LITERARY ENDEAVOUR

International Refereed / Peer-Reviewed Journal of English Language, Literature and Criticism

Chief Editor

Dr. Ramesh Chougule

LITERARY ENDEAVOUR

INDEXED IN

GOOGLE SCHOLAR

EBSCO PUBLISHING

Editorial...

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

Dr. Ramesh Chougule
Chief Editor

LITERARY ENDEAVOUR

A Quarterly International Refereed & Peer-reviewed Journal of English
Language, Literature and Criticism

VOL. XII   NO. 1   JANUARY 2021

CONTENTS

01

CONTEXTUAL CONFIGURATION AND TEXT STRUCTURE OF NONNATIVE ENGLISH SPEAKERS' WRITTEN TEXTS

Nayel Darweesh Al-Shara'h, *University of Jordan, Amman, Jordan*

Abstract:
Halliday is one of the most important critics who contributed for the development of Systematic Functional Grammar. Halliday (1985/89: 10) defines a text as "language that is functional". He adds that "by functional, we simply mean language that is doing some job in some context... of situation" (p. 10). This leads us to Halliday's (1985/89) statement that there is "a very close partnership between language and living the life" (p. 54). In what follows, we shall see how language is related to culturally-construed social situations.

Key Words: Language, functional, culturally-construed, social situation.

Introduction

Halliday (1985/89: 10) defines a text as "language that is functional". He adds that "by functional, we simply mean language that is doing some job in some context... of situation" (p. 10). This leads us to Halliday's (1985/89) statement that there is "a very close partnership between language and living the life" (p. 54). In what follows, we shall see how language is related to culturally-construed social situations.

As noted above, we cannot separate language from "culturally construed" social situations (context). According to Halliday (1985/89), there are three elements of social situation: field, tenor and mode. The three elements are closely related, interrelated and interdependent. They are all represented in any given text. The field refers to the social action, or to what is taking place or happening among participants of the discourse. The tenor refers to the participants, or who is/are taking part in the discourse, their statuses and roles. The mode refers to "what part the language is playing" (Halliday, 1985/89: 12). In addition, there are other sub-elements involved in the social context. For example, under tenor there is the "social distance", which is related to the status and roles of participants. This can be minimal or maximal, depending on the degree of familiarity among participants. There is also the sub-element "process sharing". A second sub-element under mode is the language role, whether it is "constitutive" or "ancillary".

There are also the channel (phonic/aural or graphic/visual), and the medium (spoken or written). What is the difference between these two elements? The term channel in this context "refers to the modality through which the addressee comes in contact with the speaker's [or addressee's] messages" (Hasan, 1985/89: 58). In other words, does the addressee get a message from his/her addresser phonically, through a telephone call or a talk for a professional group for instance which may take the form of a dialogue, or graphically, through a formal letter or a memo etc. which may take the form of a monologue? While process sharing is most active in the phonic channel where the addressee listens to (and sometimes communicates with) his/her addresser, it is almost passive in the graphic channel, unless there is collaborative writing and peer conferencing.

On the other hand, the term medium "refers to the patterning [of] the wordings themselves: for example, is there a degree of grammatical complexity or of lexical density?" (Hasan, 1985/89: 58). According to Hasan, "variation in medium - spoken versus written - is a product of variation in channel - phonic versus graphic" (P. 58). This indicates that a kind of relation between channel and medium may exist. In this way, using the phonic channel, for example, we may expect that the medium is a spoken one. Similarly, using the graphic channel, we may expect that the medium is a written one.

Method

The elements of social situation, mentioned above, form the basis of Hasan &Halliday's (1985/89) notion of *contextual configuration* (CC). Hasan defines the CC as "a set of values that realize field, tenor, and mode" (p. 55). Examples of such contextual configuration are: parent (tenor) - praising (field) - child (tenor) - in speech (mode), and employer (tenor) - blaming (field) - employee (tenor) - in writing (mode). Hasan postulates a strong relationship between the CC and *text structure* (TS). She proposes that the analysis of the systems of field, mode and tenor should form the basis for the prediction of structure of any text. She demonstrates this with an analysis of a minimal selling/buying spoken text. Interestingly, Hasan recommends that the CC, or the social situation, of the text is analyzed before elements of structure are identified. In practice, her analysis appears to proceed from the text itself to the social situation, or the CC. The CC analysis is attempted for four argumentative essays taken from two mini-corpora (successful and unsuccessful) written by university EFL students. The reason for undertaking this analysis is to investigate whether there are differences between EFL successful and unsuccessful texts in terms of contextual configuration and text structure. Figure 1 below summarizes the background of these texts in terms of the three elements and sub-elements of social context, i.e. the Contextual Configuration.

Figure 1: The Contextual Configuration of the Writing Task Assigned for EFL Students

Field (what): essay writing task: women's place (should women stay at home or go to work?)
Tenor (who): students as writers in a second language, and tutors as an audience
Social distance: minimal-maximal (although familiarity is available, the relationship is still formal).
Process sharing: audience comes to the product when it is finished.
Mode (how):
Language role: constitutive (argumentation)
Channel: graphic/visual
Medium: written/spoken

Analysis

In this section, the researcher will analyze the four selected texts, using the Contextual Configuration and text Structure analytical framework.

Successful Texts

The following two texts were selected randomly from the mini-corpus of successful texts:

Successful Text (A)

Women are an important element in any community because they have major tasks to perform and without which the community is destined to ruin. It is over these tasks that many people argue nowadays. Does the woman have to work in her home? Or, does she have the choice to work outside it? On my part, I support the former viewpoint. The woman should only work at home for several reasons- for her own benefit, for her husband, for her children and for the family's happiness and stability.

Physiologically speaking, the woman has not been created to take over big tasks. Her delicacy and weakness prevent her from performing hard work. Besides, as long as the man can support her and the family, she does not have to

work.

Women are created to perform one great task and that is bringing up our children. What nobler task can one do more than this? This is the task that no man can perform alone. Actually, women are so lucky and so honored to have such a task.

Moreover, women have their husbands to take care of. The husband who has the responsibility of supporting and protecting the family. For him, the wife should bring about all sorts of restfulness and she should always be at hand to back him morally whenever he needs that.

Having these qualities, the wife can bring about happiness and stability for all the members of the family. And this is what all women should aim at, and this is what all women wish to have.

Successful Text (B)

Women are those humans whom any society rely on. They are considered to be the most efficient persons who play a great role in society. Since women have great roles in society, that is bringing up children and educate them, they are able to work effectively in any job outside their homes.

Women should work outside their homes to face many difficulties concerning their own life with their families. They should work in order to acquire the essential knowledge which helps them in teaching their children the right behavior they should follow. And the last reason is by working women will be able to build up a strong personality since they face different kinds of people with different culture.

Women should work to face different difficulties which arise during their upbringings in their family. For example, difficulties concerning their behavior they should do this or that because they are girls or women. So this kind of difficulty will arise another dangerous difficulty which is related to their personalities. So by work they are able to overcome this difficulty and be a different person.

Another reason for letting women work is to acquire the essential knowledge which helps them to teach their children. They will know the right way of teaching good morals since the children's age or adults' is an important issue to decide the right way of teaching or learning. So work provides great knowledge and also experience to women. The last reason is building up women's personalities. Since they work they will face different cultural people who will in a way or another, directly or indirectly affects women's personalities. They become courageous, strong brave, well-educated, well organized and self-confident.

Finally, I think women should have the chance to work outside their homes in order to let them face life difficulties easily and without problems.

Let us now see whether the elements of the Contextual Configuration are represented in the two texts above. With respect to field, both writers appear to succeed in presenting their topic clearly throughout the texts. In the first text, the writer is saying that women should stay at home, and s/he is stating

the reasons why women should stay at home. In the second text, the writer is saying that women should leave their home and go to work, then s/he is stating the reasons why women should go to work.

As regards tenor, the participants are a student and a tutor, the student as a writer and the teacher as a reader or an audience. Although the relationship may be formal between the tutor and his/her student, the social distance is supposed to be minimal since there is some familiarity between a student and his/her teacher. However, when it comes to process sharing, it appears that the teacher as an addressee in this particular context is remote until the product is finished; there were not any discussions or peer conferences with the teacher during the process of writing.

As for mode, first, the language used in the two essays is constitutive, in the sense that the argument in the texts is developed properly and the ideas appear to flow smoothly. Second, the channel used by the writers of the texts is graphic and visual. Finally, the medium used in developing these successful texts is written, with good choice of grammar and lexical items.

The contextual configuration is identified first, then the second step is to predict text structure. First, we should take into our consideration the fact that EFL students are taught in their academic writing contexts that an essay should have the following text structure: an introduction or beginning, a middle and a conclusion or an end. In the introduction of their essay, students may initiate the topic, and state the thesis statement. In the middle, where there is usually more than one paragraph, students are required to support their thesis statement, using specific details, facts, and examples to persuade their audience. In the conclusion of their essay, students are expected to summarize and evaluate their topic.

The analysis yielded the following (tentative) elements of structure: (i) Initiation, (ii) Declaring position (thesis statement), (iii) Supporting position, and (iv) Conclusion/Evaluation. The criteria used for identifying these elements were as follows:

Initiation is identified by the use of one or more general statements introducing the main topic. The writer here uses general words or expressions relating to the topic, such as women, main tasks and community in Paragraph I of Successful Text (A).

Declaring position is identified by an explicit statement of position. Statements 5 and 6 in Figure 2 present the writer's position.

Supporting position is identified by specific statements and further details relating to the general idea(s) introduced in the thesis statement. This is represented by Paragraphs III, IV and V in Figure 2. For example, in Paragraph IV, the writer develops his/her idea of the importance of the woman staying at home for the sake of "her children", which was emphasized in the declaration of position (Statement 6).

The conclusion/evaluation is identified by a 'general' statement summarizing and evaluating the writer's position. 'Summary' words such as *finally* and *thus* are often used in this particular section.

Figure 2: Structure of Successful Text (A)

Paragraph I (sentences 1-4): Initiation
1. Women are an important element in any community because they have major tasks to perform and without which the community is destined to ruin.
2. It is over these tasks that many people argue nowadays.
3. Does the woman have to work in her home ?
4. Or, does she have the choice to work outside it?

Paragraph II (Sentences 5-6): Declaring position (Thesis statement or topic sentence)
5. On my part, I support the former viewpoint.
6. The woman should only work at home for several reasons- for her own benefit, for her

husband, for her children and for the family's happiness and stability.

Paragraph III. (Sentences 7-9): Supporting position
7. Physiologically speaking, the woman has not been created to take over big tasks.
8. Her delicacy and weakness prevent her from performing hard work.
9. Besides, as long as the man can support her and the family, she does not have to work.

Paragraph IV. (Sentences 10-13): Supporting position
10. Women are created to perform one great task and that is bringing up our children.
11. What nobler task can one do more than this?
12. This is the task that no man can perform alone.
13. Actually, women are so lucky and so honored to have such a task.

Paragraph V. (Sentences 14-17): Supporting position
14. Moreover, women have their husbands to take care of.
15. The husband who has the responsibility of supporting and protecting the family.
16. For him, the wife should bring about all sorts of restfulness,
17. and she should always be at hand to back him morally whenever he needs that.

Paragraph VI. (Sentences 18-20): Conclusion and Evaluation
18. Having these qualities, the wife can bring about happiness and
    stability for all the members of the family.
19. And this is what all women should aim at,
20. and this is what all women wish to have.

As is seen in Figure 2 above, this successful text has six paragraphs. In the first paragraph, the student writer initiates the subject of the topic. In the second paragraph, s/he states his/her position in the form of a topic sentence or a thesis statement: *The woman should only work at home for several reasons-for her own benefit, for her husband, for her children and for the family's happiness and stability*. In the next four paragraphs, the student writer elaborates his/her topic sentence and supports his/her position. The final paragraph is a concluding paragraph in which the student summarizes and evaluates his/her argument.

Almost the same pattern may be observed if we apply the analysis of contextual configuration and text structure to the successful text (Text b) below. Since it is the same social situation, the same contextual configuration (Figure 1) applies to Text (b) here. With regard to text structure, we can see Paragraph I functioning as initiation. Paragraph II presents the writer's position in Sentence 4 which functions as a thesis statement or a topic sentence Women should work outside their homes to face many difficulties concerning their own life with their families. Paragraphs III, IV and V support the topic sentence (the writer's position). The final paragraph (VI) is a concluding paragraph, in which the writer summarizes and evaluates his/her argument. Figure 3 below shows the text structure of Successful Text (B).

Figure 3: Structure of Successful Text (B)

Paragraph I (sentences 1-3): Initiation
1. Women are those humans whom any society rely on.

2. They are considered to be the most efficient persons who play a great role in society.

3. Since women have great roles in society, that is bringing up children and educate them, they are able to work effectively in any job outside their homes.

Paragraph II (Sentences 4-6): Declaring position (Thesis statement or topic sentence)

4. Women should work outside their homes to face many difficulties concerning their own life with their families.

5. They should work in order to acquire the essential knowledge which helps them in teaching their children the right behavior they should follow.

