to promise the unaffected Indianness by the venomous western culture, practically useful but culturally vain and futile as perceived ordinarily. The attempts to adopt and adapt are adeptly left out to leave for India to follow obediently her mother and culture. However, the unrealized, unconscious force of 'being' always defies the laws of civilization and culture leading towards the ceaseless flow of infinite questions against the individual and system. Predominantly, it rests around the femininity and patriarchy.

In the third section of the first part, it is remarkable to note that the thoughts of Devi, in regard to her existence as a member of different gender community as it reads "I lived a secret



life of my own: I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demons' heads" (Hariharan 41). Right from the beginning till the novel ends, it is vivid to quote that she confronted between dos and don'ts, haves and have not. She can be seen as a woman rebellious of mind but submissive by the nature of virtue in the initial sections, but in succeeding chapters is dominated by and reverted into the earlier, poses the challenges against the system.

Pati played a vital role that anchored and regulated Devi's life with elegant and eloquent stories from myths, and parables. While telling Devi the heart rendering story of Gandhari from Mahabharata, she becomes sarcastic. She says, "All husbands are noble, Devi. Even the blind and deaf ones." (29). Another important thing to refer to in this context is the re-telling of myth. It is apt to quote here Gandhari's response. When she learnt that her husband was blind. "... she tore off a piece of her thick red skirt and tied it tightly over her own eyes. She groped towards her unseeing husband, her lips straight and thin with fury." (29). Gandhari was not submissive; she was rebellious and posed a counter attack to challenge patriarchy with her noble sacrifice. She didn't groan and moan but embraced her blind fate and blind suffering indifferently. The present novel authored by a female is the representation of what *The Bedford Glossary of Critical and Literary Terms* by Murfin, Ross and Supria Ray puts it "a special and explicitly female tradition" (194). *Mahabharat*, a manifesto of the spiritual consciousness of Hindus, was interpreted from patriarchal perspective. In the present context, it is female in "production, motivation, analysis and interpretation." (Elaine Showalter 90-91).

Amba was more sinned against than sinning. The penetrating story of Amba is an indicator of bizarre social system of male dominance. Bheeshma who had taken the oath of celibacy was wounded to see Amba's garland encircling Salwa's neck and lifted her. Grandmother's comments, in this regard, are pricking. She says, "Once he (Bheeshma) had laid his manly hands on her shoulders, Devi, she was no longer a girl. A woman fights her battles alone". (36) So Amba's father didn't attempt to rescue her from Bheeshma. Bheeshma, because of his oath of celibacy, gave her up. She went back to her heart's destiny, Salwa, with the hope that he would embrace her, but she was disillusioned and shattered. He said, "Do you think I feast on leftovers. I do not touch what another man has won in battle." (37) The consequence of these incidents is the journey of *gynoconsciousness*.

On the contrary, Baba's stories are shaped differently. The story of Jaydeva and Padmavati celebrates the glory of worshipping a woman. Baba refers to the magisterial days of Manu, "Fathers, brothers, husbands and brothers-in-law should honour, there the gods delight; where they are not honoured, there all acts become fruitless." (65) Baba tells the fantastic stories of Purandara Dasa the saintly composer of Karnataka, Narayan Tirth, Shyam Shastri and so on. His stories were illustrative but ambitious in conclusion.

The disguised reality in myths leads us to introspect and restructure our mindset. *The Thousand Faces of Night* is the representation of these abstract realities. The names even Devi, Sita, Mayamma etc. are reiterative of that symbolic irony creating the difference between ideal and real. In her interview, she made it quite clear, "...in my life my choices have been dictated by what I receive as the feminist choice." (Interview) The seemingly, superficial relational realities in *The Thousand Faces of Night* make us of the opinion that it is an autobiographical creation. The novel she wrote when she was pregnant and so many women would go to her and tell numerous occasional stories in the form of advices. She has strung together those beautiful stories in her novel that mesmerize the readers. Our myths are mines

to such occasional stories. But when she was asked, about *The Thousand Faces of Night* as an autobiographical creation, she politely rejects the claim. She says, “---in college, I know many girls in the hostel who lived pretty wild lives and the next thing you. Heard of them they had partly what I wanted to understand by putting such a life in a context. And at the end she goes to another man! You know the ultimate crime!” (Interview) This is the fact that women are trying to reconstruct their identity. They are not left to be the women in the myths or the sacred books. They are the women of post-colonial liberal India. They are the part of democratic India.

As compared and contrasted to the roles of Gandhari in Mahabharata and Devi, one can see the vivid resemblances and differences. Both of them rebelled against the existing order of the things but still with their own style and according to the necessity of the time. Approaches were same but the actions differed. Gandhari protested by stripping on her eyes permanently the red cloth of her sari with the intention of not seeing the terrible fate imposed upon her, whereas Devi left Mahesh and Devi left Gopal to openly herald her protest. The myths are the original patterns of our life on the basis of which the copies of our real life are made. The patterns remain same but from generation to generation, the meanings and the interpretations are changed. To evolve the truth and that fidelity to characters, she has messed around the parables and myths. She has investigated into both male and female characters and attempted to give them mythical parallels.

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## VIKAS SWARUP'S Q & A: A LINGUISTIC ANALYSIS

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In all great writers what is said is inseparable from how it is said. Every writer's style will have its own characteristics. According to Murry, style is the personal idiosyncrasy of expression by which one recognizes a writer.

Style is the way in which something is said, done, expressed, or performed. Style can be interpreted as figures that ornament discourse: broadly, as representing a manifestation of the person speaking or writing. All figures of speech fall within the domain of style.

Richard Nordquist has quoted the words of different writers about style in his article entitled 'what is style?' According to Hen David Thoreau, style is practical: Who cares what a man's style is, so it is intelligible, as intelligible as his thought. Literally and really, the style is no more than the stylus, the pen he writes with; and it is not worth scraping and polishing, and gilding. Unless it will write his thoughts the better for it. It is something for use, and not to look at.

According to Richard Eberhart style is point of view: 'Style is the perfection of a point of view'. Robert Frost feels that style indicates the mind of the writer: "Style is that which indicates how the writer takes himself and what he is saying. It is the mind skating circles around it as it moves forward".

Vikas Swarup has used different figures of speech in his novel *Q&A*. He has used simile on different occasions. While describing his dwelling place in Dharavi, the protagonist says that the people could not get natural light or ventilation. There is no running water and no sanitation. He says, "There are a million people like me, packed in a two-hundred hectare triangle of swampy urban wasteland, where we live like animals and die like insects" (Q&A 156).

While serving in a bar, the manager asked Thomas to engage in conversation with the customer. As it was past midnight he refuses to do so for which he was reprimanded. "I glare at the manager like a schoolboy at a bully" (Q&A 159). Here, Thomas compares himself to a school boy and the manager to a bully.

While travelling in a train, Thomas unknowingly reveals that he has fifty thousand rupees in his pocket to a fellow traveler Akshay. This information is passed on to the dacoit who asks him to give him the money quickly. Thomas says, "No! this is my money? I cry, and instinctively protect my crotch like foot baller blocking free kick. 'I have earned it. I will not give it to you. I don't know even your name' (Q&A 185).

In the above quoted passage, the writer has used an amusing simile. The action of Thomas has been compared to a football player. The writer has also used humour when he states that Thomas does not know the name of the dacoit. Vikas Swarup uses comparison again: "Like a defeated warrior, I surrender before the might of the gun". (Q&A 185)

When the dacoit snatches the amount from Thomas, it has been compared to the act of a bully who has snatched someone's toy. "He looks at me and grins, like a bully who has just snatched someone's toy" (Q&A 186). When comparing the breasts of a woman, Swarup describes that they are hanging down like udders on a cow. Moreover he compares the cigarette burn marks to little black craters:

I see a woman's naked breasts for the first time in my life. They are large and pendulous and hang down like udders on a cow. I recoil in shock when I see the cigarette burn marks all over her chest, looking like little black craters on the smooth white flesh. (Q&A 265).

When Thomas served as a guide in Agra, he was taken to red light area by some tourists. As a guide to Taj Mahal, he compares the breast of the prostitute to that of Taj Mahal itself:

She snaps open her blouse in one motion. She isn't wearing a bra. Two pert breasts pop out like domes of a brown Taj Mahal. They are perfectly round and smooth and the nipples stand out like exquisite pinnacles. (Q&A 301).

When describing his feelings of love, the protagonist uses many comparisons. His love flies like a kite. Taj Mahal remains as a living house. The full moon appears to be a personal satellite:

My mighty love breaks free of the earth, takes wing and soars into the sky, like a kite. And then, for the first time, the Taj Mahal feels like a living house instead of an impersonal tomb; the full moon over our heads becomes a personal satellite, shining a private light, and we feel blessed to be bathed in its celestial glow in our own exclusive heaven. (Q&A 313)

Vikas Swarup uses 'dog' in his comparison time after time. Swapna Devi asked Thomas not to worry about Shankar. It is for the best that he dies. She expects him to die like a dog: "Devi's words resonate in my ears with the force of a hammer blow. She wants Shankar to die like a rabid dog" (Q&A 324).

A father whose son was bitten by a dog requests Thomas to lend him his money. When the currency notes tumble out of the bag, 'he starts picking up the notes like an excited child' (Q&A 331). He hands over the notes to Thomas and 'implores like a beggar' (Q&A 331) to help him. After some time, when Thomas 'gestures to him, he comes shuffling to him, like a dog expecting a bone' (Q&A 333). While talking about film heroes, Thomas says that they kill people like people squish ants:

People in films fire guns as though bullets are going out of circulation. They kill people like we squish ants. Even a novice hero, who has never even seen a gun in his life, is able to shoot and kill ten baddies in the villain's den from five hundred feet away. (Q&A 351)

When Thomas was threatening Prem kumar with a gun, he closed his eyes tightly.

'When he hears no sound of gunshot, he opens one eye. He is sweating like a dog' (Q & A 352). Vikas Swarup has used metaphor as a stylistic device in his writing. Mr. Rao was lamenting over the death of his brother. He complained that he only killed his brother. Later he began to abuse Julie who induced him to kill his brother. Vikas says: "Mr. Rao is rapidly degenerating from an ass into a dog" (Q & A 169).