6. And the last reason is by working women will be able to build up a strong personality since they face different kinds of people with different culture.

Paragraph III. (Sentences 7-10): Supporting position

7. Women should work to face different difficulties which arise during their upbringings in their family.

8. For example, difficulties concerning their behavior they should do this or that because they are girls or women.

9. So, this kind of difficulty will [raise] another dangerous difficulty which is related to their personalities.

10. So by work they are able to overcome this difficulty, and be a different person.

Paragraph IV. (Sentences 11-13): Supporting position

11. Another reason for letting women work is to acquire the essential knowledge which helps them to teach their children.

12. They will know the right way of teaching good morals since the children's age or adults' is an important issue to decide the right way of teaching or learning.

13. So work provides great knowledge and also experience to women.
    Paragraph V. (Sentences 14-16): Supporting position

14. The last reason is building up women's personalities.

15. Since they work they will face different cultural people who will in a way or another, directly or indirectly affects women's personalities.

16. They become courageous, strong brave, well-educated, well organized and self- confident.

Paragraph V. (Sentence 16): Summary and Evaluation

I6. Finally, I think women should have the chance to work outside their homes in order to let them face life difficulties easily and without problems.

Further, in the analysis of text structure, Hasan (1985/89) speaks about obligatory and optional elements contained in the text. In the above two texts, it appears that there is an optional element which is the initiation element (Paragraph I). It is possible for a student writer to begin his/her essay directly with a paragraph that states the topic sentence or the thesis statement. So, whether the first initiation paragraph was included or not in the above texts, the structure of the text would be achieved, since the topic sentence is stated in the second paragraph, supported in the following paragraphs, and summarized and evaluated in

the final paragraph.

Unsuccessful Texts

Is the same contextual configuration and text structure used in the EFL mini-corpus of unsuccessful texts? In what follows, the researcher will analyze two texts selected randomly from the mini-corpus of the unsuccessful texts. First, here are the two texts:

Unsuccessful Text (A)

I think that a woman's place is only in the home. She has many responsibilities at home, that's why she is to stay in the home. She has to raise children and make out of them good ones. She has to look after her children when they are babies by feeding them, teaching them good morals as they grow older and older. By doing all of this, I believe, she is helping very much in having a good community. A woman teaches her boys to be brave men and teaches her daughters to be good wives and good mothers. On the other side, we have the man's role outside the home. His responsibility is to work outside the home, bring the money, and look after the whole family. In some communities people are asking for freedom to women to go outside the home and share the man his work and his responsibilities. In these communities, women, themselves, hate working and they wish to have a family and stay with children at home because they are bored with such a dark life.

Unsuccessful Text (B)

Woman's place is in the home. I strongly believe in this because of capacity, society, and religion.
In my opinion woman is more capable to look after her family than man, she can bring up her children goodly because god give her this ability and the ability to be the organizer of the family. All these actions are suitable for woman and not for man because man is responsible for getting money and food for the family but when woman goes out of her home and work instead of man something wrong happens in the life system.
Secondly the society reject the going out of women from their homes to work. This action leads to bad results and leads men to be jobless because women occupy their jobs.
Thirdly our religion says that women should stay in their homes to look after their families and in order to protect herself from the bad persons because she is capable only for one job which is looking after her family.
In conclusion I say that women are challenging nature and religion in their going out of their homes to work. I see that homes are the suitable places of them.

What about the elements of the contextual configuration in the unsuccessful texts? Are they represented in the texts above? Let us see. With respect to field, the writers appear to present their topic throughout their texts, though not as clearly and successfully as the writers of the texts in Figures 2 and 3 above. For example, in the first text (Figure 4), the writer is saying that women should stay at home;

however, s/he does not seem to develop the argument fully. S/he is only stating one reason why women should stay at home. S/he is saying that women should stay at home because they are needed to look after their children.

As for tenor, the participants are a student and an instructor, the student as a writer and the instructor as an audience. As noted above, since there is some familiarity between a student and his/her instructor, the social distance is supposed to be minimal. However, as we have noted above, when it comes to process sharing, it appears that the instructor in this particular writing task was remote until the product was finished. No discussions or peer conferences took place during the process of writing.

As regards mode, it appears that both writers failed to consider this respect. First, the language in the two essays should be constitutive, in the sense that the argument in the texts should be developed properly. Instead, the argument, especially in the text in Figure 4, is not sufficiently supportive to the writer's position. As for the second element of mode, the channel used by the writers of the two texts is graphic and visual. However, the medium used in developing these texts is not seen as typically and characteristically written; as noted in the texts, there are some spoken characteristics such as the frequent use of the modal adjuncts: *I believe, I think; I see,* and *In my opinion.*

However, with respect to text structure, the case seems to be somewhat different. First, as is seen above, Unsuccessful Text (A) does not seem to have paragraphing. The whole essay is written in one paragraph. However, examining the text carefully, we can identify boundaries which may indicate some kind of text structure. Sentence 1 appears to function as a thesis statement, in which the writer appears to state his/her position. Sentences 2-11 form the middle of the essay, where we can see the writer supporting his/her topic sentence and defending his/her position. Finally Sentences 12-14 seem to function as a conclusion for the essay, in which the writer tries to evaluate his/her argument above.

Figure 4: Text structure of Unsuccessful Text (A)

Sentence 1: Thesis statement and declaring position
1. I think that a woman's place is only in the home.

Sentences 2-11: Supporting position
2. She has many responsibilities at home,
3. that's why she is to stay in the home.
4. She has to raise children
5. and make out of them good ones.
6. She has to look after her children when they are babies by feeding them, teaching them good morals as they grow older and older.
7. By doing all of this, I believe, she is helping very much in having a good community.
8. A woman teaches her boys to be brave men
9. and teaches her daughters to be good wives and good mothers.
10. On the other side we have the man's role outside the home.
11. His responsibility is to work outside the home, bring the money, and look after the whole family.

Sentences 12-14: Conclusion and evaluation
12. In some communities people are asking for freedom to women to go outside the home and share the man his work and his responsibilities.

13. In these communities women, themselves, hate working
14. and they wish to have a family and stay with children at home because they are bored with such a dark life.

As regards the second unsuccessful text (Figure 7.5 below), Paragraph I appears to introduce the topic sentence and state the writer's position. In the second, third and fourth paragraphs, the writer supports his/her topic sentence and defends his/her position. In the concluding paragraph (Paragraph V), the writer summarizes and evaluates his/her argument.

Figure 5: Structure of Unsuccessful Text (B)

Paragraph I (Sentences 1-2): Introducing topic sentence and declaring position
1. Woman's place is in the home.
2. 1 strongly believe in this because of capacity, society, and religion.

Paragraph II (Sentences 3-6): Supporting position
3. In my opinion woman is more capable to look after her family than man,
4. she can bring up her children goodly because god give her this ability and the ability to be the organizer of the family.
5. All these actions are suitable for woman and not for man because man is responsible for getting money and food for the family.
6. but when woman goes out of her home and work instead of man something wrong happens in the life system.

Paragraph III (Sentences 7-9): Supporting position
7. Secondly the society reject the going out of women from their homes to work.
8. This action leads to bad results
9. and leads men to be jobless because women occupy their jobs.

Paragraph IV (Sentence 10): Supporting position
10. Thirdly our religion says that women should stay in their homes to look after their families and in order to protect herself from the bad persons because she is capable only for one job which is looking after her family.

Paragraph V. (Sentences 11-12): Summary and Evaluation
11. In conclusion I say that women are challenging nature and religion in their going out of their homes to work.
12. I see that homes are the suitable places of them.

Conclusions
It would appear that Hasan's (1985/89) contextual configuration and text structure analysis has potential. It can to some extent be applied to indicate whether EFL writers consider the three elements of social context in their writing. It can also reveal how writers organize and structure their texts within the elements and sub-elements of contextual configuration: field, tenor, mode, language role, process sharing, channel and medium. This analysis can also reveal what optional or obligatory elements are used in text. For example, as we have noted above, the initiation element in argumentative essay writing is optional since a writer has

the choice to start by introducing his/her topic sentence and stating his/her position. However, the other elements such as introducing the topic sentence, developing and evaluating the argument are obligatory.

Another characteristic feature of the CC analysis is its potential to expose linguistic aspects as well as rhetorical aspects of spoken and written discourse. For example, through the examination of the channel and medium used in the texts, we could see how EFL students chose certain lexical and grammatical items in constructing their texts. While good writers appear to succeed in developing their texts, using written-oriented linguistic choices, poor students fail to do so. As noted above, they develop their texts using some spoken-oriented linguistic choices. Further, the analysis of the four texts above indicates how, unlike the unsuccessful texts, the two successful texts have clear boundaries of structure.

However, the application of the CC analytical framework does not appear to reveal many specific linguistic characteristics of written discourse. Therefore, there is a need to look for other analytical frameworks, which may have the potential to reveal different linguistic and rhetorical aspects of texts. Theme analysis, for instance, may be more comprehensive than the CC analysis, particularly in respect of revealing how texts are developed and constructed both locally and globally.

In conclusion, with respect to the global features which characterize EFL written texts, it was found through the use of Hasan's analysis of the CC and text structure that EFL students, especially the 'good' ones, appear to be aware of the elements of the CC, and organization and text structure. Examining the four essays selected randomly from the EFL written texts of the present study revealed the following elements of text structure: initiation, which is an optional element; thesis statement, in which the writer declares his/her position; developing the thesis statement and supporting the writer's position; and conclusion, in which the writer evaluates his/her position. Although the analysis of EFL written texts in the present study appears to provide a broad picture of the characteristic features of EFL Arab students' written essays and the nature of writing in EFL academic settings at tertiary levels, there may be a number of restrictions that might affect the generalizability of the findings reported above. For example, with regard to the sample of the study, it is clear that its size is relatively small. Therefore, further research taking into consideration larger-size samples and various text types and genres is recommended.

Bibliography
1. Halliday, M.A.K. (1985). *An Introduction to Functional Grammar*, Edward Arnold.
2. Halliday, M.A.K. & Hasan, R. (1976). *Cohesion in English*, Longman Group Ltd., London, 1976.
3. Halliday, M.A.K. & Martin, J.R. (1984). (eds) *Readings in Systemic Linguistics*, Batsford Academic and Educational Ltd.
4. Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing* 16, 148-164.
5. Hyland, K. (2013). Genre and discourse analysis in language for specific purposes. In C. Chaplle (ed.), *The Encyclopedia of Applied Linguistics*. Oxford: Wiley-Blackwell.
6. Hasan, R. (1984). Ways of Saying: Ways of Meaning, in Fawcett, R. et al *The Semiotics of Culture and Language*. Pinter.
7. Rose, D. (2012). Genre in the Sydney School. In J. P. Gee & M. Handford (eds.), *The Routledge handbook of discourse analysis*. London: Routledge 209-225.
8. Swales, J. & C. Feak. (2012). *Academic writing for Graduate students: Essential tasks and skills*. Ann Arbor, Michigan: University of Michigan Press.
9. Williams, M. (1989). *A comparison of the textual structures of Arabic and English written texts: A study in the comparative orality of Arabic*. Unpublished Ph.D. Thesis, University of Leads.

FORGING PROFESSIONAL LEARNING COMMUNITIES: USING PLCS TO ENHANCE INQUIRY AND LEARNING THROUGH SOCIAL JUSTICE

Dr. Cynthia Catherine Michael, *Associate Professor and Head, P.G and Research Department of English, Fatima Mata National College (Autonomous), Kollam, India*

Abstract:

This study explores how Professional Learning Communities enhances the teaching -learning process in institutions. Educators need to form professional learning communities that aspire to explore contemporary pedagogy through supportive dialogue and also need to foster a collaborative, safe and inclusive community of empowered and engaged learners in the classroom by relating curriculum to students' lives, community strengths and challenges, and global events. Through effective collaboration, administrators and teachers work through a continuous improvement process as a learning organization. The professional learning community model has now reached a critical juncture, one well known to those who have witnessed the fate of other well-intentioned institutional reform efforts.

Key Words: Learning, Teachers, Community, Skills, Classroom.

There is no universal definition of professional learning communities; however, most scholars generally assert the meaning centers on teachers examining their practice to improve student learning (Stoll, Bolam, McMahon, Wallace, & Thomas, 2006). De Neve, Devos, and Tuytens (2015) define professional learning communities as: "a school organization in which a group of teachers share and question their practice from a critical point of view. This questioning happens in an ongoing, reflective, collaborative, and inclusive way…(32)" Professional learning communities have been incorporated into many classroom reform efforts (Duke, 2006; Hord & Rutherford, 1998) because a growing body of research suggests they facilitate teachers in developing new skills and strengthening their pedagogy (Louis & Marks, 1998; McLaughlin & Talbert, 1993), which in turn influences and enhances students' learning.