Vikas Swarup classifies the drunkards into horses, asses, dogs, bears and pigs:

I have, though, evolved a rough classification system for drunkards. Top of my list are the horses. These can hold as many as eight pegs without slurring their speech. Then come the asses, who start braying and babbling after just two or three, or become maudlin and sentimental and begin crying. Then come the dogs. The more they drink, the more they want to get into an argument or a fight. Some of them also get frisky with Rosie. Below them are the bears, who drink and then drift off to sleep. And at the bottom are the pigs. (Q&A 154)

By using metaphor, the novelist calls Thomas a trapeze artist: "The audience is watching me with bated breath. To them, I am no different from a trapeze artist in a circus doing a high-wire act without any safety net below" (Q&A 339). He also uses sarcasm in his writing. The society expects that the poor people are allowed to use hands and legs only for their survival. They are not entitled to use their brain:

They will wag a finger at me and remind me of what the elders in Dharavi say about never crossing the dividing line that separates the rich from the poor. After all, what business did a penniless waiter have to be participating in a brain quiz? The brain is not an organ we are authorized to use. We are supposed to use only our hands and legs. (Q&A 12)

While talking about the illicit relationship between the high commissioner and Mrs Taylor, the author uses sarcastic remark: "with the HC around, I know she will be apples" (Q&A 150). A reporter came to the prostitute's house to collect information how the women fell into the gruesome business with his tape recorder and camera. Once the girl opened her choli, he forgot all about his research:

You are like that firang reporter who came here with his tape recorder and camera. Said he was not interested in me and was only doing some research. But the moment I opened my *choli* he forgot all about his research. The only sounds on his tape recorder will be his own moaning and groaning. (Q&A 300)

He uses the figure of speech namely oxymoron in different places. It is a figure of speech in which incongruous or seemingly contradictory terms appear side by side. It can also be called a compressed paradox. While describing his love, Thomas calls it 'sweet agony' and 'delicious torture' (Q&A 306). Neelima presents paradoxical statements. She does not know whether her lover loves her or hates her even though he tortures her. "Sometimes I think he loves me. Sometimes I think he hates me. He tortures me slowly, bit by bit. There is some



pleasure even in pain” (SM 260). One could find humorous passages in the writing of Vikas Swarup. Akshay did not believe that Thomas had fifty thousand rupees in his pocket. Then Thomas wanted to prove it. The writer narrates this incident humorously:

Akshay refuses to believe me. He challenges me to show the money, and the prospect of impressing him is too tempting for me. I turn around, push my hand into my pants and bring out the manila envelope, slightly damp and smelling of urine. I surreptitiously take out the sheaf of crisp thousand-rupee notes and flutter them before him triumphantly. (Q&A 180)

When Thomas as a guide remarked that Mumtaz gave birth to eighteen children in fourteen years, the Japanese had his own doubt. Here the narrator brings in humour: Anyway, when the nineteenth child was being born, Mumtaz died in Sultanpur on the sixteenth of June. But before she died she asked the king for four favours. One to build the Taj Mahal, two not to beat their children, three to make his hair grey, and the fourth... I don't remember. (Q&A 281)

Under statement is a figure of speech where the writer deliberately makes a situation seem less important or serious than it is. Vikas Swarup has used this figure of speech in his novel. When talking about the residents of the outhouse he underestimates the love story of shahjahan and Mumtaz Mahal:

The residents of the outhouse were a motley collection: poor college students from far-off villages, government clerks who were illegally renting out their official accommodation at exorbitant rates, train drivers, laundry workers. Gardeners, cooks, cleaners, plumbers, carpenters, and even a poet with the mandatory beard. Many of them become my friends. Living in their midst, I came to realize that Emperor Shajahan and Mumtaz Mahal's story was not the only one in this sleepy little town. (Q&A 290-291)

Again he belittles the greatness of Taj Mahal by saying that it was a living house instead of 'an impersonal tomb' (Q&A 313). Vikas Swarup has also used the rhetorical device namely apostrophe in his writing.

O life, how fickle you are. It is death which is my real lover, my constant companion. Come, death, take me in your arms, whisper the sweet sound of silence in my ears, and waft me away to the land of eternal love. (Q&A 260)

Bihari, the cobbler had lost his son six year old Nanhey. In his outburst of sorrow, he abused everyone. He abuses municipal tap. Here, Adiga uses apostrophe:

You rotten piece of junk, when we need it, you don't give us two drops of water, but when it came to my son, you allowed him to frolic for two hours and gave him pneumonia. May you soon be uprooted, may you rust in hell', he curses and kicks the tap. (Q&A 303)

Swarup also uses the figure of speech namely hyperbole. When Thomas had fifty thousand rupees in his pocket, he felt as if he had fifty million rupees. “And once again it made



the fifty thousand inside my underwear feel like fifty million” (Q&A 180).

When he lost the amount, the loss seemed to be a greater one.

Just stare dumbly and watch fifty million dreams being snatched away from me, dumped into a brown gunny sack where they jostle with middle-class bangles and wallets. (Q & A 186)

When Thomas killed the dacoit, blood came out. The novelist describes it in a strange manner and a red dot becomes a red river:

First there is a tiny red dot, no bigger than a thumbtack, then it becomes a circular patch the size of a coin, then it grows as large as a saucer, then it expands to the size of a dinner plate, and it just keeps growing and growing till the flow becomes a torrent. I begin gasping for breath and the whole compartment is about to drown in a red river. (Q&A 188)

While describing Lajwanti's room, the narrator is full of praise for the girl:

The bed is very neatly made, with not even a crease on the cotton bedspread. There are little decorative objects displayed on a mantel with geometric precision. Everything is painfully neat. Even the kitchen looks so sanitized that I can almost imagine the soot from her *chulha* being white rather than black. (Q&A 292)

In the above cited passage, even the soot from the chulha had been depicted as white. When Thomas and Nita were together, Thomas describes his emotions. One could find hyperbole in his description:

I gaze at the Taj and then I gaze at Nita. The sterile perfection of the Taj begins to pale in comparison with the flawless beauty of her face. And tears start falling from my eyes as all the love I have bottled up in my heart for eighteen long years comes out in a tumultuous rush. I sense an emotional release like the bursting of a dam, and experience for the first time what Emperor Shajahan must have felt for Mumtaz Mahal. (Q&A 312)

Moreover, the writer has used the figure of speech namely 'crescendo' in his novel:

I realized a long time ago that dreams have power only over your own mind; but with money you can have power over the minds of others. What I discovered after receiving the payout was that with money I had power even over the police. (Q&A 359)

One could find surprise ending at many places in the novel written by Vikas Swarup. When Thomas killed a dacoit, he went on suggesting other ways of meeting death by the dacoit. At the end he gives a surprise ending:

He could have died in any number of ways. He could

have been shot dead in the middle of a crowded market in a police encounter. He could have been butchered by a rival gang as he sipped tea at a roadside stall. He could have died in hospital from cholera cancer or AIDS. But no, he did not die from any of these. He died from a bullet fired by me. And I didn't even know his name. (Q&A 189-190).

Thomas had put the envelope containing fifty thousand rupees inside the waist and of his underwear. His appetite disappeared miraculously:

I pat my abdomen gently where fifty thousand rupees in crisp new notes nestle inside the waistband of my underwear, and feel the power of all that money seep insidiously into my stomach, my intestines, my liver, lungs, heart and brain. The hunger gnawing at my stomach disappears miraculously. (Q&A 178)

The writer narrates the grim landscape of Dharavi Vividly. Finally he ends the passage with a surprise note that it is 'home':

Dharavi's grim landscape of urban squalor deadens and debases us. Its open drains teem with mosquitoes. Its stinking, excrement-lined communal latrines are full of rats, which make you think less about the smell and more about protecting your backside. Mounds of filthy garbage lie on every corner, from which rag-pickers still manage to find something useful. And at times you have to suck in your breath to squeeze through its narrow, claustrophobic alleys. But for the starving residents of Dharavi, this is home. (Q&A 157)

The army officers delivered lectures narrating the greatness of our country and leaders. They asked the people to donate and the donation should be great. The writer ends the passage by stating that Salim donated two packets of bubble gum as a surprise ending:

The short man gives a long speech. He tells us that our soldiers are doing a great job. Our country is great. Our Prime Minister is great. We are great. And our donations should also be great. They pass around a basket. People put money in it. Some put five rupees, some ten, some one hundred. One of the ladies puts in her gold bangles. Salim doesn't have any money. He puts in two packets of bubblegum. (Q&A 217)

While narrating the hazards of walking on the road of Mumbai, the narrator ends the passage with a surprise ending:

There are many hazards of walking in an absent minded manner on the roads of Mumbai. You can inadvertently slip on a banana peel and go skidding. You can find that without warning your foot has sunk into a pile of soft dog shit. You can be rudely jolted by a wayward cow coming from behind and butting into

your backside. Or a long-lost friend you had been avoiding meeting can emerge miraculously from the chaotic traffic and suddenly hug you. (Q&A 223)

One could find picturesque descriptions in Vikas Swarup's novel. After killing the dacoit, Thomas was surrounded by a crowd of people. The novelist describes the people vividly:

Men, women and children came forward. They see a dead dacoit, whose name nobody knows, lying on the ground with a dark-red patch on his white shirt, a father with a gash on his forehead, a terrified mother from whose breasts every drop of milk has been squeezed by a famished baby, a brother who will never read Archie comics on a train again, a sister who will have nightmares for the rest of her life. (Q&A 188-189)

After the death of Shankar, Thomas was deeply affected. The narrator depicts his condition in a picturesque manner:

I roam around Agra like a crazed animal. Shakil, the university student, finds me standing outside Shankar's room one evening, staring at the lock on the door like a drunkard looks at a bottle of whisky. Bihari, the cobbler, discovers me sitting next to the municipal tap, with water dripping from my eyes instead of from the tap. Abdul, the gardener at Swapna Palace, catches me tiptoeing around the outhouse like Shankar used to. (Q&A 327-328)

In his novel *Q&A*, Vikas Swarup has used the rhetorical device namely repetition. After hearing the scream of Thomas, many people wake up:

I let out a piercing scream that shatters the silence of the night like a bullet. It wakes up the boys sleeping peacefully in the dormitories; it wakes up the cook snoring in the kitchen; it wakes up the warden in his bedroom; it even wakes up the stray dogs, which begin to bark madly. (Q&A 96-97)

Swarup repeats the use of the word 'illegal' in order to stress that everything is illegal in Dharavi:

So they live in illegal houses and use illegal electricity, drink illegal water and watch illegal cable TV. They work in Dharavi's numerous illegal factories and illegal shops, and even travel illegally-without ticket-on the local trains which pass directly through the colony. (Q&A 157)

When Salim met Thomas, there was a strange feeling in their minds. The narrator uses negative statements to reflect this view:

We didn't speak much at first, but sat down on a nearby bench. We didn't listen to the squawking of the seagulls circling overhead. We took no notice of the little boys

playing football on the road. We didn't see the throng of devotees going to the Haji Ali dargah. (Q&A 224)

The writer uses the word 'beyond' repeatedly in order to stress affection: The fact that he is also an orphan like me gives rise to a deep bond between us. A bond beyond friendship. Beyond companionship. Beyond words" (Q&A 287). The man who lost his child abuses everyone:

He abuses no one in particular and yet everyone. He abuses the rich, who live in their palatial homes and do not care for the poor who serve them. He abuses the fat-cat doctors who fleece their patients. He abuses the government which makes promises only on paper. He abuses all of us for being mute spectators. He abuses his children for being born. He abuses himself for still being alive. He abuses God for creating an unjust world. He abuses world, the Taj Mahal, Emperor, Shahjahan. (Q&A 303)

When Shankar died, it made a deep impact upon Thomas: "Shankar's death affects me deeply. I sleep, cry and sleep again. I stop going to the Taj Mahal. I stop meeting Nita. I stop seeing films" (Q & A 327). Here, the writer repeatedly uses the word 'stop'. Vikas Swarup repeats the same phrase structure again and again in order to reveal the dreams of Thomas in different ways:

With a billion I can achieve many things. I can buy Nita's freedom. I can fulfil Salim's dream of becoming a star. I can light up the lives of thousands of fellow orphans and street kids like me. I can get my hands on a beautiful red Ferrari. (Q&A 353)

According to Boulton, one could find in good writers different types of words:

While still examining a piece of prose word by word, the reader should be looking also for slang words, which may be used for some special purpose, dialect words, coinages, foreign words, puns, words used in order to startle or shock, words used to avoid shocking, quotations or disgusted quotations, words carrying many associations and so on. (19)

While examining Q & A one could come across the aspects quoted in the passage cited above.

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**A STUDY OF THE LINGUISTIC HINDRANCES FACED BY  
SYLHETI SPEAKERS IN THE LEARNING OF ENGLISH  
AS A SECOND LANGUAGE**

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**Abstract**

*The need for learning English has grown enormously all over the world in the last few decades. The educated new generation use English and its use is increasing day by day. With the help of developing technology, English has been playing a major role in many sectors including medicine, engineering, and education etc. Considering the wide prestige attached to the use of English language, it becomes necessary for the people of other native language speakers to learn to speak English correctly. People are no longer content with acquiring only the reading and writing skills of the language; they want to be able to speak it in the way they are understood not only by their next-door neighbor but also by the English native speakers. However, learning a second language is difficult because it comes with its own set of phonological and phonetics properties which are distinct from other languages' phonology and phonetics. The number and nature of the segments selected by languages differ from one language to another. This paper's main concern is to put forward the difficulties and hindrances faced by Sylheti speakers in learning Standard British English (henceforth SBE) as a second language. Sylheti Bangla (henceforth SHB) is actually the language variety of Sylhet district (which is also known as the Surma Valley) in the North-Eastern region of Bangladesh. It is also spoken in the three states of India — Tripura (the North Tripura district), Assam (the Barak Valley) and Meghalaya. Though, there are numerous differences as well as similarities between Standard British English and Sylheti Bangla, in the respect of phonology, phonetics and morphology, this paper aims at demonstrating the distinctions and similarities between SBE and SHB only in the context of segments with a special focus on the L1 segmental influence on L2 of the native SHB speakers.*

**1.0 Introduction:**

A language is a systematic means of communication by the use of sounds or conventional symbols capable of expressing ideas and concepts as well as mood, feelings and attitudes. Language can be defined as verbal, physical, biologically innate and a basic form of communication through which we communicate effectively with our words, gestures, and tone of voice in a multitude of situation. However, the spoken world is full of a wide variety of languages but the primacy of one over other comes into play at various points of time can be attributed to diverse factors like education, economy, politics and corporate world. In today's global world English is the most popular and largest spoken language. It becomes a need of the hour. So the inevitability of English as one of the most dominant languages in India as well as in its constituent states is a long felt phenomenon. As far as Tripura is concerned, despite

being a tiny state such dominance of English is a well understandable phenomenon. Among the number of Bangla dialects which are prevalent in Tripura, speakers of Sylheti dialect are not lagging behind on this score. They are no longer content with acquiring only the reading and writing skills of the English language but at the same time they want to be able to speak it in the way they are understood not only by their next-door neighbor but also by the English native speakers. However, learning a second language is difficult because it comes with its own set of phonological and phonetics properties which are distinct from other languages' phonology and phonetics. The number and nature of the segments selected by languages differ from one language to another. At the same time it cannot be denied that a language shares some common features with other languages but no two languages have same phonetic and phonological features. This paper tries to demonstrate the distinctions and similarities between Standard British English (henceforth SBE) and Sylheti Bangla (henceforth SHB) in the context of speech sounds such as vowel and consonant with a special focus on the L1 segmental influence on L2 of the native SHB speakers.

**2.0 Vowels in SBE and SHB:**

Vowel category is sensitive to global aspects of the listener's phonological system. The main role of vowels is that of allowing the identification of the rhythmic class. Vowel sounds play the most significant role in the production of different words. In many languages there is considerable variation in the acoustic characteristics of vowels across speakers from different geographical regions. The cross-dialectal differences in the case of vowels provide insights into sound change. Although there are many classifications in vowels, this paper is concerned only with monophthongs of SBE and SHB.

In SBE there are twelve monophthongs ( J.Sethi and P.V.Dhamija 2010:65) while SHB has only five, presented in tables 1 and 2.

**Table 1: Monophthongs in SBE**

ɪ   I   ε   θ   A   □   □   Y   υ         \
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**Table 2: Monophthongs in SHB**

ɪ   E   α   □   υ
-------------------

The SBE and SHB monophthongs are exemplified with examples that illustrate their occurrence in initial, medial and final positions in the tables 3 and 4.

**Table 3: SBE Monophthongs**

Vowel	Initial	Gloss	Medial	Gloss	Final	Gloss
/i:/	/i:zɪ/	easy	/di:p/	deep	/tri:/	Tree
/ɪ/	/ɪt/	it	/trɪp/	trip	/hoʊɪ/	Holy
/e/	/eg/	egg	/rent/	Rent		



/æ/	/æpl/	apple	/hænd/	Hand		
/ɑː/	/ɑːsk/	ask	/fɑːst/	Fast	/fɑː/	Far
/ɒ/	/ɒn/	on	/pɒt/	pot		
/ʊ/			/pʊl/	pull		
/ɔː/	/ɔːl/	all	/bɔːl/	Ball	/sɔː/	Saw
/uː/	/uːdlz/	oodles	/buːt/	Boot	/truː/	True
/ə/	/əgeɪn/	again	/pələɪt/	polite	/feɪlə/	Failure

Table 3: SBE Monophthongs

Vowels	Initial	Gloss	Medial	Gloss	Final	Gloss
/i/	/ɪt/	brick	/ɸik/	Spittle	/ɸɪ/	aunty
/ɛ/	/ɛk/	they	/tɛl/	Oil		
/a/	/alu/	potato	/dzaɾ/	Caste	/ga/	body
/u/	/urɪ/	bean	/ɸurɪ/	daughter		
/ɔ/	/dzɔl/	water	/ɔl/	Team		

Vowel sounds in human languages are voiced i.e. pronounced with the vibration of vocal cords. They are differentiated from one another with the position and activity of articulators, i.e. their frontness/backness and openness/closeness. The traditional way of classifying vowel is that vowels are specified in terms of three – vertical tongue-position (high, mid, low), horizontal tongue-position (front, central, back), and lip-position (unrounded-rounded). The repertoire of monophthongs in SBE and SHB are shown in chart 1 and 2.

**Chart 1: Monophthongs in SBE**

	Front		Central		Back	
	Short	Long	Short	Long	Short	Long
Close/High	ɪ	i:			ʊ	u:
Middle (Halfclose/Halfopen)	e		ə	ɜ:		ɔ:
Open/Low	æ		ʌ		ɒ	ɑ:

**Chart 2: Monophthongs in SHB**

	Front	Central	Back
Close/High	i		u
Middle (Half-close/Half-open)	ɛ		ɔ
Open/Low		a	

**2.1 Analysis:**

From the above data it is seen that SBE enjoys more variety in the context of monophthongs rather than SHB because SBE has twelve monophthongs and SHB has only five as underlying vowel. The similarity between SBE and SHB monophthongs is that if the length of vowel is ignored then are common in both. Another similarity is that these three sounds are used in all word positions in both SBE and SHB. In SBE vowel is described as long close front unrounded while in SHB it is only close front unrounded; in the same way in SBE is long close back rounded, in SHB just close back rounded. in SBE is long mid back rounded while in SHB it is only mid back rounded. So it is evident these three sounds in SBE and SHB share commonality in the case of vertical tongue position, horizontal tongue position and lip position but they differ in vowel length. In this regard it can be viewed, while in SBE the length of vowel is very important feature in SHB it has less importance because it is not a meaning distinguishing factor in this dialect. In SBE “peel” and “pill” differing in the vowel sound length, are two distinct words having different meanings. However this kind of differentiation is absent in SHB. However, in SHB, a distinct presence of vowel assimilation resulting in the emergence of 'new' vowels is found. So, emerges in place of when followed by a high vowel in the immediate next syllable, for example ~ . 'belch'. Similarly the contextual variant of emerges under the impact of a following high vowel such as 'house' but . 'cow'. In SHB low mid vowels and are more productive than high mid and . So it is obvious

that sound is very rare in SHB while in SBE it is frequently come across. In open front low position, SBE has unrounded used in initial and middle positions while SHB does not attest any such vowel in this area. This vowel is also found in Standard Colloquial Bangla such as “frog” but in Sylheti it is pronounced as “frog”. Now, in respect of central vowel SBE has three and SHB has only one. In SBE vowel diagram, is central but higher used in unstressed syllable such as “around”. So here we find in SBE some vowels get reduced and turned into schwa while in SHB we don't find any such reduced vowels and here lies the one of the basic distinctions between SBE and SHB vowel features. Long mid central unrounded vowel is typically used in non-rhotic accents in SBE such as “nurse”, “first”. Another central vowel is used only in the medial position in SBE. However, in SHB there are no distinct type vowels at all. In SHB open central unrounded is used in initial, medial and final positions. Therefore, we can say that SBE has more variations in central vowels while latter has not.

In regard to open back low vowels Standard British English has two sounds—one is short open back rounded and other is long open back unrounded. First one is used in initial and medial while latter is used in all positions. The open back unrounded vowel is also found in Standard Colloquial Bangla such as “betel leaf” but this sound is pronounced by Sylheti speakers as “beetle leaf”.

In discussing SBE and SHB pure vowels it should be noted that in both the feature nasalization does not play an important role in pronunciation and here lies similarity. But some linguists such as Dr. Nur-E-Islam Selu Basit claimed that in some sub-dialects of Sylheti, nasalization could be heard in some cases such as “smoke” “trap”(2008: 86). However Sylheti spoken in North Tripura is free from nasalization. So it is seen in the case of nasalization Sylheti strongly differs from Standard Colloquial Bangla for example, SCB “moon” is pronounced in SHB as “moon”.

**2.0 Consonants:**

The class of consonants can be divided into a number of sub-groupings on the basis of their manner of articulation such as first division is obstruent vs. sonorant. In the case of obstruents, the airflow is restricted, with the articulators either in complete closure or close approximation and in the case of sonorants there are no such restrictions in the oral tract or the nasal tract is open. The class of obstruents can be sub-divided into stops, fricatives, and affricates and sonorants can be sub-divided into nasals, liquids, and glides. It is noted that vowels are also sonorants but not sonorant consonants. A further distinction between obstruents and sonorants is that while obstruents may have both voiced and voiceless counterparts in most language, sonorants are only voiced (Mike Davenport and S.J. Hannahs 2005: 18). There are 17 obstruents in SBE whereas SHB has 15. Though there are some controversies regarding SHB obstruents but according to my observation, the number of obstruents spoken by Sylheti speakers of North Tripura is 15. SBE and SHB obstruents are given in the tables 5 and 6:

**Table 5 : Obstruents in SBE**

p b t d k g f v θ ð s z ʃ ʒ h tʃ dʒ
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**Table 6: Obstruents in SHB**

b t̪ t̪ʰ d̪ t̪ t̪ʰ d̪ k g ɸ ʃ x h ts dz
---

SBE and SHB obstruents are given in tables 7 and 8 along with examples that illustrate their occurrence in the initial, medial and final positions.