A Professional Learning Community represents the institutionalization of a focus on continuous improvement in staff performance as well as student learning and judge their effectiveness on the basis of results. The idea of improving institutions by developing professional learning communities is currently in vogue. People use this term to describe every imaginable combination of individuals with an interest in education working together to improve student achievement becomes the routine work of everyone in the institution Every teacher team participates in an ongoing process of identifying the current level of student achievement, establishing a goal to improve the current level, working together to achieve that goal, and providing periodic evidence of progress. The professional learning community model has now reached a critical juncture, one well known to those who have witnessed the fate of other well-intentioned school reform efforts. In this all-too-familiar cycle, initial enthusiasm gives way to confusion about the fundamental concepts driving the initiative, followed by inevitable implementation problems, the conclusion that the reform has failed to bring about the desired results, abandonment of the reform, and the launch of a new search for the next promising initiative.

Teachers' professional learning to support students must deviate from the traditional "one-size-fits all" nature of professional development model that has failed to respect teachers' knowledge, contribute to institution improvement or advance student learning. There is great emphasis put on providing students

with differentiated learning opportunities that are relevant and applicable, so why are teachers still being subjected to professional learning that does not reflect these ideals? Teachers have been "trained": trained to provide equitable education, trained to incorporate positive behaviour interventions, trained to use proactive classroom management strategies, to name just a few. This "training approach" for teachers is rooted in a deficit model the idea that there is something wrong with teachers that needs to be fixed or that we are "containers" to be filled by an expert. A more effective approach to professional development for teachers is learning that is collaborative and on-going, with a consistent focus on student learning. Transformative learning for teachers, like students, occurs when it is directly applicable and hands-on (Darling-Hammond & Richardson, 2009), not the "banking" kind of education (Freire, 1970).

One way to create this kind of authentic, on-going form of professional learning is to build a culture where teachers engage in professional learning communities. To be most effective, teachers must intentionally make the best use of structured professional learning time through a focus on student learning, collaborative processes of inquiry and decision making, and an emphasis on results. When the focus on student learning is how to make lessons more accessible to all students, teachers are implicitly engaged in equity-driven work.

Being involved in a professional learning community can make this high-pressure, high-stress job more sustainable, given that a PLC offers teachers a safe space to learn and grow together. Effectively facilitated PLCs can be a powerful lever to build a culture of collective efficacy. Conceptualizing education in terms of social justice has been an important agenda for educational researchers and teacher educators. The social justice agenda aims to prepare teachers to be professional educators and activists who are committed to dismantling social and educational inequities. It is a crucial factor in development of more equitable and just school and society. Social justice supports access for all students to high-quality, intellectually rich teaching that builds on their cultural and linguistic backgrounds; fosters democratic engagement among young people; and advocates for children and youth by situating inequities within a systemic socio-political analysis.

Social justice, however, is interpreted through a range of different practices and values with multiple philosophical and theoretical groundings. While much attention has been paid to how teachers are prepared in social justice-oriented teacher education programs, there is a scarcity of studies investigating how their learning is translated into practice. Teachers generally acknowledge and struggle with the disconnection between ideals of social justice and their day-to-day teaching contexts. The learning community must be considered both within and beyond the classroom. Educators need to form professional learning communities that aspire to explore contemporary pedagogy through supportive dialogue and with collegiality. Educators also need to foster a collaborative, safe and inclusive community of empowered and engaged learners in the classroom by relating curriculum to students' lives, community strengths and challenges, and global events. The modern learning classroom for learners should aim to engage in processes that engage in consensus-building, model participatory democracy, and empower students as agents of change. For that we need to critically engage with pedagogy and curriculum to develop consensus-building, model participatory democracy, and promote student agency.

Each student in a classroom brings something new and distinct to the table, including world views, backgrounds, experiences, cultural contexts, preferences, dislikes and personalities. Making sure each student feels like they belong in the classroom is essential in order to maximize the effectiveness of the learning process. Every classroom should be culturally responsive to the needs of our diverse students. While there are many specific strategies and resources that are targeted to increasing language acquisition and encourage academic success in specific subject areas, it is incumbent upon every educator to employ an approach that can help the student to feel a strong sense of belonging and investment in their school. All educators within the organization must embrace the belief that all students can learn at high levels. The

focus and commitment to the learning of each student are the very essence of a learning community. Taking responsibility for student learning goes beyond placing stipulations outside the educator's control. Taking responsibility to ensure all students learn at high levels starts with an honest, current reality check concerning the organization's culture. This honest conversation about educational culture begins when an organization asks itself 'Are we here to teach, or are we here to ensure that our students learn?' It is important to remember that improvement does not come from focusing on teaching, but by focusing on learning of essential skills.

In order to develop an effective culture of collaboration and collective social responsibility, there must be clarity regarding the focus of collaboration and systematic support to ensure the work is fully implemented. Once clarity and support for implementation is secured, working collaboratively cannot be optional. An essential foundational structure of the PLC process must include collaborative teams of educators who work interdependently to achieve common goals while holding each other mutually accountable. Through effective collaboration, administrators and teachers work through a continuous improvement process as a learning organization. Achieving the fundamental purpose of ensuring all students learn at high levels can only be achieved through collaboration. Establishing collective social commitments and holding accountability for collaboration throughout each stage of the process is critical. Change does not occur overnight and it is only sustainable when teams stay focused on the right work. Research has expanded and education standards have changed dramatically over the past decade. Educators who work together as a professional learning community and use research-based practices can achieve their social justice goals. Students deserve it!

References

1. DuFour, Richard. "What Is a Professional Learning Community?" http://www.ascd.org/publications/educational-leadership/
2. De Neve, D., Devos, G., &Tuytens, M. (2015). "The Importance of job resources and self-efficacy for beginning teachers' Professional Learning in differentiated instruction. Teaching and Teacher Education", 47, 30-41.https://www.journals.elsevier.com
3. Duke, D. L. (2006) What We Know and Don't Know about Improving Low-Performing Schools. Phi Delta Kappan, 87(10), 729-734.http://journals.sagepub.com/
4. Hord, S. M., & Rutherford, W. L. (1998). Creating a professional learning community: Cottonwood creek school. Issues…About Change, 6(2).www.sedl.org/change/issues/issues62/issues62.pdf
5. Lomos, C., Hofman, R. H., & Bosker, R. J. (2011). "Professional Communities and Student Achievement a meta-analysis". School Effectiveness and School Improvement, 22(2), p 121-148. http://www.tandfonline.com/
6. Louis, K. S., & Marks, H. M. (1998). Does Professional Community affect the classroom: Teachers' work and student experiences in restructuring schools. American Journal of Education, 106(4), 532-575. http://www.journals.uchicago.edu/
7. McLaughlin, M. W. & Talbert, J. E. (1993). Contexts that matter for teaching and learning. Stanford: Center for Research on the Context of Secondary School Teaching, Stanford University.
8. Pancucci, S. (2008). A retrospective analysis of a professional learning community: How teachers' capacities shaped it. International Journal of Social Science, 3, 62-69. http://www.iises.net/
9. Stoll, L., Bolam, R., McMahon, A., Wallace, M., & Thomas, S. (2006). Professional learning communities: A Review of the Literature. Journal of Educational Change, 7(4), 221-258. https://link.springer.com/
10. Wiley, S. D. (2001). Contextual effects on student achievement: School leadership and professional community. Journal of Educational Change, 2, 1-33. https://link.springer.com

03
TRACING THE RECAST OF FEMALE IDENTITY IN VISUAL MEDIA

Tomin Thomas, *Research Scholar, PG and Research Department of English,*
Fatima Mata National College (Autonomous), Kollam, Kerala, India
Tomson Thomas, *Assistant Professor, PG and Research Department of English,*
Fatima Mata National College (Autonomous), Kollam, Kerala, India

Abstract:
Visual Media is the greatest tool of modern technology which not only provides knowledge and entertainment, but also plays a major role in the cultural transmission of the modern social system. This article explores how film as a modern visual platform enhances the chance towards the representation of women in the present world. How film surfaces to the portrayal of the harsh realities of the time? The article explores the trauma and empowerment traced in the visual media by deeply analysing certain selected movies from Mollywood.

Keywords: Media, Culture, Trauma, Acid victim.

A film is a multi-dimensional art form which originated after being influenced by our culture and it in turn also influences the culture. Indian society was divided on the basis of the occupation that various groups of the society did. The social order always had a hierarchy which is long preserved in the minds of the people. Even in the modern day films, we see such portrayals where society being perceived through the construct created by the dominant sections. History always conveys the story of the dominant section, it is those sections that creates subaltern sections in the society. The denied, the deprived and the excluded also have played a major role in the creation of history, but their contributions are over shadowed by the conventional practice of portraying the minority in the shade of incompleteness and imperfection, which often include women, and gender minorities. At times, the minority is portrayed as propagators of violence even though they are the victims. Therefore a new style is required for the minority to achieve their pedestal, to rise voice against the dominance and for that they must fight to express themselves and thereby attaining Self-acceptance. Many writers have represented and voiced the feelings of women, yet the patriarchal and caste driven society of ours, deny their rightful claims to dignity. In the recent years, the Malayalam Film industry has brought out notable movies which provide multiple perspectives on the issues faced by women such as *22 Female Kottayam*, *How Old Are You*, *Bangalore Days*, *UdaharanamSujatha*, and *Uyare* have tried to represent the issues such as denial of citizenship rights, dignity to life, claims to equality and exploitation. This article opens up the various insights that are hidden in the story lines of certain selected Malayalam movies. In the current scenario where we find society moving towards a kind of equalisation, mollywood movies act as a welcome step in highlighting the serious forms of violence against women on various grounds of society.

This study is based on breaking gender stereotypes, overcoming trauma and establishing one's own voice. A discussion on feminism is appropriate at this juncture. Feminism is a concern with Women's role in society as portrayed through different media and woman as a construct through literature. However in the post-modernist society, the role of literature has been shared by modern forms of media especially television series and movies. Therefore, a reading of feminism along the lines of literature would be helpful in understanding the role played by movies because a movie script is after all a text, which qualifies

as literature. Feminist authorities try to place women equally with men. As said in Peter Barry's *Beginning Theory*, feminist literary criticism of today is the direct product of the women's movement of the 1960s. The movement is considered to be literary because this movement understood the importance of women portrayal in literary texts. Women used it as a tool to question the patriarchal norms of society. Barry shows the different ways in which women were portrayed in literature during each ages. In nineteenth century fiction, very few women go to work. Only those who are forced by necessity go for work. The women of that time were mainly concerned in finding out a good partner in life. It is so because they are concerned of their future life and their social position. During the 1960s the socialisation aspect in literary works were given importance. However, the scene changed in 1970s. Now efforts were undertaken to expose the mechanisms of patriarchy. More attention was given by critics to expose the mind-set of men and women and they found out that it was the mind-set that resulted in the inequalities.

Film industry had been male centred and had projected this patriarchal dominance by telling male centred stories; their heroism, their dreams and their aspirations. Films and literature have explored the different dimensions of the relationship between a man and a woman, and has more often come out favouring the menfolk who are deemed the stronger of the two. A woman also called the "weak sex" is always being defined in accordance with the patriarchal interest, and is treated as the "other". The treatment keeps them away from exploring their lives as a woman's life is controlled by the patriarchal norms. She has been defined only in terms of her relationship with the male characters and also in relation to the male dominant audience. However, the aspect of femininity that has been structured in films has witnessed changes over the years and various directors and film theorists tried to define the feminine in different ways.

There have always been stereotypes or role models for how a woman should perform the act of being a woman, backed up by the established notions of culture and civilization. Men were in control of sexual relationship, while females were endowed with concepts of chastity which is not applicable to men. Men have always been at the leisure of pursuing what they like without any inhibition and restriction. Sex has been one of the chief weapons by which the male reaffirmed his superiority. A traditional role has been set for the women that fail to transcend the periphery of freedom. These roles confine them to established rigid state as they have to perform the role of a sacrificial mother, a duteous wife and a faithful daughter.

Cinema is one of the languages through which the word communicates itself to itself. Cinema propagates and popularises the prevalent notions of the society and has since its inception betrayed the freedom of women. Ideologies disseminated through movies have rigidified the prison like social structures created by the patriarchal society for women. Ideologies are perceived-accepted suffered cultural objects, which work fundamentally on men by process they do not understand. What men express in their ideologies is not their conditions of existence which pre-supposes areal relationship and an imaginary relationship. So when we set out to make a film, from the very first shot, we are burdened by the necessity of reproducing things not as they really are but as they appear when refracted through ideology.

Film, as perhaps the most important medium of popular culture, has taken over the novel's function in shaping the social and cultural values of its audience. It is precisely through such popular texts, which "embody and enact and perform certain meanings and values," that our perception of the world is formed. This point owes much to Derrida's "view that we can have no access to reality that is not mediated by language, no glimpse of history that is not refracted through representation".