**TABLE: 7 Examples in SBE:**

Obstruent	Initial	Gloss	Medial	Gloss	Final	Gloss
/p/	/pen/	Pen	/hæpɪ/	happy	/nɪp/	Nip
/b/	/bɔ:l/	Ball	/klʌb/	club	/pʌb/	Pub
/t/	/trɪ:/	Tree	/stu:l/	stool	/bu:t/	Boot
/d/	/dɒg/	Dog	/bʌdɪ/	buddy	/mʌd/	Mud
/k/	/kɑ:r/	Car	/sku:l/	school	/li:k/	Leak
/g/	/gɜ:l/	Girl	/dʒʌgl/	juggle	/leg/	Leg
/tʃ/	/tʃɒp/	Chop	/pɪktʃə/	picture	/bi:tʃ/	Beach
/dʒ/	/dʒæm/	Jam	/ədʒɔɪn/	adjoin	/keɪdʒ/	Cage
/f/	/feɪl/	Fail	/lɪft/	lift	/grɑ:f/	Graph
/v/	/veri/	Very	/lʌvli/	lovely	/lʌv/	Love
/θ/	/θru:/	Through			/bɑ:θ/	Bath
/ð/	/ðem/	Them			/beɪð/	Bathe
/s/	/sɪt/	Sit	/tʃest/	chest	/bʌs/	Bus
/z/	/zu:/	Zoo	/kreɪzi/	crazy	/lu:z/	Loose
/ʃ/	/ʃeɪk/	Shake	/ræʃn/	ration	/dæʃ/	Dash
/ʒ/			/dɪvɪʒn/	division		
/h/	/hænd/	Hand	/bɪheɪv/	behave		

TABLE 8 : Examples in SBH

	Initial	Gloss	Medial	Gloss	Final	Gloss
/b/	/bai/	<b>brother</b>	/sa.bi/	<b>key</b>	/lab/	<b>benefit</b>
/t̥/	/t̥il/	<b>mole</b>	/ha.t̥i/	<b>elephant</b>	/ha.t̥/	<b>hand</b>
/t̥ <sup>h</sup> /	/t̥ <sup>h</sup> äl/	<b>plate</b>				
/d̥/	/d̥at̥/	<b>teeth</b>	/a.d̥a/	<b>half</b>	/hua.d̥/	<b>taste</b>
/t/	/t̥exa/	<b>money</b>	/ma.t̥i/	<b>earth</b>	/ma.t̥/	<b>field</b>
/t̥ <sup>h</sup> /	/t̥ <sup>h</sup> εŋga/	<b>stick</b>				
/d/	/d̥exa/	<b>malecalf</b>				
/k/	/ku.ϕi/	<b>lamp</b>	/d̥aki/	<b>drummer</b>	/ϕak/	<b>cook</b>
/g/	/gäi/	<b>cow</b>	/bɔga/	<b>heron</b>	/bag/	<b>tiger</b>
/ϕ/	/ϕua/	<b>son</b>	/ϕe.ϕe/	<b>papaya</b>	/ʃaϕ/	<b>snake</b>
/ʃ/			/mɔʃa/	<b>mosquito</b>	/baʃ/	<b>bamboo</b>
/x/	/xɔla/	<b>banana</b>				
/h/	/hai/	<b>husband</b>				
/ts/	/tsali/	<b>ash</b>	/matsi/	<b>fly</b>	/mats/	<b>Fish</b>
/dz/	/dzɔɾ/	<b>root</b>	/budza/	<b>burden</b>		

The classification of SBE and SHB obstruents according to the manner and place of articulations are shown in the chart 3 and 4 :

**Chart: 3 Obstruents in SBE:**

	Front		Central		Back	
	Short	Long	Short	Long	Short	Long
Close/High	ɪ	i:			ʊ	u:
Middle (Halfclose/Halfopen)	e		ə	ɜ:		ɔ:
Open/Low	æ		ʌ		ɒ	ɑ:

**Chart 4: Obstruents in SHB:**

	Front	Central	Back
Close/High	i		u
Middle (Half-close/Half-open)	ɛ		ɔ
Open/Low		a	

**3.1 Analysis:**

There are more dissimilarity and fewer similarities between SBE and SHB in the area of obstruents. The first similarity is that voicing acts as distinctive feature both in English language and Sylheti dialect. For most of the consonants both SBE and SHB pair two – with one voiced and the other voiceless.

Another common feature between SBE and SHB obstruents is that in both the role of aspiration is less important. However, some aspirated sounds are found in both. In SBE when the voiceless plosives begin the word, there is likely to be an audible puff of air following the release but when these sounds follow there is no such puff of air, for example “pie” “spy” (Mike Davenport and S.J.Hannahs 2005: 22). So it is seen that in SBE aspiration is not meaning distinguishing factor as aspirated sounds are used only in special context. However, in SHB this feature is the meaning distinguishing factor as it differentiates meaning in words for example in Sylheti means “stick” and is “sour”, “plate” “palm” and in this way we see how aspiration changes meaning in SHB while in SBE this feature makes differentiation only in pronunciation. One thing should be mentioned that though there are many controversies regarding the presence of aspirated sounds in SHB, many linguists share the view about the presence of the two aspirated sounds in SHB i.e., .

There are many variations between SBE and SHB regarding plosive sounds; while SBE has only six the latter carries eight. In both only three sounds are common regarding both manner and place of articulation-- is bi-labial plosive while and are velar plosives. In regarding to other plosives such as SBE and SHB , slight difference is found in the respect of pronunciation. English plosives are alveolars while Sylheti speakers pronounce them by



curling tongue back toward palate for which they should be called retroflex. Now coming to fricatives, SBE has nine: whereas Sylheti speakers use only four. So we see that fricatives and are common in both but the difference is that in the case of sound SBE speakers use in word initial and medial positions but in Sylheti it is occurred only in word initial place. Among labial fricatives English has while Sylheti has only one -- the difference is that are labio-dentals while is bi-labial. In SHB this sound is very productive used in word initial, medial and final positions. Another special sound in SHB is velar fricative pronounced under the impact of the following mid vowels and as well as low vowel for example, “who”, “banana”, “work”, “black” etc. So we find in the underlying list of SHB obstruents whereas is a phonetic variant of. SBE has two dental fricatives while SHB has three dental plosives. Apparently it seems that SBE and SHB are same sound but actually they are different sound because of their different places of articulation. English are actually interdental while Sylheti dentals are post dentals. English has two palatal fricatives i.e., while Sylheti has only palatal plosive. While in English palatal is more productive because of its occurrence in all word positions, Sylheti is non-productive because of its occurrence only in word final. Now as far as affricates are concerned we find that both are same in number but different in pronunciation because of their difference in place of articulation. SBE sounds are palatal while SHB are dental. However one thing should be noted here in SHB dental fricative is used in word initial and medial positions and alveolar fricative is used only in word final position e.g., “shame”, “makeup”. So it can be said that while in SBE is very productive sound but in SHB it is non-productive.

### 3.0 Findings:

The above data and analysis make it clear that Sylheti dialect differs widely from Standard British English in the context of monophthongs and obstruents and these differences create hindrances when Sylheti speakers try speaking in Standard English as they simply cannot resist the L1 influence. It is obvious that we cannot avoid the effect of mother tongue in learning second language and this effect of mother tongue can be clearly heard in the pronunciation of second language. The findings of this paper can throw significant light on the mistakes committed by Sylheti learners of English. In the vowel analysis part, we see that English vowels both and are non-productive in SHB. That's why when Sylheti speakers pronounce English words with these two vowels they have a tendency to replace them by the Sylheti vowel and in this way in Sylheti English some words become homophonous whereas in Standard English they have distinct pronunciation for example in Sylheti English both 'bet' and 'bat' are pronounced as .

In vowel analysis part we also found that Sylheti vowels differ from SBE vowels in the respect of length. So SHB speakers find difficulties in pronouncing English words with long vowels. So both 'it' and 'eat' are pronounced as and they get homophonous. In Sylheti English, SBE sounds and are usually replaced as Sylheti sound by Sylheti speakers and in this way many sounds become homophonous such as “cot” and “caught” are identical sounds in SHB. In the same way SBE sound is turned into sound in Sylheti English, i.e., “father” is pronounced as “father” in Sylheti English.

In the obstruent analysis section we see how SHB obstruents are distinguished from SBE. In English, voiceless plosives are pronounced as in stressed syllable but in Sylheti English these sounds are not articulated. Another important observation is that Sylheti speakers have a tendency to pronounce English phonemes both and as because this sound is more productive in Sylheti dialect, such as in SHE “floor” is articulated as . SBE alveolars in

SHE are sometimes pronounced as retroflex such as “train”. SBE dentals are pronounced as in Sylheti English for example “through” as “through”, “this” as “this”. In Sylheti English all SBE sounds are changed into sound such as as “zip” as “measure”, as “sponge”. English affricate post-alveolar sound is turned into Sylheti affricate such as is articulated as “chalk”.

### 5.0 Significance of the Study:

So from the above data and discussions it is clear that the Sylheti speakers' difficulties of speaking English correctly emerged mostly due to the interference of L1 on L2. This study is an attempt to build a foundation for carrying out further research in the area of segments of the Sylheti Bangla. This study would be helpful to Sylheti speakers to understand the speech sounds of their mother tongue and at the same time to get a comparative picture of the speech sounds of two systems such as Sylheti Bangla (SHB) and Standard British English (SBE). This study would also be helpful to English teachers who teach Sylheti learners English as a second language.

### 6.0 Conclusion:

In conclusion it may be mentioned that students who wish to acquire oral competence in a second language need to be trained not only to communicate information, but to do so in the same way as native speakers do. It is noticed that SHB speakers are unaware of the segmental phonology of their language and at the same time they are also unaware about the influence of L1 on learning process of a second language whether it be Standard Bangla or English or French. Therefore, the examination of the SHB sounds as well as its differences with English will be of immense help to SHB speakers to overcome this difficulty and at the same time to communicate with the native speakers of English in a better way.

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**15**  
**ENHANCE COMMUNICATION SKILLS  
FOR EMPLOYABILITY**

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**Abstract**

*The English language has become a major medium for communication across boarders globally and a deficiency in this area may result in barriers for graduate's personal and professional development. A number of studies have consistently demonstrated that those who have an advanced knowledge of the English language are much more likely to advance their careers. In addition to this a strong command of the English language will lead to higher paying jobs, more social mobility and a great deal of social success. The impact of the rise in educational and awareness levels, combined with the growth in per capita income on the employability of the citizens of the third world countries is also dwelt upon. Growing desires of the people, coupled with a deep-rooted need to have an improved standard of living and how these factors play vital role in employability are also examined. The paper also identifies the various employment opportunities that have opened up of the economy and the entry of brand names into the economy. The role of English in the employability of the people is also stressed upon.*

**Back ground:**

There are so many factors that affect that the English communication process in India. The students in India can categorised into two, one is having the regional language as medium of study hence, and the problem of teaching English as a second language to the Indian student's start from the pre-schooling.

There are several cognitive and linguistic barriers associated with anxiety viz., strict class room, and fear of making mistakes, variations in self-perception, linguistic difficulties, pronunciation, grammar and vocabulary which affect their effectiveness in communication. Once the learners are freed from the clutches of unnecessary anxieties, there is a large scope for their effective learning and ultimately their communicative skills too can be developed.

**Introduction:**

Communication is an important facet of life. Communication skills are essential in all sphere of life. Be in interview or dealing with the project leader or working out solutions with a team. The success of any endeavour depends on the ability to communicate effectively in today's fast paced life, everyone is asked to do more with less. In such scenario effective communication holds the key. It centres round the usage of words, speed of delivery of words; pitch modulation and body language using the right tools to communicate the right message at the right time can save a crisis and motivate people to work towards success. Truly said communication works but for those who work at it.

**Communication Skills:**

Understanding body language, understanding cultural differences, asking for help, following telephone procedure, mobile phone etiquettes, giving and receiving instructions and understanding, everyday phones persuading and negotiating effectively, share information. Being assertive not aggressive emphasising feeling what others are feeling, establishing and using networks, using arithmetic and mathematics numbers effectively. Your image, your dress, groom yourself use body language, even manners say lot about you what are you thinking.

Being able to match your type and style of communication to the particular situation is very important, think of waiters in coffee and restaurant taking order and serving food .They must communicate in a variety of ways people with variety of people, if the waiter constantly communicate incorrectly or even badly the business may lose customers, money and reputation that waiter soon will be out of job.

In the existing globalization scenario most of the information technology. IT enabled services management institutions, public and private sector, multinational companies. Union service commission and state service commissions, Medical and Engineering fields are searching for the right and suitable fresher for executive posts. Whatever be the recruiting criteria that IT,ITES, industry giants had their agenda. One thing is clear a first class degree would not serve any purpose; the candidates have to satisfy the skills sets that the companies were looking for. And unanimously the skills set that they were looking for was communication skills.

A recent newspaper report said that out of every hundred candidates called for the job interviews. Only five qualified for the employability. It is not that were technically sound but they lacked in communication skills. Communication skills are as important as technical qualifications for youngsters aiming at a bright career. Communication holds the key poor communication skills low confidence levels and improper body language have resulted in many a youngster losing out in the job race.

#### **Importance of communication:**

In the present day 21<sup>st</sup> century information revolution and formation of knowledge societies centres etc. The importance of communication as increased manifold. The importance of communication in management and in day today life people can be judged from the following points.

Communication raises aspirations:

Project the future in the present

Raise the awareness meets information needs

Motivate the people for a purpose

Communication is for development of the individual, organisation, society, nation, country etc.

Communication helps the administration in arriving quick decisions and implementation

Good communication is essential for proper planning and co-ordination

Effective communication has a special role to play, particularly in an under developed country like India where most of the workers are illiterate

Better communication helps better job performance

Effective and timely communication promotes cordial relations and work culture among the employees for increasing production.

#### **Student's Problems in communication (Individual):**

I have diagnosed a number of problems which act as hurdles for effective

communication. Individual problems of students and teachers are given below.

Some students write well but they are not able to express themselves orally.

Some speak fluently, but cannot write without grammatical errors

Some are comfortable speaking among themselves in a small group but are not comfortable facing the audience.

Some have problems with their body language and use inappropriate gestures while interacting with others, some find it difficult to maintain eye contact some are always misunderstood

Some are only able to express greetings.

### **Students Problems in communication ( In group)**

Lack of confidence

Fear of expressing certain views

Limited vocabulary

Lack of interpersonal Skills

Lack of fluency

Fear of making mistakes

Lack of active listening

Fear of public speaking

Lack of group skills

Lack of exposure and practice

Mother tongue influence

Incorrect pronunciation

### **What is Employability?**

Employers today are looking for a comprehensive package of skills in students and because of that employability especially the ability to have skills which you can transfer from one thing to the best, and also the ability to present yourself to the outside world to present your knowhow that's essentially what's going to make the difference in the future. What is it about you that make you an asset to any given company? Now , from my perspective, I think employability is not only showing that you have to knowledge to be able to do the degree that you do, and to be able to so what you can do that to a high standard , but also just to sow that you're more of a rounded individual as well. It's not just having qualifications, it is about making you the best-rounded individual possible, and who can be put into different business scenario, which can meet different people, be given different projects, and carry turn out to the best of your abilities. So I think employability is basically doing whatever it is that you do and as long as you're apply doing that and can find someone to pay you to do that , that's great what I wouldn't suggest is you just find the first big graduate job you can find so really.

### **Wider Impact on Society:**

The industry lobby NASSCOM Justifiably argues that the industry has had a ripple effect across Indian society. In addition to its economic impact, it has captured the imagination of people both within and outside India and has done a great deal to rebrand India as a hi-tech forward looking country. It has also provided a model of business leadership and employment practices which has had a galvanising impact elsewhere in the economy and in political consciousness.

The sector has also opened a new social mobility, by providing well-paid jobs based on merit rather than social back ground but only for those who can speak English.

### **A Shortage of Talent:**



The BPO industry in India directly employs about 2 million people, but expects to need a further 6 million in the coming decade. It claims three times as many are indirectly employed. There are fears that India just does not have the English- speaking talent-pool to support this level of growth.

**Conclusion:**

Keeping the above in mind, it can thus be reiterated that English is an absolute necessary to ensure employability. Better language skills in English will increase employment opportunities and provide more avenues, thereby enhancing the standard of living.

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## HUMAN RELATIONSHIPS IN IRIS MURDOCH'S THE NICE AND THE GOOD

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*The Nice and the Good* is a mature and successful novel regarding Murdoch's probe into the nature of human relationships. The novel begins with suspense because one of the officials in a government department in London, Joseph Radeechy Commits suicide. As in usual with Murdoch, she introduces some of major characters such as Octavian Gray, head of the department, Richard Brianne, one of Octavian's undersecretaries and Pater McGrath, a messenger. There is an indirect reference to Kate, Octavian's wife, Barbara, their only daughter aged fourteen and at present studying in Switzerland. Apart from these two, there is an indirect mention made of John Ducane and Willy Kost who have special role to play.

For the common reader the novel describes the detective story based on themes such as suicide, enquiry bring, blackmailing, spying, chase, sex vagaries and so on. The novel also appears on reminiscent of Graham Greene's *Heart of the Matter*. But to read it as a detective story is to miss the essence of the novel. In fact, this kind of background gives the author an opportunity to contemplate on some of the major human and metaphysical issues like relationships, men's weakness in general, lust for power, evil, ego, happiness, goodness etc. Elizabeth Dipple rightly notices that "For Murdoch the gothic is not just a literary exercise but a device for the transmission of serious religious ideas"<sup>1</sup>

The bridges between the two themes-and investigation into Radeechy's imbroglio, and since Paula, his divorced wife and the twins live at Trescombe House; this also gives the impression of a close tie between the apparently two dissimilar themes of the book.

The novel develops its vast range of characters by means skilful oscillation between London and a sea-side house in Dorset. We are introduced to the crowded Trescombe House where live Octavian, his elder brother Theo, and Kate. Along with them live Mary Clothier, a widow of Alistair with her only son, Pierce aged fifteen. Paula, Mary's College-friend and divorcee of Richard Biranne also comes to live with them with her theins. Edward and Henrietta aged nine. She is at present a teacher of Greek and Latin at a school. A Jewish refugee scholar, Willy Kost and maid-servant Casie also like there. Murdoch plays her perceptive wit on a variety of everyday erotic criss-crosses and other emotional perversities found among characters of different age-groups ranging from middle-aged, Wiseman to cruel adolescents. At one end of the age continuum, Octavian and Kate Gray remain in their static marital relationship and at the other end, Pierce and Barbara find their physical sexual maturity in a wickedly witty scene of first intercourse. For the rest, all the pairings are between divorced, widowed, and other wise experienced partners, who are learning to live with their past mistakes and gaining new experiences in their relationships, discovering in this process more fully than ever before the nature of love as a real contact with the actual being of

the other persons.

The amorous interest of the novel centres around the relationship between Ducane and Jessica, Ducane and Kate, Kate and Octavian, Kate and Fivey, Paula and Richard, Paula and Eric, Mary and Willy, Mary and Ducane, Judy and Fivey and Barbara and Pierce, to name the more important ones.

Jessica, a primary school teacher, talented but outwitted, aged twenty-eight attracted forty three year old Ducane. On he part Jessica comes to cling to Ducane because he seems to her embodying a stability and authority totally lacking in her contemporaries. But her 'absolute rest' shatter with the puritan temperament of Ducane who wants to set Jessica free and also desires to be free himself from the burden of commitment to this relationship on the basis of purely selfish reason. Ducane's relation with Kate Gray does not continue because Kate, who is emotionally voracious and given to completely sensory existence, also has never intended that her affair with her platonic lover, Ducane should involve any complicated physical intimacies. About her harmless flirtation with Ducane, Kate cogitates, "How lovely it is to be able to fall in love with one's old friends. It's one of the pleasures of being middle-aged. Not that I'm really exactly in love, but its just like being in love with all the pain taken away" (TNTG, p.102)

Yet Ducane cannot be free because Jassica refuses to be cleared off. When he tries to fight free, Jessica browbeats and intimidates him by tears, hysteria and panic. She comes closest to being an elemental, blind emotional force. Thus, having no sympathy of the novelist, these women characters face their own unhappy predicaments because the idea of self pleasure is involved in the relationships between Ducane and Jessica and Ducane and Kate. Their love-affairs also lack fidelity as Ducane keeps both of them on string simultaneously without disclosing the existence of one to the other.

Kate and Octavian Gray are an enormously self satisfied couple whose generosity has made all the other characters residing with them feel at home. Though their relation is godless 'niceness', comfortably perched in economic security, yet this niceness falls short of goodness and therefore, Willy and Ducane rightly conceive of this couple as hedonists. Octavian has the knowledge of relationship between Kate and Ducane and Kate concealed this affair from him. He also have the affair with his secretary but never discloses it before Kate. Later in the novel, Fivey kiss her, Kate counts such flirtations as one of the pleasures of being middle-aged. She finds life easy, or she makes it easy for herself. This shows that she inhabits the fallen world of substitution and repetition. Her encounter with Fivey also shows that people in Murdoch's novels do tend to couple at slightest provocation or opportunity.

Mary's relation with her husband, Alistair had not been a happy one. Her love for him had always been 'neurotic and unfulfilled'. She is continuously haunted by her past as the accidental nature of Alistair's death, for which she holds herself responsible, pricks her conscience all the time. But Mary, being deprived of love as a lone hungry women started his love affair with Willy a refugee. In the course of time, their relationship does not continue on account of the clash of their past. Neither does Mary succeed in making Willy tell his mysterious past which is revealed, very late in the novel when we come to know that he had betrayed two persons to death in a labour camp. Though irreparably damaged by his experiences in Dachau, Willy lives without malice. But "old girls. Some incidents make this clear. He tells Mary a sad, story of how as a child he had fallen in love with a little girl. His secret passion for Barbara is known to all.

Paula, according to Bran Nicol is one of Murdoch's "past-obsessed characters, who

are determined to make sense of what has happened to them”<sup>2</sup>. Her thinking is that “faithfulness in marriage was very important”. (TNTG, p. 40). She tolerated her husband, who was never particularly faithful to her. Although himself a flirt, Richard punishes Paula with divorce for her single lapse with Eric Sears who seemed to her 'like a piece of earth'. But she love her husband, Richard by heart and soul. Years later, Paula finds herself in constant anguish due to a series of letters from the demonic, parasitic Eric, who is returning from Australia in the hope to revive their relationship and to claim her as his external woman. Now she realizes that she never was truly in love with Eric and that she still loves her former husband.

Through the relationship between Pience and Barbara who represent the adolescent love in the novel well stocked with adult –affairs, Murdoch depicts the mental and physical state of adolescents when they experience erotic attraction to each other and tells that one can never escape the sufferings, when one is in love for the first time. Pierce, the love-distraught teenager, in love with Barbara is experiencing the first pangs of sexuality normal in teenage. Barbara's indifferent towards him makes Pierce sullen, churlish and anguished. He lashes out at everybody and goes to extremes to be not iced by Barbara. Apart from using quibbles with her, he destroys the gifts that she has given, kidnaps her cap, Montrose, whom Barbara loves very much. Moreover, he threatens time and again to sullen into the dangerous Gunner's cave ultimately does it; “Humiliation and rejection and despair had blended into a thrust of desire which no longer had Barbara for its object”. (TNTG, p.295) But this frantic desire for death of recognition gives out very soon as he feels scared minutes after entering the grotto. He feels glad to see first Mingo, the dog and then Ducane, whom both of them follow him. A chance discovery of a place higher than the reach of the tide saves their lives. When he comes out of the cave, he feels happy shouting that he is all right. His adventure bears fruit and Barbara permits him to make love to her. But after making love to Barbara, he seems to have forgotten his earlier declarations about love and thinks that it would be wise to grow up before getting married, leaving us wondering whether the change in him is due to his narrow escape or due to his selfishness.