Realistic representation, however, is not to be taken for granted, because it is only an aesthetic tool that tries to make a narrative more real to the viewer and attempts to hide its mode of production. The fact that it is based on a true story or true incidents, it only serves to naturalize the ideological foundation of the film, to make us believe that, in this particular instance, reel is indeed real. We as audience, therefore, more easily identify not only with specific characters but more importantly with the film's overall ideology.

Since its invention, the camera has been perceived as a scientific tool for registering reality, so it is not surprising that film, as a popular narrative form, has been appropriated by the dominant culture for the purpose of social and cultural incorporation. Rather than simply portraying reality, images interpolate or hail us as viewers, and in doing so designate the kind of viewer they intend us to be.

The story of *22 Female Kottayam* tells the story of vengeance exacted to menfolk who deliberately perceive women as objects to satisfy his lust. Even though the story appears to be that of quite an ordinary theme of revenge, it can have multiple readings. The protagonist is the heroine and the hero, an embodiment of male chauvinism and narcissism, is given the ultimate punishment by getting rid of the "weapon" he uses to wreck havoc on women by satisfying his lust. Castration shown in the move may be an ideal solution to deal with such real life perverts. She doesn't want to kill him, which she did to the older man for the 'two dog bites'. For the young, dynamic person she chose castration. It is presented as a minor operation similar to that of circumcision which can be easily done by a female and which doesn't have any further complication on the body. The man being denied of his phallus which is a symbol of his authority doesn't cry over it as he accepts that he doesn't need it to ascertain that he is a male.

How Old Are You (2014), a movie by Roshan Andrews shows a quite disruption of the discovery of the identity of the self of the female which usually and always is subjugated in the patriarchal society. Here, the woman voices, questions and takes a decision which was not quite a common phenomenon in the usual nuptial relationship. The 36 year old Nirupama Rajeev (Manju Warier), in her prenuptial life was a free-spirited character who worked for her dreams and aspirations as evidenced by the words of her classmate. However, the Nirupama we know since the beginning of the movie is a government employee who has to balance her life by taking care of the needs of her husband, his family and their daughter. Somewhere along the way she forgets her dreams and aspirations and is seen as a failure by all. After she becomes a wife and a mother, she takes a place which makes her a shadow of herself under the pressure and responsibility of the family. She looks older than what really she is which is contrasted to her much young looking husband Rajeev (Kunchako Boban). Women used to sacrifice their dreams and aspirations unlike men for the sake of the family. Even though accidentally, she finds her identity, cherishes and work for it against her husband's dream to go to Ireland. The most important fact is that she takes a firm decision against her husband's in order to pursue her own dreams and becomes quite successful in it. The most powerful question here is "Who decides the expiry date of the female dreams?" It is a question that opens up the closed mindset of the patriarchal world around us. The dreams of women are given an expiry date which is decided by the menfolk who don't bother to let go off their dreams and aspirations. Here, the female is not ready to get go with the traditional well understood answer. Rather, she finds that it is determined by her irrespective of age and gender. The movie sets in a change by showing that the husband is finally able to let go of his male ego and accepts his wife's success at the luncheon hosted by the Indian President in honour of his wife.

The new wave films portray the personality of the woman quite differently from the traditional caricature form of women being mild, calm, coy and chaste. With the advent of new wave film makers in Malayalam, there has been a radical change in the portrayal of women. Anjali Menon's "Bangalore Days" released in 2014 presents a series of women characters who don't fear to break the conventional shell that women are required to be residing in. The female characters are shown as free, natural to their characters that do not show any signs of being treated as girlish or as the other. Though the role played by veteran and late actress Kalpana may seem to be victimised in the initial sequences, she doesn't think twice to live her life freely when her husband abandons her. She quickly overcomes her rural shell and takes up a kind of urban life style that she has always dreamt off. Nazriya Nazim plays the role of a free-spirited youth who loves to spend time with her male cousins, Fahadh Faasil who dons the character of Shivadas is remorseful and lost in the memories of his lover who died due to his fault. The director doesn't want him to be a

worthless selfish person immediately forgetting his lover as soon as she dies. It is notable that she doesn't portray females as coy, protection seeking and weak. Also, the males are not dominating, but gentle, caring and passionate toward their females. Arjun (Dulquer Salmaan) loves Sarah (Parvathy Menon) despite her handicap. She is physically challenged yet she offers positive messages through her radio programmes which take Aju closer to her. She is not afraid to follow her life. Such strong portrayal of independent women can be seen as something Derrida referred to as the "event". This would have signalled the breaking up of the conventional portrayal of women.

Manu Ashokan's *Uyare* made a landmark in the portrayal of an acid victim in the movie, where the character was essayed by Ms Parvathi Thiruvoth. The movie is notable for many aspects as it challenged the typical portrayal of men and women in movies. The movie focussed on the binary of both men and women. Women as independent yet fantasising male domination, and women as fighters, who strive to establish their identity. Men as oppressors, and egoistic, and men as supportive of women's initiatives without ego are clearly assayed in the movie. These trends are welcome with regard to film making as these changes help us see a transformed society that would in the coming years, be a place of equal dignity for men and women. *Uyare*'s narrative jumps from various timelines but the movie traces the journey of a woman Pallavi Raveendran who fights all odds to be that independent woman who she is by the end of the movie. Throughout the movie, we see how she evolves and changes with each lesson she gets in the form of her experiences. Pallavi's journey of her character formation begins as she is attacked by her lover. The story is about how one dreams, scales the path of success, faces a setback in the form of tragedy, the self-imposed exiles, the desire to fight back, and finally standing on one's own feet.

The most modern form of attack against women is acid attack and is the most heinous form of gender-based violence against women. The perpetrator's aim is not to kill the victim but to leave her in a pathetic condition. Injuries on the body heal and leave scars not only on the body but also physically and psychologically the whole personality of the survivor affected. Acid Attack victims are often looked with sympathy by the society but it is not sympathy that they need. They need support from others. A person with a disfigured face is often seen as demon or a cursed person. This adds to their trauma and some can even turn hostile who may even try to instil the same pain in others. Pallavi shows the pain and agony suffered by an acid attack victim. India is now home to severe acid attack cases. Most of these attacks are done by men folk who feel betrayed by their lovers. However, it is not a parameter to justify their vile act of destroying a person's life.

The theory of male gaze began to be popular in 1975 when Feminist academic Laura Mulvey, who wrote through a period of women's liberation movement of the early 70s, used Freudian principles to analyse film. Male gaze exclusively suggests the focus if camera which serves as the eyes of men on women and how it captures the woman as a sexual object that has to gratify the needs of men folk. According to Mulvey, men feel that they create meaning for women by looking at them and the sole purpose of women is to be looked at by men. Men objectify, and women are objectified. Importance was given to male perspective than a female perspective. Laura Mulvey stresses her points on male gaze theory through her essay, 'Visual Pleasure and Narrative Cinema.' Female body is often seen as a property under the possession of a male for quite a long time and had been enjoyed the pleasure of its gaze. The cinema has made such a wonderful opportunity for the males to experience over and again quite comfortably in the darkness of the cinema hall, getting adequate privacy, to explore his eyes on her body. An activity in the open light might be irritating for the males and they may avoid it. The darkness in the hall helped to hide this hypocrisy, and at the same time justified being part of the group in the hall, the unidentified but unified male partners with the same purpose.

Gender equality was the norm of Indian culture before Manusmriti, the law book of Hindus which relegated the position of women. Otherwise the Ardhanareeshwara concept would have been solidified

and would have been accepted as the norm. To conclude, one can see quite clearly a progressive tone of female narration in accordance with the mainstream feminist movements. Globalization and Information Technology have made cultural exchange and communication quite fast. Philosophers and thinkers have subverted the binaries and broke any distinction or superior inferior dilemma by abolishing centricity. The concept of God and morality which was narrated favouring male is questioned thoroughly. However one can hope for the best in which both the gender find equal space and clearly defined roles. In the Indian mythology, we have the concept of goddess Kali and Durga or in its abstract form the Maya. It is the ultimate source of power and creation. For example, one such very powerful symbol is that of Kali with the god of destruction, Lord Shiva under her foot. Indian perception of female as expressed through myths and literatures give a prominent place for femininity which is very much esteemed and in dispensed with. Here there is no masculinity devoid of femininity which has equal status like that of our concept of Ardhanareeshwara. Thus there would be a time in the future that man discover this secret of nature and come up with a better defined relationship between the male and the female.

References
1. Abrams, M.H and Geoffrey Galt Harpham.*A Glossary of Literary Terms*. 11 edition Cengage Learning India Private Limited, 2015.
2. Babu, N. M., ReejaThankachan, and Binil Kumar M. R. *Introducing Film Studies*. 3rd edition. Chennai: Main Spring Publishers, 2017.
3. Barry, Peter. Beginning Theory. New Delhi: Viva Books, 2010.
4. Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press, 1996.
5. Freud, Sigmund. Moses and Monotheism. London: Martino Fine Books, 2010 reprint.

OBJECTS AND INTERPRETATION: COMPREHENDING CULTURAL CRISIS IN ORHAN PAMUK'S *THE MUSEUM OF INNOCENCE*

Ravinder Kumar, Govt. Degree College, Majheen (Kangra)

Abstract:

  Westernization in Turkey is still one of the most contested issues highlighting the conflict among different cultural ideologies. Dissenting voices against state sponsored westernized culture necessitate the decoding of cultural objects from the lost Ottoman heritage. Stories of ordinary people and their struggle to define cultural sensibility are retold to resurrect everyday material objects representing forgotten culture. Inherent cultural indigenousness of these objects is highlighted in the times when it is abolished from communal memory by republican propaganda. The Museum of Innocence is a love story set in Istanbul during the eighth and ninth decade of twentieth century when Turkey, with the emergence of pro-European upper middle class, had convincingly inherited the spirit of east-west duality. The collaboration of objects with cultural fragmentation and forgetting lends this novel a unique place in the history of modern Turkish novel. Pamuk reverses the role of object through memory and nostalgia for lost love and documents the cultural complexity in Istanbul to initiate the social management of cultural memory where unnoticed and unqualified objects interpret the new cultural mores. This paper aims at pinpointing the social and personal implication of collecting the objects and how it transpires into the sufficiency of defining mitigated cultural space in the backdrop of a disastrous love story.

Key Words: *Objectification, Culture, Fragmentation, East-West, Post-Modern, Museology.*

Introduction:

  Europeanization in Turkey has ushered into a complex process of modernization with a threat to its cultural legacy. Pamuk's arrival in this chaotic scene is an example of literary practice of an apolitical discourse on cultural definitions. This apolitical discourse is embedded in personal belongings and memories capable of resurrecting cultural inherences of one's society, in other words, objects can speak. The objects of personal belonging are seen as potential social signifiers for finding solutions for mitigated cultural space and individuality. *TMOI* narrates the story of an obsessed lover collecting objects associated with his lost love and at the same time depicts cultural values among elite class of Turkey during 1970s and 1980s. In a way, museum created by these collected objects is used as an alternative version of creating cultural dialogues which are silenced in Pamuk's earlier novel *Snow*.

  Museums today are increasingly dynamic actors that work to contribute to positive societal development. They ask critical questions about established truths, highlight current social challenges, and bring out voices that have been forgotten. (Pabst 5)

  The relation between objects and words is same as the relation between culture and its symbols. This practice of creating objects as cultural symbols warrants the interrogation of established belief that culture thrives only in popular and time honored practices practiced collectively by society. Cultural codification through subjective assessment is yet another emerging trope of narrating culture as "a more noticeable change these days is this turn towards the presentation of the personal past, instead of the collective one" (Leventaki 8). The idea to reframe cultural meanings through a personalized museum by

objectifying it as a collective cultural sensibility is itself a postmodern departure from metanarratives of cultural explanations. Unlike Pamuk's earlier novels, existential, cultural and historical realities of the nation are dealt with the representative and materialistic sense of truth in *TMOI*. One museum created through words in the novel and the other in Istanbul in material form, strengthens the notion of culture at multiple levels.

Pamuk uses his literary innovation and modernity to challenge westernization and republican apathy toward Turkish cultural ingenuity. *TMOI* comments on political representation with literary experimentation. "Using objects to explore the world in which they belong is at the heart of both novels and museums" (*TIOM* 69). The result is an act of analyzing behavioral patterns of a newly emerged neo-liberal upper middle-class in the backdrop of melancholy of being influenced by western way of life and nostalgia for the lost love. Pamuk on the pretext of his melancholic protagonist comments on larger cultural implications. Pamuk's initiates the march beyond cultural metanarratives reduced deliberately to a common love story metamorphosed into a habit of collecting to establish Turkishness. "The new postmodern trend in the area of museology was grounded in the idea that museums had been elitist and thus isolated from the contemporary world and its needs" (Marta 20). Pamuk turns a personal story created through objects into mass expression to surface their individuality against encompassing frames of established inferences of culture and society.

The objects in the museum and the narratives in the novel are not the symbols of negation of western museology or cultural practices but a strategy to highlight own cultural derogations while to make an attempt to view cultural limitations of an inherently religious society for better understanding of the conflict between east and west. Museum is not for glorification of one's society but to tell a true story of the society.