The innocent world of Edward and Henrietta balances the adult world, on the other side. The happy, intelligent, inquisitive; caring and loving children are the only ones whose innocence is not as yet marked by any adult thoughts and who always remain busy with watching out for flying saucers and inventing their special games.

With multiple sexual involvements and senseless coupling in characters' relationships, the inquiry into the suicide of Radeechy progress fast. In the process of inquiry Ducane comes to know Radeechy's occult practices involved girls and seedy sexual rituals, one of them was MacGrath's wife, 'Helen of Troy' Judy, as integral part of MacGrath's blackmailing career, flirtation between Biranne and Claudia, Radeechy's wife; the murder of Claudia and final act of committing suicide by Radeechy, suicidal note in Biranne's possession, Ducane also comes to know the peripheral involvement of Biranne and the sensational intrigues of MacGrath and Judy. He also discovers that the womanizer Biranne had also had a affair with Judy. When the fact of suicide is cleared, Ducane is hung over in his past life. He remembered his love-affair with two ladies simultaneously. His homosexual inclinations towards Fivey and Peter MacGrath and saving the life of a sex-stung boy, Pierce. Ducane, too, has a brush with death himself. Desperately struggling for life in the cave, he finds his thinking concentrated and he has his greatest vision: “How tawdry and it has all been. He saw himself now a s a little rat. .... seeking out its own little advantages and comforts. To

live easily, to have cosy familiar pleasure, to be well thought of ..” (TNTG, p.315), and then this moral insight dawn upon him. “... If I ever get out of here I will be no man's judge. Nothing is worth doing except to kill the little rat, not to judge, not to be superior, not to exercise power, not to seek, seek, and seek. To love and to reconcile and to forgive, only this matters. All power is sin and all law is frailty. Love is the only justice. Forgiveness, reconciliation, not law” (TNTN, p.315) Thus Ducane gets acquainted with the highest kind of love, i.e.d selfless love, and come out in the metamorphosed role of a judge penitent. David J. Gordon rightly observes: “Murdoch's dramatizations of Good include properly not only human embodiments but intense moments of vision moments in which the good is perceived as a compelling but unreachable spiritual goal. Her eloquence is intensely aroused by the call for an unsealing, particularly one inspired by the proximity of death ('The great teacher', as death is called *Henry and Cato*), by the renunciation of human love, or by the abandonment of thought enabling images”<sup>3</sup>

Ducane, now, excuses Biranne and commands him to reunite with his wife, Paula. He is also the prime move in uniting the various couples: he reconciles Paula and Richard, teaches Pierce the patience that he should practice in the face of Barbar's coldness, pairs Judy and Fivey by asking the latter to drive home, and attempts to unite Mary with Willy Kost before he finally marries Mary himself.

Thus, *The Nice and the Good* provides us a sophisticated and compassionate journey through a number of lives intertwined emotionally and sexually. Though in this excursion, Ducane returns to everyday world with enhanced spiritual awareness. Theo attempts real spiritual purification by returning to his Buddhist monastery without the consolations provided by the world.

It is, now ample clear that Murdoch's attitude towards sex plays an essential role in determining human relationships she imagines for her characters. Sex as a force makes its presence in the personality of almost all human being at one time or the others. But Murdoch figures lack of resonance, mystery and richness of sex experience as Lawrencean characters have. It is by and large in Murdoch's fiction adolescents (Pierce, Penn, Miranda) to whom sex comes as a mystifier bringing with it all the pleasure, pain, confusion and perplexities have, as something distinct but not separated from sex, is expressed in various shades and lights. It is an animal passion in relation to Judy, Fivey, Eric and MacGrath, it may also get mixed with the gratification of one's selfish impulses without displaying proper attitude towards others in the case of Kate, Jessica, and Biranne. But no one can deny that it is a transforming force that can effect the whole spiritual make-up of an individual, imparting joy and meaning to his existence (Paula, Ducane, Mary and Pierce) Finally Murdoch's treatment of relationships in based on sympathy, compassion or generosity as she assumes the man in general in weak in a world where anything may happens any time and we should not judge and condemn but accept and honour the right of every individual to be what he is.

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## THE SHOCK OF DISCOVERY IN R.K. NARAYAN'S SHORTER FICTION

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R.K. Narayan is a pioneering short story writer in Indian writing in English. His sense of humour and pure aestheticism, as contrasted with morality and utility, make him a writer of his own type like pointer whistler, Oscar Wilde, Walter Pater and Clive Bell, he believes 'Arts for Arts' and willfully eschews philosophical enquiry or the spirit of social reform. His short stories number more than four score, and are included in the following collections; *Malgudi Days*(1941); *Dodu and Other Stories*(1943); *Cyclone and Other Stories* (1944); *The Astrologer's Day and Other Stories*(1947); *Lowley Road*(1956); *A Horse and Two Goats*(1970) *Reluctant Guru*(1974) and *old and New* (1981). A few uncollected stories like *The Cobbler and the God* have also appeared.

Generally modern short story writers are influenced by Freud and Marx. It is the psychological realism with a touch of social realism that makes the whole thing plausible and sustains the attraction of the modern readers. But it may also be safely admitted that modern short story writers in Indian writing in English owe much to the old tradition of story telling truly speaking, every Indian is nourished upon old stories during his childhood and he carries the sweet memories till the end of his life. He always looks back to get inspired by his old tradition. The prominent Indian short story writers in English Mulk Raj Anand, Raja Rao, R.K. Narayan and Manjiri Iswaran have expressed their gratitude and adherence to the ancient tradition of short stories in India. We never lose interest while going through the stories of the *Panchatantra* or the *Kathasaritsagar*. It is the story element and the narrating technique that keeps the reader so absorbed in them. Under the impact of modern psychology, the plot is gradually vanishing in modern short stories. But we cannot dispense with the story element and the suspense of the old tradition. 'The novel tells a story' says E.M. Forster and so do a short fiction.

"I like a story, very bad taste on my part no doubt but I like a story. You can take your literature; you can take your music but give me a good story"<sup>1</sup>

Forster lays so much emphasis, forms the axis of the *Panchatantra* and the *Kathasaritsagar*. Suspense which still very vital to the modern short story in the backbone of ancient fiction: "The primitive audience was an audience of shock-heads gaping round the camp fire. Fatigued with contending against the mammoth or the wooly rhinoceros and :

"The primitive audience was an audience of shock-heads gaping round the camp fire. Fatigued with contending against the mammoth or the wooly rhinoceros and only kept awake by suspense. What would happen next."<sup>2</sup> only kept awake by suspense. What would happen next."<sup>2</sup>



It was this suspense of the story which could save the life of Shaharazad from her cruel husband Shaharier. She commenced a story on her wedding night and artfully sustained her husband's curiosity about the outcome of her tales within tales. Thus for a thousand and one nights, he kept relieving her. She only survived because she managed to keep the Sultan wondering what would happen next.

In spite of humour and irony and objectivity of art and its entertainment value suspense, or the shock of discovery is the forte of R.K. Narayan. About this element of his stories M.K. Naik Says:

“A sizable number of these stories are built round the principle of simple irony of circumstance, leading to the shock of discovery or surprise or reversal at the end”<sup>3</sup>

In a very famous story, *An Astrologer's Day*, an astrologer who professes his business in a turn, meets a client and reads his past correctly saying that a man had knifed him in a village a few years before. He forecasts that the person who knifed him is dead and adds, “I see once again great danger to your life if you go from home” (p.6). The story ends with the shock of the discovery that the astrologer was himself the person who knifed that man. In the story, *Mother and Son* the mother of an unemployed and unmarried youth, who quarrels with his mother and does not return at night, fears that he has gone and drowned himself in a tank nearby. But at the end it is revealed that her son has been sleeping on a bench near the tank-bund.

In the two stories, *Missing Mali and Out of Business* the final shock of Surprise is the main point. In the first story, an altruistic postman conceals the news of a near relative's death from a family in order that a wedding, which for certain urgent reasons cannot be postponed, can take place on the appointed day. The bride's father comes to know the truth only at the end. In the second story, the protagonist, Rama Rao suffers from financial crises. Being broken, he wants to commit suicide by falling before a railway train. But he is saved because of the train running late and when he returns home, he finds his financial problems temporarily solved.

In *Father's Help*, which is a “Swami” story, young Swami who is always punished at the teacher, Samuel's hands? He took his father's letter of complaint against the teacher Samuel addressed to the headmaster. His hopes are suddenly frustrated when he comes to know that the headmaster is on leave that day and hence the letter has to be given to his assistant – viz., Samuel himself! *Trail of the Green Blazer* in the story of pick pocket named Raju who is made to realize in the end that he should never attempt to restore what he has stolen. Raju expertly picks the purse of the man in the green blazer and removes the case from it. As he is about to throw the purse away, he notices a toy balloon folded and tucked away inside it and filled with sympathy and pity for the motherless child for whom it is meant, he tries to put the purse back in Green blazer's pocket and is caught red handed.

In some stories there is a single stroke of irony and ironic complications ensue in a linked chain, enhancing the comic effect. *Engine Trouble* is an excellent example. The winner of a stream engine in a lottery finds that the prize is a perfect white elephant for him. It gives him all kinds of trouble and expense when he tries to get it moved. He has to pay rent for parking it; and in the attempt to get it moved by the elephant injured, involving further damages. In the end, due to lucky earthquake the engine falls into a dilapidated well. At one stroke the problems of the owners of both the engine and the well.

In a few stories the irony is linked with a revelation of human psychology. *Gandhi's*

*Appeal* shows the transition from simple irony of situation to ironic revelation of psychology. Padma, on Gandhi's appeal for funds at a public meeting, parts with her gold bangles, but when she learns that her husband too has given away the fifty rupees earmarked for rent to the same cause, she scolds him indignantly, while he has already forfeited his own right to do so. In the story, *The Doctor's Words*, Dr. Raman is famous for being frank and truthful in dealing with his patients. The event happens so that the doctor's best friend is dying of a heart-attack, but he lies to his patient, telling him that he will live and due to force of his truthfulness, the patient does recover to the astonishment of the doctor himself. In the story, *Gateman's Gift*, an illiterate Watchman receives a registered letter and assumes the worst- "only lawyers send registered letters"- so much so that he goes mad and his sanity is restored only on learning that the letter contains a cheque offered to him by his master.

R.K. Narayan prefers comic irony to tragic irony. But in some stories we find the gentler avocation of pathos. The protagonist in the story *Iswaran* finding repeatedly failure in examinations, decides to drown himself; on the way, he casually check upon his result, discovers that he has passed in second class, even then he drowns himself in the river, and no one knows the real reason why he died. The ironic double-twist at the end<sup>4</sup> seems to interest the author more than the psychology of the protagonist. In **Seventh House** the revelation of psychology is for more important. A young and devoted husband, commanded by an astrologer to be unfaithful to his wife for her life is frustrated by well-meaning horse-carriage driver whom he engages to take him for prostitution and finally unable to explain his reasons to the cruel Good Samaritan, the husband pathetically resigns himself to his fate.