Contextual Concerns in *the Museum of Innocence*:

Republican obsession for western codes and objects is undoubtedly the dominant spirit of contemporary Turkish cultural spirit. However, cultural explanations are dynamic as construction and deconstruction of these objectified cultural codes remain a persistent reality in post-modern societies. Dominant cultural codes and objects of national identity constantly confront the counter cultural version of ordinary objects defining parallel principle of cultural reality. *TMOI* is also one such attempt that with the help of a common love story traces out the forgotten cultural history of the nation as a symbol of resistance because in this novel the strategies of, "writing the novel and collecting the objects share the same objective, the preservation of a half forgotten era of the nation's cultural history" (Xing 213).

Kemal, an upper-class westernized young man is all set to marry his girlfriend Sibel. On one fine day, Kemal comes across Fusun in a gift boutique where she is working as a salesgirl. He continues meeting Fusun but also gets engaged with Sibel as his class inflicted mentality doesn't allow deserting Sibel because "any intelligent person knows that life is a beautiful thing and the purpose of life is to be happy" (*TMOI* 105). Suddenly Fusun also disappears and Kemal proceeds with Sibel once again. But his love expedition doesn't end here as he realizes that he is head over heel in love with Fusun and her absence starts paining him. "It was during these important days- as I was collecting the first objects for my museum" (*TMOI* 179).

In a turn-around of events, Kemal starts collecting all the objects he finds associated to Fusun and her memories especially of the time he spent with Fusun at Mehramat apartment. This passion turns into obsession and resulted in his deserting of Sibel. Meanwhile, the death of Kemal's father brought in a condolence letter from Fusun's family enabling Kemal to find out Fusun with the revelations that Fusun is married to an aspiring filmmaker Feridun. Unperturbed by Fusun's marriage with Feridun, Kemal starts visiting Fusun's house regularly and stealing the ordinary objects to maintain the psychological closeness with Fusun. "During my eight years of going to the Keskins' for supper, I was able to squirrel away 4,213 of

Fusun's cigarette butts" (*TMOI* 393).Fusun deserts Feridun and about to marry Kemal but in another major turn-around of events Fusun dies in a car accident and leaving Kemal half dead. After being recuperated Kemal devotes himself to build a museum of objects in which whatever objects he could collect throughout these years with Fusun and without Fusun.

> By creating a text out of an exhibit and an exhibit out of a text, Pamuk is situating the collecting impulse in individual desire that is nonetheless the kernel of literary modernity as well as a material-mystical quest and an allegory for the fragmentation of the secular nation. (Gokner 236)

Creating A Personal Museum to Tell The Hidden Truths:

> [w]e don't need more museums that try to construct the historical narratives of a society, community, team, nation … We all know that the ordinary, everyday stories of individuals are richer, more humane, and much more joyful. (Pamuk 55)

Elevation of an ordinary love story to a document of cultural change in Turkey revolves around three dimensions. First is the mission to abandon imposed uniform cultural identity by creating a personal museum because, "the museum promotes heterogeneity over homogeneity in terms of representation of the national culture" (Lawrence 102), second is the role of individuals in creating parallel national cultural stories by talking on their own life and changes as this practice, "creates daily objects to subvert traditional notions of love and desire" (Serrano 209), and third is the repudiation of this westernized cultural sensibility by collecting and preserving objects to assert the change in culture to, "disrupt the grand taxonomies of official culture" (Patey & Scuriatti 4-5). This word-object dichotomy enlarges the cultural discourse with a keen observation on changes and a vision of harmony.

Kemal's obsession for objects and documenting of his social milieu creates a space for new cultural realities. Object associated with Fusun are metamorphosed into tools of cultural memory and nostalgia. Kemal not just merely remembers Fusun through these objects but in fact chronicles the inherent change his society undergoes during all these years. Expectedly, objects not only reincarnate Fusun but also recompose the experience of modernity in a religious society. This new experience of westernized cultural identity is shown as a troubled affair and narrated from an extremely individualistic point of view comprising many voices of people known to Kemal contrary to republican propaganda of a harmonious adaptation of europeanization in Turkey. Pamuk reveals that, "describing objects and interiors was a way of allowing the reader to deduce the social status and psychological makeup of the novel's protagonist" (*TNASN* 109), and at the same time other characters associated to this story.

Pamuk labels this cultural invasion as a negation of subjective cultural experiences in a society just entered the threshold of cultural change. The need of asserting one's perception of culture is sought necessary to question elite cultural practices that had been defying any counter view of cultural representation. For him objects preserve the colloquialism of ordinary interactions among masses based on multiple inferences of culture, "This is how I wrote my novel *The Museum of Innocence* by finding, studying, and describing objects that inspired me" (*TNASN* 122). These cultural inferences mirror the growing dissent among masses and showcases popular apathy of being generalized culturally. Pamuk generated the archival capacity of objects in preserving and expressing common sentiments and prejudices in the way of living. It is interesting to mention that Pamuk has built a real museum in Istanbul which exhibits all the objects mentioned in the novel. This real-imagined dichotomy creates a space where the cultural bounds melt and the ordinary objects develop a sense of belongingness among all who read the novel or visit the museum.

The Istanbul of 70s and 80s emerges out of objects collected in a love story. Kemal offers a new insight on the cultural domain by memorizing his beloved as he not only feels the agony of lost love but

also the existential incapabilities of his class in surge of westernization because, "culture is to society what memory is to individual" (Triandis 4). An issue of infidelity and sexuality becomes touchstone to measure the pseudo modernity of a half western and half eastern society. Kemal's manifests this cultural sensibility while showcasing and narrating the indigenous objects, because he stresses the need of one's own museum to identify with one's true cultural self and stop, " western civilization … allowing it to rule the world" (*TMOI* 73).

Kemal's deserting of Sibel is the first instance where authorial concerns to keep his relatives' responses out of dominant cultural generalization grow intense. Pamuk sidelines the linearity of westernized cultural sensibility which as per his vision should be viewed the other way around informing basic trouble ridden characteristic of Turkish cultural sensibility. This issue of breaking social norms is treated from a more locale perspective. The cultural elitism of his class is narrated not through introspections and observations but by using the objects used by this class during this whole episode. How the earrings Kemal gets from his father which he gives to Fusun serendipitously narrates the cultural bearings of his society. Earrings initiate the discussion on modernity introduced in Turkey by western world and the declaration of Turkey as primitive society in pre-Kemalist times.

Women's empowerment in Turkey associated with Kemalist reforms finds its lineage to pre-Kemalist period to highlight the instinctual positivity of male psychology in Turkey which has to do nothing with modernization or westernization. His father is a symbol of this male benevolence towards women which is thoroughly against the republican cultural codes criticizing traditional society for its patriarchal sexuality. Kemal's father statement on knowing his estrangement from Sibel consolidates this inherent modernity of male class, "my son, you must know how important it is to treat women well … let my words remain on your ears as the earrings remain on Sibel's" (*TMOI* 93). This whole episode revolves around the pair of earrings but offers a deep insight on the contradiction between cultural claims of metanarratives and cultural sensibilities of Turkish people. In a way earring as an object narrate the cultural misrepresentations in Kemal's society. Alleging traditional society as exploitative of women because of its Islamic texture is a misrepresented propaganda and , "the problem rooted not so much in Islam as in patriarchal attitudes that diehard secularists have also failed to tackle" (Finkel 167).

Kemal keeps on accumulating objects not only to retain Fusun's memories in his mind but to understand the heterogeneity of views on love and desire and at the same time exploring the cultural essentialism of the society on the march of cultural singularity. Kemal opens the space for reconsideration of the westernized cultural elitism prevailed in the neo-liberal faction of the society which he himself is part of. He unhesitatingly shows his anguish over this recently inherited pseudo westernized sensibility by displaying the objects like women dress, electronic gadgets and soda bottles. All these objects present a contrary version of reality associated with dominant cultural patterns in his society to authenticate the multi-perspectivity of this neo-liberal class in accepting the culture. There are many colors of this solidarity to western culture in Istanbul and one of them is the attitudinal inability of people to inherit westernization psychologically though claiming to inherit it materialistically. Kemal on the pretext of remembering Fusun recalls all those moments of togetherness and shrewdly parodies this cultural obsession highlighting the emergence of new cultural patterns clutched in the duality of choice between traditionalism and modernism.

However it's pertinent to understand that this repudiation of republican propaganda of Islamic patriarchy is not to declare the impeccability and integrity of characters of Istanbullus. Kemal at the same time lays bare the voluptuous nature of his countrymen to show the cultural complexity and ill-perceived westernization. Interestingly to highlight the instinctual sexuality of this upper-middle class Kemal again resorts to objects. When he talks about Fusun's sexual exploitation during her childhood he reincarnates the objects like ashtray, cigarette packets and cupboard to reveal this cultural inexactitude and deformity.

The cigarette packets exhibited alongside this Kutahya ashtray retrieved from a cupboard elsewhere in the flat…assembled here to evoke the room's heavy, draining, crushing atmosphere at that moment. Fusun's girlish hair clip should remind us that the stories she told had happened to a child. (*TMOI* 55)

Thus, Kemal's obsession for Fusun is not limited to his personal sense of loss but in fact enlarged up to the loss of cultural sense also. The other side of westernization in Istanbul is highlighted with the refrain of multiple meanings of cultural inherency which at one side propagated as emancipation but at the other side viewed as mere imitation. The question whether Kamal is right in abandoning Sibel for Fusun is analyzed against the backdrop of a society responding to this infidelity or love in multiple way. Although Kemal's audacity may seem acceptable to this neo-liberal class but the inherent conservatism is impossible to suppress. " Following the drive to Westernize and modernize, and (even more significantly) the haste to urbanize, it became common practice for girls to defer marriage until they were older … but in those days , even in Istanbul's most affluent Westernized circles, a young girl who surrendered her chastity before marriage could still be judged in certain ways" (*TMOI* 61). Kemal's pathology symbolizes the national pathology mounting in a new cultural sense struggling to synthesis tradition and modernity. His quest for objects and lost love can be contextualized in new culture in Istanbul where, "different classes portrayed in the novel represent different attitudes towards modernity" (Ozgul 207) and this novel highlights this cultural dualism in context of comparatively unconventional subject of sexuality.

Dissolving the Boundary between Objectification and Interpretation:

Next agenda of decoding culture is to narrate common stories so that modern hegemony objectifying cultural ingenuity with dominant symbols can be unveiled. In the chapter "4,213 Cigarette" Stubs Kemal tells how he had been stealing the stubs of cigarettes smoked by Fusun. This is an interesting revelation about the connectivity of objects and cultural crisis in Istanbul. Ironically the metanarratives of western influence exerted on Turkey are reversed to convey the impulsion of Kemal and at the same time his extreme personal connotation of cigarette stubs. Smoking cigarettes is considered as an influence exerted by West and is deemed unfit in Turkish society. Kemal views cigarettes from two perspectives which construct Kemal's dexterity in constructing cultural dilemma through objects. First at personal level that he collects these stubs because they are puffed by Fusun and in this way "touched her rosy lips and entered her mouth, some even touching her tongue and becoming moist" (*TMOI* 393).

Second, Kemal narrates the cultural inexactitude associated with smoking in Turkey when he is sitting with Fusun's father, he opines:

The anxious adherence to the forms of deference that we associate with traditional families - sitting straight … or smoking in front of one's father - had over time slowly disappeared. Tarik Bey certainly saw his daughter smoking, but he didn't respond as one might expect a traditional father would. It was a great joy to study the myriad social refinements of which anthropologists seem to have so little understanding. (*TMOI* 394)

These cigarettes are symbolized as split-soul of Istanbul which is vacillating between East and West. Kemal by an act of reminding Fusun through cigarette stubs delves deep into cultural bearings of a traditional Turkish family which is still in hiatus of traditionalism to modernization and unable to decide its cultural affiliations resulting in a identity crisis. Even Fusun's is also uncomfortable to this new cultural practice but the instinctual indeterminism is the barrier in way of any kind of cultural exclusivity in Turkish social life. Fusun and her father seem to accustomed to this newly inherited cultural practice but instinctually they both become as the symbol of cultural mockery, "but when she has to exhale, Fusun would suddenly turn her head to the right, directing the fast cloud of dark blue smoke to appoint far from

the table…her face clouding with guilt, panic, and affected shame" (*TMOI* 394).

Further Kemal associates the introduction of local Turkish soda in civil society with the optimism of western industrialization in Turkey. Industrialization during the eighth and ninth decade in last century consolidated the Republic sense of development through western model of commodity culture. Moreover it also shows the dominance of soda over traditional sherbet in Turkey. Zaim, a local entrepreneur, was "celebrating the launch of his new product … Turkey's first domestic fruit soda, Meltem, in memory of our optimism and happy-go-lucky spirit of the day" (*TMOI* 26). Coca Cola bottle is an object communicating the cultural contestation among different factions of the society. Kemal's friend Zaim highlights this conflict between modern Turkey and provincial Turkey when he laments on the depleting brand value of his Turkish made drink where one section is obsessed with this western object and, "once they've seen Maradona … holding a Coca-Cola, they couldn't care less about a Turkish-made drink, even though it's cheaper and healthier"(*TMOI* 411). On the other side there is another section which still savors the ingenuity of these drinks, "because people in the provinces haven't corrupted their palates yet, because they're pure Turks, that's why" (*TMOI* 411).

Magnitude of these ordinary objects rests on the longevity they provide to changing social milieu in the backdrop of a love story. If soda bottle is a symbol of optimism then it also reflects the slavish imitation of western objects because, "already very poor imitations of our first great national soda brand were turning up everywhere" (*TMOI* 272), thus remains a cultural representation of Istanbul, "This bottle would remain for many years on the bedside table at the Merhamet Apartments, meticulously preserved … a bottle of Meltem soda, the soda launched at the time of our story begins, and now available throughout the country" (*TMOI* 272).

The postcards of Hilton hotel in Istanbul where Kemal's engagement party was celebrated are yet another example of asserting cultural realities through ordinary objects. Not only for their power of resurfacing the events that took place in Hilton during engagement party but these postcards capture the surge of westernized luxury creeping in Istanbul. How interestingly, Kemal, reminding of the most crucial phase of his love story, turns this event into a cultural commentary:

> I was able to acquire one of these postcards depicting the hotel's modernist international
> style façade … In those years so many Western innovations made their first appearance in
> this hotel that the leading newspapers even posted reporters there. (*TMOI* 103)

The grandiose of westernization is narrated here from many perspectives. First is undoubtedly, Kemal's sense of nostalgia, looking back to his life and its course of his love story with Fusun. Second, it is the commentary on westernization surge during that time in Istanbul which is unavoidable to ignore in relation to societal and cultural intricacies of their love affair. And third, the most important is the crisis emerging pout of this cultural transition where the process of modernization is stuck between traditionalism and modernism or east vs. west. During this whole episode of engagement party cultural crisis is talked about consistently. One of Kemal's relative highlights this crisis, "You are in the world of business, so you know better than I do that we are swamped by ill-mannered nouveaux riches and provincials with their headscarf-wearing wives and daughters. Just the other day I saw a man with two wives trailing him, draped in black from head to toe, like Arabs" (*TMOI* 110).

The whole episode at Hilton hotel gives a fine view of the growing idiosyncrasies of the elite class in Istanbul falling under the influence of western style of living. Kemal's love story grows as a parallel to the seismic shifts in cultural bearings of Istanbul and the objects incarnate into a saga of Turkey, "The postmodern way of thinking has influenced all aspects of life, including the way an exhibition is perceived and experienced. As a result, even a very personal collection can become a public exhibition, or inspire the creation of a whole museum" (Leventaki 19). *The Museum of Innocence* intensifies the experiences of

objects in order to sustain lost love and at the same time the social circumstances at its backdrop to present a less popular yet indigenous notions of these objects. Objects decode cultural codes and reveal that, "how the Istanbul bourgeoisie had trampled over one another to be the first to own an electric shaver, a can opener … lacerating their hands and faces as they struggled to learn how to use them" (*TMOI* 125).

Even the cosmetic objects serve the purpose of highlighting new brand obsession of this nouveau riche class. It, "was the merciless reminder to the women of Istanbul society that even they bleached their hair, plucked their eyebrows, and scoured outfits that might let them feel more European, their darker skin and fuller figures were never entirely redeemed by such efforts" (*TMOI* 79). In another incident when Fusun sells a fake Jenny Colon hand bag to Sibel. Sibel shows her anger but Fusun's response surprisingly resonates with Turkish anxiety for modernization resulting in fake expressions of people. She retorts, "For me, it's not in the least important whether something is or isn't a European product … if a thing is genuine or fake … people's dislike of imitations has nothing to do with fake or real, but for the fear that others might think that they'd bought it cheap"(*TMOI* 144).

This concern of mounting modernization resurfaces once again when Kemal understands the basic reason of Feridun's failure in making a popular film. Feridun intends to make a Turkish art film on the western model but he is failed because he can't compete with the popular Turkish movies made by cheap imitation of western movies. "He had very astutely identified their typical mistakes (imitation, artificiality, moralism, vulgarity, melodrama, and commercial populism, etc.)"(*TMOI* 302). Myriad other objects ranging from Fusun's earrings, cologne, clocks to clothespins, matchboxes and restaurant menus exhibit the cultural patterns of Istanbul from 1975 to 1984.

The memories of watching TV at Fusun's house is not a mere nostalgic evocation of TV for reliving the experience of togetherness with Fusun but in fact reconstruction of cultural memory which undoubtedly emerges from a western object i.e. TV. These objects are invaluable for their larger cultural sense of Kemal's city. Watching TV together is a symbol of inherent Turkish value of family togetherness surprisingly associated with a western object , "that even though we were meeting together in the same house to watch television every evening, life was an adventure, and there was a beauty in doing things together" (*TMOI* 391).

Locating the New Cultural Codes:

This newly emerged section of Turkish society transcends the cultural realities to a higher level of objectification with the postmodern dexterity of placing one's cultural experiences into collective realm. Pamuk creates a museum which can exhibit the communal destiny of people who are clutched in morality and free will. Ordinary objects are ordinary in a sense that they are more representational and familiar than the objects of exalted ideologies, "These museum spaces serve to write an alternative history to official narratives" (Gokner 237). Common stories replete with clues of cultural secrets and create an opportunity to rewrite the cultural history from an alternative perspective with the least celebrated objects of ordinary life. Culture is not what is defined in metanarratives but it soars in strengths and shortcomings of people. For republican narratives this habitual change among Turkish people in favor of western objects is assertion of westernization in Turkey but Pamuk is more concerned about this half-baked cultural maturity of people.

Kemal's reliance on objects necessitates the importance of positivism in Turkish society. Miasma around the defeated sense of cultural identity like the loss of Fusun for Kemal and the loss of cultural richness in Turkey for its people is converted into a source of reframing cultural insufficiencies into a new symbol of resistance. The objects of cultural memory and the objects of beloved's memory are elevated to, "syncreticism- its ability to blend the traditionalism and modern together" (Yuvaj 59), so that, "what Turks should be viewing in their own museums are not bad imitations of western art but their own lives" (*TMOI* 524).

Acceptance of inability in defining the cultural orientations amidst nationalism and modernization is the new feature of Turkish culture. At last, beyond fierce contestation a broader view is looked upon by this new emerging upper middle class that narrates everyday stories not to gather semblance of dominant struggle in society but to look into their own shortcomings in embracing either west or east. *TMOI* is an apt example of this blatant revelation of one's own failure before it falls into dominant cultural definitions on existential crisis and Pamuk, "did this by writing (and speaking) evocatively about things that Turks find embarrassing while simultaneously ridiculing things that Turks lionize" (Zarakol 2).

Highly intense is the magnetic power of Kemal's evocation of objects that menus of restaurant, wine glasses, stones, shell of snail can transport Kemal to remember the days of his guilty stricken happiness with Sibel and family friends with a sharp observation on the elite's neutrality on fierce clashes in the outer society, "outside in the streets of Istanbul, communists and nationalist were gunning each other down, robbing banks, throwing bombs, and spraying coffeehouses with bullets, but we had occasion, and license, to forget the entire world" (*TMOI* 175). Kemal presents the hidden symmetries of Istanbul which are not laced with dominant spirit of unrest in society. His world is also in trouble and pain but surprisingly not like the trouble and pain of common Turkish people. It's a consolidation of the postmodern response of irony and celebration on fragmentation. Cultural unrest is perceived through a subjective, objective and detached narrative of Kemal's memories for Fusun.

Kemal himself reveals his desire to transform his obsession of collection into broader frameworks of cultural representation. In reality, he is not only telling his failed love story through these objects but also feeling the pulsating nerve of Istanbul, he states:

> With my museum I want to teach not just the Turkish people but all the people of the world to take pride in the lives they live … if the objects that bring us shame are displayed in a museum, they are immediately transformed into possessions in which to take pride. (*TMOI* 518)

Conclusion:

TMOI is in true sense an expression of literary modernity transcending the interpretative values of story-telling to representational inherence. Pamuk evokes everyday objects in the backdrop of a love story to lay bare the idiosyncrasies of his countrymen struggling to come in the term with the project of modernization in Turkey. Objects, for him, are the source of self-denial and self-assertion; pride and shame to consolidate own museums on the line of postmodern celebration of fragmentation and here in this story objects represent this fragmented cultural experience suspended in a hiatus in the march towards modernization.

Works Cited

- Finkel, Andrew. *Turkey: What Everyone Needs to Know*. New York: OUP. 2012. Print.
- Goknar, Erdag. *Orhan Pamuk Secularism and Blasphemy: The Politics of the Turkish Novel*.
- New York: Routledge. 2013. Print.
- Lawrence, Raw. *Exploring Turkish Cultures: Essays, Interviews and Reviews*. Newcastle:
- CUP. 2011. Print.
- Leventaki, Eli. "Museum in the Postmodern Era: *The Museum of Innocence*." Web. 14 Jan
- 2020.<www.limina.arts.uwa.edu.au.com>.
- Marta, Wieczerek. "Postmodern Discourse: Anthropological Study of an Art Display Case." *CITAR* Journal, Vol. 7, No.2 (Dec. 2015), 19-24.
- Ozgul, Eda, Gonul. "Modernity and Innocence in Pamuk's The Museum of Innocence". *Orhan Pamuk: Critical Essays on a Novelist between Worlds.* Ed. Taner Can. Stuttgart.2017. Print.

- Pabst, Kathrin. *Towards New Relations between the Museum and Society.* Vestagdermuseet: Norway, 2016. Print.
- Pamuk, Orhan. *The Innocence of Memories.* UK: Faber & Faber. 2018. Print.
- Pamuk, Orhan. *The innocence of Objects*, trans. E.Oklap, New York: Abrams.2012. Print.
- Pamuk, Orhan. *The Naïve and Sentimental Novelist*. New Delhi: Hamish Hamilton. 2011. Print.
- Pamuk, Orhan. *The Museum of Innocence*, Trans. Maureen Freely. London. Faber, 2009. Print.
- Patey, Caroline and Laura Scuriatti, Eds. (2009) The Exhibit in the Text: The Museological Practices of Literature, Bern: Peter Lang. Print.
- Serrano, Lucia, Nhora. "Illuminating My Name Is Red and The Museum of Innocence." *Approaches to Teaching the Works of Orhan Pamuk*. Ed. Sevinc Turkkam. New York: MLA.217.Print.
- Triandis, C. Herry. *Individualism and Collectivism.* London: Routledge. 2018. Print.
- Xing, Yan. "The Novel as Museum, the Museum as Novel: Teaching *The Museum of Innocence.*" *Approaches to Teaching the Works of Orhan Pamuk*. Ed. Sevinc Turkkam. New York: MLA.217.Print.
- Yavuz, Hakan M. *Secularism and Muslim Democracy in Turkey.* London. CUP. 2018. Print.
- Zarakol, Ayse .*After Defeat: How the East Learned to Live with the Past*. UK. CUP.2011.Print.

05

FICTIONALISING THE GENDERED SELF: A CRITIQUE OF THE POLITICS OF GENDER IN TRANSGENDER AUTOFICTIONS

Sonima K K., *Assistant Professor in English, St. Joseph's College, Irinjalakuda*
Dr. Rajani B , *Associate Professor in English, Zamorin's Guruvayurappan College, Calicut*

Abstract:

Gender and gender-sex binary is one major decisive factor of every social structure. This dichotomy has given birth to umpteen numbers of arguments and dictates regarding individual and his/her sense of the self. Every major institutions and discourses that influence a society are basically constructed as the by products of this gender sex dichotomy. This has also contributed towards declaring some people as lesser human beings only because they challenged these gender norms through their behaviour and the way they presented themselves. Such people, popularly referred to as transgender, were considered as abnormal and marginalised. Life narratives were widely used by these sexual subcultures to express themselves and to historicize their stories. But often they were reluctant to come out in their true identities and fictionalized their stories in their writings. Thus autofiction became a major mode of self expression for tans communities. But even such narratives were not being true to themselves since they desperately attempted to normalise their gender performance thus resorting to gender stereotyping. This paper examines how far such narratives could successfully reverse the dominant narratives generated by heteronormative discourses through a reading of Leslie Feinberg's autofiction Stone Butch Blues.

Key Words: Autofiction, Transgender, Heteronormative, Discourse.