Most of Narayan's novels deals with eccentrics but very few short stories exhibit the comic exposure of eccentricity. The half-wit in *Dasi the Bridegroom* has a trick played on him by people who tell him that a cinema star is his destined bride. In the story, the comic complication yields humour of a rather elementary variety the tones of the narrator are neutral that do not develop the narrative in an extra dimension of pathos. *Annamalai* is a fuller sketch. The old man attacked with the narrator, has had a colourful history. He ran away from home at the age of ten, worked as a coolie in Ceylon and Malaya and has escaped from a Japanese prison there. The self-appointed gardener at the narrator's house is guided more by whim than by the logic of his profession in carrying out his duty. His general ignorance-his response to a trunk call in 'No trunk or baggage here, master in sleeping'-and his complicated financial dealings with the people back at his village provide the comedy. But considering the space given to him, Annamalai hardly emerges as a more memorable character than the eccentric in say, *The Man Eater of Malgudi*, who is drawn with a few rapid strokes.

There are not many stories of character. And even in the few examples of this genre, the author does not appear to exploit fully the opportunities offered by his subject. In the story *A Willing Slave* Ayah the old servant who looks after young Radha always frightens her ward by telling her about the 'old fellow'. One day 'old Fellow', Ayah's husband arrives to carry Ayah away and Radha, who is mortally afraid of him does not come out to bid Ayah good bye. Here Narayan does not depict the child psychology as Tagore does in *Cabuliwallah*. The same happens in the story *The Axe*. The protagonist, the gardener after being demolished the garden leaves the place but the author does not meet the challenge of his tragic theme and that there is a failure of imagination. We may agree with Venugopal's opinion, "A sick bed is rarely seen and the death bed almost never. All his people are hale and hearty whether they are clerks or coolies"<sup>5</sup>

This failure of the imagination is also evident in the group of 'Animal Stories' such as

*Attida, Dodu, Uncle's letters, The Antidote, The White flower, Man Hunt, Chippoy, Hero, The Raman Image and Fellow Feeling. Mute Companions* and the little mouse in *Flavour of Coconut* can offer only passing amusement. The squirrel story, *At the Portal* makes a half-hearted attempt at allegory. Here we have a mother squirrel teaching her young one to climb up a wall while the later has its own Fears and anxieties. We find ironical comment at the end, "Watching him I felt here was an occasion for me to address an appeal to the university authorities to reduce the height of portholes on their compound walls" (Lawley Road, p.63). Here M.K. Naik truly says, "The intrusive presence of the author as observer in the story further destroys all chances of an allegorical content. In contrast with this in Latin O' Flaherty's *His First Flight*, the purely objective narration of the first flight of blackbird taken on a great allegorical significance in human terms while the story, at the same time, remains on the primary level a 'bird story' told with accurate realism" (I.V. p.98)

Another group of stories, the ghost stories – *The Level Crossing, An Accident, Old Bones* and *Old Man of the Temple* fail to rise above the level of travelers' yarns, and *The Snake Song*, the tale of Sadhu's curse, deserves the same verdict. The limitations of Narayan's imagination and his verbal resources are painfully evident in *Such Perfection*. Narayan describes a perfect image of Nataraja spells danger for this imperfect world. He writes, "The moon's disc gradually dimmed. The wind gathered force, clouds blotted out the moon; people looked up and saw only pitch-like darkness above. Lightning flashed, thunder roared and fire poured down from the sky. It was a thunderbolt striking a haystack and setting it ablaze ---. People ran about in panic searching for shelter. The population of ten villages crammed in that village----. Women and children shrieked and wailed-----. It rained as it had never rained before. The two lakes, over which the village road ran, filled, swelled and joined over the road---. This is the end of the world! Wailed the people" (*An Astrologer's Day and other Stories*, p. 112)

Narayan's stories are built around either situation or character and if he discards these props, he is immediately seen to be out of his depth. But his technique of the short story shows him subscribing to the idea of the 'well-made short story'. Almost all his stories are compact and neatly structured. The omniscient author method of narration is the most suitable one for his well-ordered narratives. The narration is sometimes put into the mouth of "the Talkative Man" in the manner of P.G. Wodehouse's 'Oldest Member' stories. A variant device is to use the autobiographical "I" for narration. The stories with supernatural motif employ either 'Talkative Man' or the autobiographical "I" as a narrator in the hope of ensuring greater credibility for the yarns told, though they fail for other reasons.

In the 'well-made short story' the beginning and the end are of crucial importance. Whatever may be the ways of beginning of the story but it carefully establishes what H.E. Bates, referring to O. Henry described as "an instant contact between reader and writer"<sup>6</sup> one method of doing so in to plunge straight into the action as in *Such Perfection*. "A sense of great relief filled some as he realized that his five years of labour were coming to an end" (*An Astrologer's Day and other stories*, p.109). The when the portrayal of an unusual character is the centre of interest in the story, Narayan introduces the protagonist straightway as in *Dasi the Bridegroom* "His name was Dasi". In all the extension there was none like him" (Ibid; page 148). Sometimes an apt generalization relevant to the central situation makes a convenient starting point as in '*Gateman's Gift*: "when a dozen persons question openly or slyly a man's sanity he begins to entertain serious doubts himself (Ibid; p.24). The autobiographical narrator begins by explaining the situation as in *Uncle*; "I am the monarch of

all I survey, being the sole occupant of this rambling ancient house....” (*A Horse and Two Goads*, p.29). Alternatively, Narayan may begin the narration at a convenient point, as in *Chippy*: “I cannot give a very clear account of chippy's early life (Lawley Road, p.101). The 'talkative man' enjoys the same privilege 'once upon a time' way of starting a story. Thus, *The Roman Image* begins with: The Talkative Man said: 'once I was an archaeologists' assistant” (cyclone and other stories, p.66)

The endings of Narayan's short stories show a complete affiliation to O, Henry's technique of the trick finale. It is a clear cut conception that in the short stories if tragic or comic irony plays a shaping role, naturally the ending of the story will be a surprise ending. The twist at the end is normally a single one, as in *An Astrologer's Day*, *Missing Mail*, *The Doctor's word*, *The Gateman's Gift* etc. But double twist at the end of the stories is also found, as in *Iswaran*, *A career* and *The Antidote*. But in the story, *The Antidote* Narayan resorts to a rather tame final because at the end we wonder whether a further twist resulting Gopal, a film star's actual death, “Though he was supposed to be dead, he shook his head slightly, opened his right eye and winked at the camera, which he hoped would act as an antidote to the inauspicious role he was doing” (Lawley Road, p.69)

Narayan's technique of narrating a story is very much alluring and absorbing. He pulls his reader body and soul together to the scene and keeps him overwhelmed with his pleasantries till the end of the story. Thus he will always be remembered by the posterity for his simple and lucid expression, hilarious humour and consummate art.

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**INSIGHT INTO TASLIMA NASRIN'S ACCOUNT OF  
PRECARIOUS AND DESPERATE CRY OF  
A MARRIED WOMAN**

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Taslina Nasrin is a traditional Muslim girl from Bangladesh. She becomes a writer by quitting her job as a doctor. She writes poems, columns, essays, and novels against women suppression. Her works are renowned for her drastic views on patriarchy, religion, love and marriage. Taslima always had a greater experience of women existence in her professional and personal life. In order to make the clear vision of male chauvinism in the patriarchal society her fictional writings depict the exploitation of woman with all the stage in society. Even Taslima speaks of irony that woman herself will be the enemy of woman in the form of in-laws or any other jealousy. Taslima clearly mentioned in her novel *Shodh* how Jhumur has been treated by her in-laws and when Taslima's profession relates her with the problem of a sterile woman. She observes and depicted in her short story *Motherhood*. When it comes to the matter of the sterility of woman, Taslima raises her voice against the male dominated society and expresses her view that the men are cowards. In toto, in her opinion, it is the male tendency to blame female which creates terror, timidity and tyranny.

Latif's marriage is of seven year duration of time and this couple has no children so far Latif's bride should endure with the bitter abusive language of her in-laws. When it is noticed that the bride could not give them Latif's kids then it has decided to arrange second marriage for him and all the efforts of his bride like, even informing her parents is also of no use because when she tries to over come with the help of her parents the society made up principle or the tradition of woman sufferings are highlighted in consequence:

“All this made me feel quite depressed. I sent word to my father's place urging them to come and take me away. Came the day when they arrived, the father and the brother . They gave the following verdict and left : "This is where you belong, so you must spend the rest of your life in this household. You should weep upon the feet of your husband and your mother-in- law for you must live here even if it means living like a menial. Remember, the feet of your husband, there lies your béhest.” (Motherhood)

Latif's mother always takes an advantage to find fault in the works of her daughter in law however she tries to do her duty with all satisfaction the matter of giving birth to the children for the sake of family image and hierarchy stands first for all which makes to bring and give sequence of exorcism of various types to eradicate the curse. This campaigner made daughter in law to ask Latif to go for examination when there is a call from doctor of Rural



Health Center. After examination the doctor prescribed various test for both husband and wife but Latif feels hesitate to go for the test because the male tendency does not allow him to accept that there is any fault with male and man should always be a hero. Taslima rebels here as hero is impotent. Infertility of man could always be hidden with the name of woman's barrenness because man will be right and without any defects as believed in society. But after the examination report has been given and Latif sees the report and hence:

"Rubbish? Doctor's report rubbish?" I was in the grip of a suffocating panic. "Yes, rubbish. The blokes say that I am incapable of producing a child. Stuff and nonsense. As if I don't know what is what. Men of my age are finished in five minutes whereas I have staying power for thirty to forty minutes. Yet they say I lack power?" I was at a loss... what should I do? Now my mother-in-law would not forgive me, I thought. She will start looking for a new bride for her son. And I don't think their son would have any objection to this. My husband started sighing and regretting his fate every night. "Sufia has three sons, you know? She is so happy!" (Motherhood)

Because of the way Latif's behaviour his wife thinks she is completely going to be rejected by her mother-in-law once again for the children. The barrenness becomes disease of the bride of Latif for ever. When she feels tremendously helpless that the family comes alive when everyone starts discussion that the possibility of having the problem solved. Those who could not have children could now be fruitful. From Medinipur had come a Pir who had this unbelievable power. After hearing the doctor Latif's wife has no belief of any changes but still Latif convinces her by saying that Salim Chacha had blessed with happiness of having child after twelve years and her mother-in-law also fasten together at the same point. Subsequently mother in law asked her to prepare and takes her with all confidence for having the offspring of their family. Then Latif's wife goes with her mother-in-law to see the Pir for the first time and Pir reacts on the paying of five thousand rupees and meanwhile the exchange of some clarification he proposes bouma to come twelve days after her next period. Afterward bouma and mother-in-law return home where Latif enquires his wife about Pir and his treatment. Conversely, she asks Latif to take treatment of doctor anywhere abroad as she has no faith in all such types of stuff. The way she reacts, Latif tick off thus:

"Have faith in Allah." Scolded the husband. So many people are going to the Pir. Hundreds of millionaires are thronging his place and touching his feet. Do all those highly educated people go there without understanding his abilities? Do you think they are fools? Those college and university teachers? Ministers? The secretaries ? Who does not go? Even the President of our country lies at the feet of the Pir." (Motherhood)

Mother-in-law starts fob watch on period of her bouma to take the couple to the Pir. When three of them go with egg that twelveth day there bouma sees strange in the vein of where in the row of rooms somewhat eating and some sits wearing caps on their heads as holy men. One takes them and asks in his metallic voice to give again five thousand rupees. Latif feels relieved to know about the place and the scene subsequently Latif takes boiled egg and forcefully pushes into his wife's mouth at that moment, Pir wants to blow his breath upon her so asks no relative must be encircle her hence:



Exit husband and Mother-in-law. His Holiness slowly ran his fingers into his beard and said, "Dear girl, have you finished eating that egg?"