The categorisation of sex and gender is a long familiar one. The wide accepted theory establishes sex as a biological condition and gender as a social construction of roles, behaviours, activities and attributes that build a male masculine and a feminine female. Gender studies focuses on the conception of gender, a socially made reality, as one that presupposes bound norms concerning self and identity formation and the way it results in gender discontentment and oppression. Gender is the result as well as the tool of heteronormativity, the idea that an individual's biological sex can commonly relate to the identity prescribed by the society for that sex. Heteronormativism therefore becomes the dominant discourse on gender and thus the powerful. All the other forms of gender identity and gender expressions are either repressed or excluded from the domain of dominant discourse. This hegemonic position enjoyed by heteronormativism leads to the emergence of non-normative sexuality or sexual subcultures. The queer movement of the nineties addressed these sexual subcultures that embrace lesbians, gays, bisexuals, transgender people, cross-dressers, intersexual and many more allied people. Queer movement refers to their sense of collective identification and a resistance against the dominant discourses of sexuality.

Transgender study, a school of critical discourse that branched out from queer/LGBT studies, focuses on the transgender people. *Transgender* is often used to refer to people who do not adapt to the prevailing expectations concerning gender. They identify themselves with and live the genders that were not assigned to them at birth. They live and present themselves in those gender behaviours that may not be readily intelligible in terms of more traditional conceptions of gender. Like all the other subcultural sexual minorities, transgender also experience oppression and marginalisation in multiple modalities. The dominant discourse on sexuality forced such people to live as sexual subalterns relegated to a space outside

the dominant discourse labelled as the third space by the dominant power structures represented by heteronormativism. Competing conceptions regarding the self and its relation to the sexed body and gender has always posed serious political and philosophical challenges to the cultures of all time. The dominant of all these assumptions was always that of gender essentialism. Gender essentialism states that every individual has inherent, unique and natural attributes that will define and qualify them as their separate genders. This categorization based on gender has always been binary- one is either a man or a woman- nothing in between.

Like any other marginalised and oppressed people, gender queer and trans people too offered their resistance in various ways. Apart from collective movements, protests for legal rights and equality they also promoted self narratives and visual depictions as a means of coming out. It resulted in the publication of an increased number of transgender autobiographies and autofictions which were used as inspirational self narratives encouraging those living in gender trauma to come out. But how far such narratives challenged the dominant structure or attempted to reverse or to counter the frame work of the social structure based on heteronormativism is still a debatable issue. They always confront the potential threat of becoming monolithic accounts of individuals, instead of stating the experiential pluralities of transgender people as a community. According to Sandy Stone, the transgender writer and activist, "transgender autobiographies often reinforce the binary oppositional mode of gender identification. They go from being unambiguous men/ women to unambiguous women/men. There is no territory in between. They thus still remain as gender outlaws" (Stone 1992). Hence whether their accounts provide instances of transgender trying to assert and normalise their gender identity and sexual orientation or were they making a compromise and negotiating with the dominant discourse by recounting their urge for sexual change and their sense of relief once they realign their bodies to match their gender is a serious question. "The Empire Strikes Back: A Posttranssexual Manifesto" (1991) by Sandy Stone is considered as the starting point of contemporary transgender studies. She saw transsexuals as a kind of oppressed minority who "occupy a position which is nowhere....a space which is outside the binary oppositions of gendered discourse" (Stryker and Whittle, 2006:295). She argues for a post transsexual move where a transsexual will ignore their urge to "pass" as a non-transsexual so that trans-sexuality will emerge as a genre of discourse. This paper attempts to analyse whether such discourses happening outside the main cultural frame, the third space, discarded or reiterated the politics of gender binary through a reading of Leslie Feinberg's fictional autobiography *Stone Butch Blues*.

Autofiction as a genre of discourse plays a pivotal role in identity formation. Until the early 1990 s', the only mode of discourse through which trans people externalised their thoughts and feelings was autobiographies. The earliest attempts at such modes of self expression were made by Europeans. The first known book length account is the narrative of Lili Elbe, a male-born Danish painter who began to identify and live as a woman in the 1920s. The major transsexual women autobiographies of the 1970s were written by Jan Morris (Conundrum 1974), Renée Richards (*Second Serve* 1983) and Nancy Hunt (*Mirror Image* 1978) and Mario Martino (*Emergence: A Transsexual Autobiography* (1977) which raised greater awareness of transsexual experience.

But all such discourses were in tune with the conventional norms of sexuality where one has to be either a male or female. All the earlier accounts of transgender experiences presented individuals, who were in conflict with their bodies and coming to terms with their preferred gender identities once they undergo sex reassignment surgery. Majority of transsexuals consciously attempted to blend in the heterosexual society as heterosexual individuals with its expected gender behaviour and expressions. They believed that they will be able to lead a "normal life" by safeguarding the secret of gender identity conflict they experienced in the past and thus tries to pass by. They wanted to live as man or woman, not as a transsexual. In the 1990s, the publication of Leslie Feinberg's semi-autobiographical novel *Stone Butch*

Blues (1993) and Kate Bornstein's collection of personal essays and performance works *Gender Outlaw: On Men, Women, and the Rest of Us* (1994) paved the way for the emergence of new field of critical discourse dealing with the trans identities. These publications provided great insights into trans lives and experience aiding the younger generation of trans people to develop better perspectives on their lives. Leslie Feinberg's autofiction posed serious challenges to the transgender politics of reaffirming gender binary which was in conflict with the Queer politics of upholding the notion of gender fluidity. Leslie Feinberg is an American writer and activist. She identified herself as a Butch-lesbian (biologically a woman but presented outwardly as male) and transgender activist. According to Minnie Bruce Pratt, Feinberg's spouse, Feinberg was "an anti-racist white, working class, secular Jewish, transgender, lesbian, female, revolutionary communist".(The Guardian, 2014). Her writing, especially *Stone Butch Blues* and her path breaking non-fiction book, 1996's *Transgender Warriors*, contributed much of the critical terms and concepts that enhanced the world's understanding of trans experience and contributed a lot towards trans academic studies.The word transgender was first used by Virginia Prince to refer to a person who lives in the gender opposite of the one assigned to them at birth but who is not a transsexual (one who had resorted to medical methods for gender change) (Stryker 123).It was Leslie Feinberg who, for the first time, used the term "transgender" as an umbrella term with a political stance against medical pathologisation (Bettcher, 2009:2). According to Sandy Stone, moving away from subjects named for their deviant physicality or expression, transgender thus became an identifier an individual, group, or community could take up to name themselves or their politics (Stryker 4). In her essay "Transgender Liberation: A Movement Whose Time Has Come" she had introduced non-gender specific pronouns like "ze" and "hir" to counter the oppression through language. In one of her interviews given to "CAMP-Kansas City's Voice for the LGBT and Allied Communities she said,

For me, pronouns are always placed within context. I am female-bodied, I am a butch lesbian, a transgender lesbian - referring to me as "she/her" is appropriate, particularly in a non-trans setting in which referring to me as "he" would appear to resolve the social contradiction between my birth sex and gender expression and render my transgender expression invisible. I like the gender neutral pronoun "ze/hir"? because it makes it impossible to hold on to gender/sex/sexuality assumptions about a person you're about to meet or you've just met. And in an all trans setting, referring to me as "he/him"? honors my gender expression in the same way that referring to my sister drag queens as "she/her"? does. (nytimes 2014)

This statement clearly presents Feinbergs politics of gender, one that had boldly challenged and refuted all the gendered notions of the heterosexual society as well the transgenders' urge to hide their transgender identities once they restructure their bodies to their preferred gender identities.

Leslie Feinberg's 1993 novel *Stone Butch Blues* is one of the first American literary texts to address the question of transgender identities. The famous gender theorist Kate Bornstein described the novel as "groundbreaking" (149). The novel can be described as the first move made towards what Susan Stryker had referred to as (Stryker and Whittle 295). post transsexual, where a transsexual will ignore their urge to "pass" as a non-transsexual so that transsexuality will emerge as a genre of discourse (Stryker and Whittle 295). *Stone Butch Blues* is a coming-of-age novel, drawn from Feinberg's own life, about a young person, born female, who grows into adulthood at odds with her own family and comes to grips with her complicated, unconventional sexual and gender identity in a way quite unconventional even among the trans people. The book is an authentic record of the trauma of lesbian and transgender life in the second half of the 20th century. It won a 1994 Stonewall Book Award and was translated into a number of languages.

The narrative follows the life of Jess Goldberg, who grows up in a working class area of upstate, Buffalo in New York, Feinberg's birthplace, in the 1940s-50s. Jess, even at a very young age is increasingly made conscious of her difference by the society through their baffled queries regarding her gender identity. The contempt of her family and the hatred from the society became so oppressive that she left her home

before her sixteenth birthday. She joined a community of working class butches and femmes and started visiting the gay bars of Buffalo. There she got trained on how to dress, behave and talk like a butch lesbian. But this was at odds with the gender identity that she had within. Though she was allowed to dress like a male, the rules about how to be a butch do not always fit. Jess adopts a "stone butch" persona, which does not really protect her from trauma and often distances her from intimacy. Jess started taking testosterone so that she can "pass" as a man. Jess felt that confirming to the expected sex and gender congruence is the only way to escape the surveillance of the socity. She started her journey to become a 'complete man' so that she can belong to this heterosexual society. But this challenged her inclusion in the lesbian community where a man was never welcomed. Again she is forced to hide her true self and live a life of alienation and rejection even in the lesbian community where she was at home. To escape this, Jess decides to stop taking hormones. She decides to stop altering herself to fit in the expected gender roles of the society and learns to be at home with her natural self despite the fact that she still had a convoluted relationship to her own gender identity. She expresses feeling that she is between genders. Jess moves to New York expecting to start her life afresh. New York City gifts her the most beautiful friendship of her life with her neighbour, a transgender woman, and this comraderie gives Jess a feeling of belonging she has never experienced before in her life. When the novel ends, we see Jess as an activist who speaks up for the rights and dignity that every human being deserves. At the end of the novel when Jess finds her voice and makes a speech at the rally, she explains, "I'm not a gay man ... I'm a butch, a he-she" (296). Unlike the majority of trans people who confirms to the expected gender roles, Jess accepts the critical position of androgyny which gave her a sense of fulfilment. Jess says, "I felt my whole life coming full circle" (301).

It is this very androgynous stand of Jess that made this autofiction revolutionary in the history of transgender self narratives. This politics of being at the cross roads, neither a male nor a female, but living in the realms of both was a move made towards a Post Transsexual politics. Sandy Stone in her e essay "The Empire Strikes back: A Post-transsexual Manifesto" opines that the "transsexuals should take the responsibility for all of their history and begin to rearticulate their lives not as a series of erasures but as a political action by reappropriating differences and reclaiming the power of the refigured and reinforced body" (Stone 8). This is what Leslie Feinberg did through Jess.

Feinberg's autofiction points at the grave theoretical tension between transgender and queer. When queer ideology considers gender as a fluid construct, transgender politics rather reaffirms the gender binary through their "trapped in the wrong body" or "coming home" after sex reassignment surgery notions. Bernice L Hausman in her "Body Technology and Gender in Transsexual Autobiographies" criticises the compromise made by transsexuals in claiming that their physical intersexuality is the cause of their cross-sex identification. She says that transsexual autobiographies regulate transsexual self-representations. "Thus transsexual autobiographies institute a sort of discursive hegemony within a community whose members are looking for an enunciative modality to mimic in matters of sex transformation" (Stryker and Whittle 516). Hence transgender self-narratives as well as autofictions that promote the idea of being a male or a female by reappropriating their gender behaviour, at times assisted by medical intervention, promote the dominant discourse of sexuality. Thus most of such texts reaffirm gender binary instead of generating a reverse discourse capable of disrupting heteronormativism. Leslie Feinberg and her Jess deconstructs this when they chose to be androgynous.

By choosing the very realist mode of autofiction Feinberg has deliberately rendered Jess's experiences as credible. It provides the text with a sense of intimacy and immediacy. According to Jay Prosser,

Transsexual subjects themselves have traditionally figured their transition as a final going home, a trajectory that is only worth its risks, complications, and intense pain (somatic and psychic) because it will allow one to finally arrive at where one should have always been: the destination,. (Prosser 487)

But for Jess there is no such final destination, not coming home but rather "whole life coming full circle" (301). This is in conflict with the usual transgender narratives which redo gender (from male to female or from female to male) instead of undoing gender (from being either male or female to becoming gender fluid). Jess accepts, finally, the gender position of the third. Feinberg's autofiction rejects the conventions of usual transsexual autobiographical master narratives of accepting the gender binary as means to escape oppression. By withholding herself from altering her body to fit the masculine appearance, jess challenges the norms of gender binary. But at the same time she loved the changes the hormones had already brought to her body like her beard. At the same time she loved her breast reduction surgery which she considered as "a gift to myself, a coming home to my body" (224). This ambiguous phases of her life proves her gender fluidity the complicated self that exists somewhere in the third gender space between male and female. She concludes, "Who was I now man or woman? That question could never be answered as long as those were the only choices; it could never be answered if it had to be asked" (222). The novel thus breaks down the categories of male and female.