"Yes," I said with a nod.

"You are so beautiful. Your lips are like a piece of orange. Your figure is terrific. How old are you?"

"Twenty-seven".

"O you are raw goods! Do you want to lay chicks just now?" The reverend Pir sniggered. His teeth were white as a turnip.

With head bowed I said, "My husband's family wants..."

"That is the whole trouble. These impotent husbands do not understand the problem."

Startled, I looked at his eyes. What sort of remarks are these? I felt his gaze crawling over my body. He devoured me with his eyes. He had a tasbih on his hands which was no longer there. The loose white ankle-length robe he was wearing was gradually being lifted up. Said the saint, "Go wait in the next room. Allah's Wahi will come.

'Allah's Wahi?' (Motherhood)

By means of curiosity she sits watching, is really in modern days also wahi comes and bless her with progeny, however her task completes with the eradication of the label infertile in view of that she observes all the things in the province of four swords hanging on the wall of the room, a cheap wooden bed as well as the man in his metallic voice invites her to slouch down on the bed by tying the mouth and eyes in two pieces of white cloth then leaves room as a result:

"I lay like a log. Suddenly I felt the weight of a heavy human body on top of me. This heavy body did something to me for ten to fifteen minutes and when I tried to resist, said, "If I disclose this then you will get into trouble but nothing will happen to me. Your husband will pronounce talak ; so it's better not to say anything. Just stay mum. You will have a kid. It's because I like you I have given you the medicine myself. Other men take charge of the other women. Foolish girl, can there be babies without this?" (Motherhood)

To a great extent of Taslima's writings and confrontation are thus grounded in her own experience. Outfitted as a doctor Taslima observed her women patients closely and witnessed what they suffer in her short fiction like *Motherhood* those who remain silent for egocentric and suitable reasons redolent of impotent are actually killing the courage and power of human beings. Those who shy away from the problems which may arise pointing the truth are in fact cowards and trailblazers.

"It is our duty to accept our fates as decided by the divine writ. Even if a woman's husband is mad, foolish or ignorant, she should consider him as worthy as a star in the firmament. Only when she is ready to live her life with her head bent at his feet will she be assured of the bliss of heaven in her next birth (Instruction 34)."

In Taslima's view, "women's independence is impossible without their breaking away from the shackles of religion. ... If the structures of religion destroy one

person's love for another, then I desire the destruction of all temples, mosques, churches and pagodas. A human being is more important than bricks and stones, love is more important than bricks and stones.” The influence of orthodox religion necessarily affects not only how a woman is understood by a male-dominated society, but more insidiously, how she understands herself.

“All religions declare that motherhood is what makes a woman's existence meaningful — even women believe so. A woman lives her entire life believing in this falsehood. A woman's uterus is her property, therefore, only she has the right to decide whether she wants to have a child or not. No one has a right over a woman's womb other than she herself.”

Nasrin is a fortuitous author. The need to launch out her note repeatedly overwhelms the implication itself. She didn't befall an author because she sought after to write, she became a writer to get her point to the populace. This may explain why the “literature” will always be secondary to the story in her writing.

The ending of the short story gives the reader a great sense of hope for the speaker -- she realizes her demoralized state and desires to get out of it; she knows she has the capabilities to do so; she also knows her responsibilities to her family, but she does not let that stand in the way of achieving the motherhood she has promised herself. This concern for the self is something refreshing that is found in Nasrin's short story --according to the traditional expectations and values of South Asian society, women are constantly expected to sacrifice their own personal freedom and happiness for the sake of husbands; however the male may dominate the woman in order to conceal their eunach tendency on female. By the same token, through the short story *Motherhood*, Nasrin reiterates the woman as a human being who has obligations and errands to her family, but is also worthy of gratifying her own requirements and ambition to escape woman as a victim of male advantage.

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**THE IMAGE OF WOMEN IN THE NOVELS OF  
ANITA DESAI AND SASHI DESHPANDE**

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Indian writing in English is the body of work of writers in India who write in the English language and whose mother-tongue is usually one of the numerous languages in India. It is also associated with the works of members of the Indian diaspora. The proposed thesis plans to make a comparative study of the two Indian English writers, Anita Desai and Shashi Deshpande. Indian women novelists have given a new dimension to the Indian literature. Indo-Anglian literature has developed over a period of time and writing in English did not start in a day. Before the rise of novels several women writers composed songs, short stories and small plays in English.

The literary field has been enriched by several highly talented women novelists like Kamala Markandaya, Shashi Deshpande and Anita Desai, who have chosen their problems and issues of women in today's male dominated world. The women novelists try to create awareness of this and proclaim with definite precision. Shashi Deshpande and Anita Desai capture the spirit of Indian cultures and traditional values.

Down the ages women in India have been subordinated, subjugated and marginalized. Through out history the personality of women has been damaged and devalued as a 'Second Sex' under the overwhelming male-dominated or male controlled society. The Indian women novelists deal the society with its rich and varied customs and view the predicament of women in different dimensions. A few novelists like Anitha Desai and Shashi Deshpande make straight journey into the psyche of the women characters that are torn on account of the tension generated by the discord between the individual and surroundings.

Anita Desai is one of the foremost writers. She has published novels, collection of stories and books for young readers. In all these works, Desai has set about interpreting her country for outsiders. In the novel *Cry the Peacock* She Shows the woman character Maya suffering from neurosis. The married life of Maya and Gautham results in rupture because the two are not only temperamentally different but mutually opposed. Maya represents the struggle for survival.

In the novel *Clear Light of Day* (1980) Anita Desai depicts the two generations of Das family although the fire of partition riots burn in the background. Desai's interest is again firmly focused on women who attempt to assert their identity within the family frame work. It is the fragmentation of the family that played a major role in fracturing national history.

The novel *Bye-Bye Black Bird* which moves out of India to look at wider post-colonial issues of displacement is the most accomplished of Desai's early novels. It is intently a typical third world immigrant novel focussing on the lives of Dev and Ajit two Indians in Britain, who face racial discrimination. In the novel *The Zig Zag Way* (2004) Desai

departs from her familiar territories and sets the story of identity and self discovery in Mexico.

Sashi Deshpande is one of the famous contemporary Indian novelists in English. Basically she writes about the predicament of women in the fast changing socio - economic system of India. She is an Indian novelist and story writer dominating the Indian English literary scene today. She has written seven novels, four volumes of short stories and a number of books for children.

The Indian women have for years been silent sufferers. In the novel *the Dark Holds No Terrors* the whole situation in which Sarita has placed herself is rather unwarranted. The lack of perfect understanding between husband and wife causes tragedy in their domestic life. The novel *Roots and Shadows* projects the educated women who are unable to enfranchise the traditional background in which they are reared. The cause of all the prevailing problems of women is their subjugation which is always present in the form of silent servitude.

The novel *A Matter Of Time* moves beyond feminist concerns in that it raises the existentialist question itself. In the novel *That Long Silence*, Sashi Deshpande reveals the consciousness of Jaya through exposition of her mind.

The intelligent and educated protagonist soon begins to feel restricted in the traditional claustrophobic existence. In this regard shashi Deshpande once remarked, "It is necessary for women to live within relationships. but if the rules are rigidly laid that as a wife or mother you do this and no further, then one becomes unhappy"(vishwanatha page 236). Their balanced and practical approach towards life makes them realize the importance of marriage and family concentrating on traditional values. Deshpande almost always shows her women seeking the solution of their problems within marriage. The novels of both the women wirters highlight the image of the middle class women sandwiched between tradition and modernity.

**DIASPORIC CONSCIOUSNESS IN THE SELECT  
NOVELS OF BHARATI MUKHERJEE**

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Diaspora means the dispersion of a race in different corners of the world. Diasporic Literature involves an idea of a homeland, a place where the displacement occurs and narratives of harsh journeys undertaken on account of economic compulsions. The diasporic authors are engaged with a cultural Limbo. That is at once partially exhilarating and enervating.

As such Diasporic Literature offers the reader a whole new vista of human experience born out of the interplay of varying races, cultures and nationalities. It reveals hitherto unfamiliar areas of human mind and experience.

Diasporic consciousness which is nothing but the witness of all the happenings of social realities, longings and feeling of belongings. It is this deep human interest that accounts for the popularity of diasporic experience as a theme in fiction. A whole host of writers like Bharati Mukherjee, Chitra Banerjee Devakaruni, V.S Naipaul, Vikram Seth, Salman Rushdie, Jhumpa Lahiri and Amitav Ghosh are significant contributors in the field of diasporic consciousness. All the characters in their novels voice forth their sense of displacement.

Bharati Mukherjee is an Indian born writer who has moved over to Canada after a stay in the United States. She is not only a much travelled writer but also one deeply concerned with the present plight of women and such marginalized groups. In a variety of ways all of Bharati Mukherjee's writings reflect her personal experiences in crossing cultural boundaries. In her works, Indian-born Mukherjee supplements her multicultural heritage with an acute sense of the violence and chaos she sees around her. She controls her emotions with such a skilled balance of irony and colorful nostalgia.

Being an expatriate Bharati Mukherjee has a wide grasp of actual conditions in contemporary India. Her famous novels are

*The Tiger's Daughter (1972), Wife (1975), Jasmine (1989), The Holder of the World (1993), Leave it to Me (1997), Desirable Daughters (2002)*. Some of the short stories are *Darkness (1985) The Middleman and Other Stories* etc.

In the novel, *The Tiger's Daughter*, Mukherjee creates a heroine, Tara, who likes herself, returns to India after several years in the West to discover a country quite unlike the one she remembered. Memories of a genteel Brahmin life-style are usurped by new impressions of poverty, hungry children and political unrest. Tara's westernization has opened her eyes to the gulf between two worlds that still make India the despair of those who govern it.

Mukherjee's another novel *Wife* is the story of a young Indian woman Dimple Dasgupta who attempts to reconcile the Bengali passive wife with the demands of real life. This alien environment along with Dimple's inherent instability prompts her to contemplate suicide or murder. Both the novels depict dilemma faced by the expatriates.

*Jasmine* is Mukherjee's fascinating novel. Throughout the course of the novel the protagonist changes her identity. Jasmine, a poor but independent young Hindu pregnant widow, leaves her native country after her husband is killed in a terrorist bombing, gaining passage to Florida, then to New York, then to Iowa and finally to California where the novel ends. She sought to escape from her native India. Jasmine has come a full circle. The way the novelist views minor ironic details in the picture of Jasmine is a constant irritant to Indian readers.

Mukherjee suggests that the immigrants' entry into the melting pot is set to change not only people but also the dominant culture. She claims as her subject the shock, uneasiness and haphazard transformation that are part of the diasporic consciousness. A diasporic man lives two lives at the same time, one in reality and the other in imagination. For the expatriates, homeland India is not a geographical space but a construct of imagination.

Diasporic experience involves an uprooting and resettlement with varying degrees of acceptance and rejection. This gives diasporic experience a great sociological and psychological significance, especially in this era of large scale migrations and counter migrations.

Sociologically it offers an interesting spectrum of differing shades of hegemony and marginalization. Of course diasporic experience may not be new. It is as old as *The Old Testament*. But in the present century, it has acquired a new immediacy and intensity. It is in this light the diasporic experience as portrayed in the representative novels of Bharati Mukherjee has been studied.





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