The entire novel revolves around the notion of intersections, a complex web of gendered identity which lacks a fixed centre. Leslie Feinberg thus challenges gender essentialism and heteronormativism. When Jess found her identity between genders, a harmonious blend of Jess's essential and constructed selves, like Feinberg herself, *Stone Butch Blues* becomes a reverse discourse strong enough to rupture the politics of gender binary.

Works Cited
1. Benjamin, Harry. *The Transsexual Phenomenon*. Julian Press: New York,1966. Print.
2. Bettcher, Talia Mae. "Feminist Perspectives on Trans Issues", *The Stanford Encyclopaedia of Philosophy.* 1990. Print.
3. Bhabha, Homi. *The Location of Culture*. Routledge: New York, 1994. print.
4. Bornstein, Kate. *Gender Outlaw: On Men, Women, and the Rest of Us*. Routledge: New York, 1994. Print.
5. Bornstein, Kate. *My Gender Workbook*. New York: Routledge, 1998. Print.
6. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity.* Routledge: New York,1990. Print.
7. . *Bodies that Matter: On the Discursive Limits of Sex*. Routledge: New York, 1993. Print.
8. Conn, Canary. *Canary: The Story of a Transsexual*. Nash: Los Angeles, 1974. Print
9. Feinberg, Leslie. *Stone Butch Blues*. Ithaca: Firebrand Books, 1993. Print
10. _____. *Transgender Liberation: A Movement Whose Time has Come*. World View Forum: New York,1992. Print
11. _____. *Transgender warriors: Making history from Joan of Arc to Dennis Rodham*. Beacon Press : Boston, 1996. Print
12. Foucault, Michel. *History of Sexuality*. Pantheon Books: Newyork, 1979. Print
13. Halberstam, Judith. "F2M: The Making of Female Masculinity". *The lesbian Postmodern*, Laura Doan (ed.). Columbia University Press: New York, 21028.1994. Print
14. Halberstam, Judith and C. Jacob Hale. 1998, "Butch/Ftm Border Wars: A Note on Collaboration", *GLQ: A Journal of Lesbian and Gay studies*, 4 (2): 283 5.Hale, C. Jacob, 1996, "Are lesbians women?", *Hypatia: A Journal of Feminist Philosophy*, 11 (2): 94121. Print.
15. Hausman, Bernice, 1995, *Changing sex: Transsexualism, Technology, and the Idea of Gender*. Duke University Press :Newyork, 1995. Print.
16. McGarry,Molly, Haggerty(ed).*A Companion to Lesbian Gay, Bisexual, Transgender and Queer Studies*. Blackwell: Australia, 2007. Print.

17. Morris, Jan. 1974, *Conundrum*. Harcourt Brace Jovanich: New York,1974.:.
18. *Raymond, Janice. 1979, The Transsexual Empire: The making of the she-male.* Beacon Press: Boston,1979. Print.
19. Pascal, Roy. *Design and Truth in Autobiography*. Routledge:Newyork,2016. Print.
20. Prosser, Jay. "No Place Like Home: The Transgendered Narrative of Leslie Feinberg's *Stone Butch Blues*." Modern Fiction Studies 41:3-4 (1995), 483-514. Print.
21. Stone, Sandy.1991, "The *Empire* strikes back: A posttransexual manifesto", *Body guards: The cultural politics of gender ambiguity*, Julia Epstein and Kristina Straub (eds.), Routledge: New York,1991. Print.
22. Stryker, Susan. "Transgender studies: Queer theory's evil twin", *GLQ: A journal of lesbian and gay studies, 2004*. Print.
23. _____. *Transgender history*. Seal Press: Berkeley, 2008. Print.
24. Warkentin, Elyssa. "Building our own Homes: Frustrated Stereotyping in Leslie Feinberg's *Stone Butch Blues*", AMERICAN@ (Vol. II. Issue). Print.
25. https://www.nytimes.com/2014/11/25/nyregion/leslie-feinberg-writer-and-transgender-activist-dies-at-65.html
26. https://www.semanticscholar.org/paper/The-Empire-Strikes-Back%3A-A-Posttranssexual-Stone/9b7a007f8cd4166b7faa97b1b4eba208824c28b5
27. http://glbtqarchive.com/literature/autobio_transsexual_L.pdf
28. https://www.theguardian.com/world/2014/nov/17/leslie-feinberg-author-transgender-campaigner-dies-65

06
THE THEME OF PAIN OF SEPARATION IN TAGORE'S SHORT STORY
KABULIWALA

Dr. Shaikh Ajaz Perveen Mohammad Khaleeluddin, *Assistant Professor,*
Dept. of English, Milliya College, Beed

Abstract:
*The story entitled as Kabuliwala is the beautiful caricature of father- daughter relationship. The story also deals with the theme of human relationships on different levels. Perhaps the most powerful element of "Kabuliwallah" is the way Tagore portrays the human connection as it transcends social class, time, age, and culture. "Kabuliwala" is the title of this story, but it has two other significant meanings. The term Kabuliwala can be used to describe someone who comes from Kabul in Afghanistan, which is the country that Rahaman, the Kabuliwala comes from in the story. It can also be used to describe a traveling fruit salesman, which is how Rahaman earns his money and is the reason he is so far from home for such a long time. This paper tends to focus on the theme of separation and the pain which Rahaman experiences after departing from his little one **Mini,** in whom he sees the reflection of his own daughter who is far off in Afghanistan.*

Key Words: *Kabuliwala, separation, relationship, pain, reliance, yearning.*

Kabuliwallah is the famous story by Rabindranath Tagore which is taken from his collection of Bengali shot stories entitled as *Galapaguccha.* It describes the lives and miseries of downtrodden people. Tagore was a known poet, an author, philosopher, artist and educator. He was born in 1861 in Kolkata in a rich and aristocratic family. He contributed in the field of literature at large. He wrote number of musical plays, poems, novels, essays, short stories and travel diaries. Tagore was awarded with the Nobel Prize in 1913 for his masterpiece *Gitanjali.* His life and works made him a cultural icon, not only in India but also abroad. It has varied themes like filial love, separation, love, reliance, yearning and charity. It is about a story of an inquiring girl Mini who used to raise lot of questions out of curiosity to her father and her relationship with her father and a Kabuliwala who is Rahman. The story portrays filial love and provoke emotional pain to the readers especially those who are yearning for father and daughter intimate relationship.

The story *Kabuliwala* is a realistic presentation and the title is also very appropriate to a great extent. The author has emphasized the relationship of Kabuliwala with Mini. He perhaps becomes closer to little girl than her own parents. The basis of this bond is the Kabuliwallah's relationship with his own daughter who is miles away from him. The action of the story is based throughout on the events connected with him. The narrator describes him as a huge man, named Rahmat wearing soiled clothes of his place and a tall turban. He always carries a bag on his back and boxes of grapes in his hand he belongs to Kabul in Afghanistan and goes away to sell seasonal goods from his home country to people in other countries.

Mini's mother, Rama, was against the growing companionship between her daughter and the Kabuliwala and feared he would kidnap Mini one day and sell her off as a slave. She was quite skeptical and thought that world was full of thieves, bandits, drunkards all are waiting to harm her family. She was always alarmed at Rahmans presence in her house and his friendship with her little daughter. She is paranoid about all this and afraid of the consequences as she had heard tales of child lifting and slavery in

the far away land called Afghanistan. This is also one of the best instances of parental love which is explored in terms of Mini's relationship with her mother

The Kabuliwallah is a loving father. He has a little daughter, who is of Mini's age. He has to leave her behind, in other to visit distant countries to earn his living. He cannot take his daughter along; he carries with himself, an imprint of her hand, so as to feel her presence always with him but this fact is known to the readers towards the end of the story. It is for this reason that he is able to develop intimacy with Mini. Mini was initially scared of him for she had a blind belief that in his huge bag he carried small children like her. However, the Kabuliwallah knows how to win her heart. He gifts her almonds, raisins and nuts on every visit .When the narrator pays him for his offerings; he gives the money to Mini.

He has a great sense of humor his conversation with Mini comprises many amusing jokes. When mini asks him what he carries in his bag, he replies "Hanthi" means an elephant. When Mini questions if he was going to his father-in-law's house he shakes his fist and replies, "I'll wallop my in law." This answer would send the child into pills of uncontrollable laughter in which Kabuliwallah would also join. He is rather short tempered he sells his things on credit and collects the payments before returning home. When one of the customers denies having bought a rampuri shawl from him and does not pay his due he loses his temper and stabs him. He is charged with murderous assault and sentenced 8 years of imprisonment. Here falls the separation of Kabuliwallah with Mini as he is taken away into prison.

The theme of the pain of separation is explored in the 2 episodes. Firstly, the Kabuliwallah ahs to leave his country and travel to distant lands to earn his living. This separates him from his family, specially his little daughter. He yearns for his daughter's presence but that is something that cannot be. It is through his relationship with Mini, who is perhaps of his daughter's age, that he seeks to bring into existence his relationship with his daughter. He sees in Mini a likeness of his daughter who is always from him and 2nd time he suffers the pangs of separation when he is taken away to prison for 8 years and when he returns back the little Mini was no more small and Kabuliwallah returns at her wedding day .Though the narrator was a broad minded person however he too has to observe the social norms he is little annoyed at Kabuliwallah's presence on the auspicious occasion of his daughter's marriage he asks him to come some other day however. When he learns the truth about the peddler's life he does not hesitate to satisfy the poor man's wish and sends Mini towards the end of the story narrator is moved to tears. As a father, who is about to be separated from his daughter because of her wedding he can understand the feelings of Kabuliwallah, who has been suffering the pangs of separation from his daughter. If the very thought of bidding farewell to Mini is painful to the narrator how much more pain the poor peddler must be feeling, who has remained away from his daughter from years.

Thus his emotional yearning for his own daughter is satisfied to some extent for he has met somebody on whom he can shower his parental love and the narrator too realizes his dilemma and gives him some money so that he can return home at the earliest. Thus the entire tale is a perfect homage to the filial love. Tagore vibrantly pictures the love between father and daughter.

References:
1. Tagore, Rabindranth: Selected Short Stories, Penguin publication, 2005.
2. Iyengar, Srinivasa. R.K. *Rabindranath Tagore*. Bombay: Popular Prakashan, 1965.
3. Radhakrishnan, S.A. *Centenary Volume Rabindranath Tagore* 1861-1961. New Delhi: Sahitya Akademi, 1992.

07
REPRESENTATION OF FRICTION AND INFLICTION IN *BRIDE PRICE*

Sandhya George, *Research Scholar, Department of English, St Thomas College (Autonomous), Thrissur*

Abstract:

This paper aims to elucidate the encounters that a thirteen year old girl faces and how traditions and superstitions dominate on each other in her livelihood. The novel will be examined from the arena of trauma related to the custom of bride price associated with it. It details the darkest pains of their life and its influence on their thoughts. It explores on how they fight with destiny to carry over their hope in lives. The woman does not have an access to any authority in their societies as well as in the families. Their duty is considered as to bear children and take care of the responsibilities of the family. Bride price is the money or property given by the bridegroom to the family of the bride. The girl's voice is totally silenced and her real worth remains unknown to the society. Emecheta in her perspective tries to depict that woman is more valuable than money and her value is not evaluated by her bride price. She tries to create a better perspective to the future, full of faith, reliance and self direction for women.

Key words: Bride price, Nigeria, pain, silence.

Buchi Emecheta is one of Africa's the highly glorious writers in present times. She was born in Lagos, Nigeria, on 21 July, 1944. At a young age, Emecheta was orphaned and she spent her early childhood years being educated at a missionary school. In 1960, at the age of sixteen, Emecheta was married to Sylvester Onwordi, a student to whom she had been engaged since she was eleven. After their marriage, Sylvester and Buchi moved to London. Over the course of her six year marriage, Emecheta gave birth to five children. Buchi Emecheta's works deal with the portrayal of the African woman. Buchi Emecheta in her novel *The Bride Price* (1976) tells the story of the friction between the age to age customs of a small Ibo village in Nigeria and the invasive influence of Africa's European colonizers, as seen through the perception of a young girl. The bride price, a fee that is traditionally paid by the prospective husband's family for the future wife, is a theme that is seen throughout the novel. Emecheta uses this practice of bride price to represent women's submission to men in African culture. Buchi Emecheta's The *Bride Price*, is the initial work that seriously brought Emecheta into fictional narration. Published in 1976, The *Bride Price* deals with the adolescence and marriage of the African woman. Emecheta has once said that the first book she wrote was the Bride price which was a romantic book, but her husband burnt the book when he saw it. She was the typical African woman, and she had done this privately, she wanted him to look at it, approve it and he said that he wouldn't read it. Bride price is the transfer of a large wealth of goods and services to parents of the bride during marriage. It is the transfer of wealth during marriage and it depends upon the economic status of the groom. It has historical significance and clearly reflects on the complexities of the societies that existed at that point of time. In the patriarchal society setup, women are silenced and the power imminently lies in the families elders. It is a traditional practice that has predominantly existed in Africa. Leaving home means that the daughter can no longer contribute to the wealth of the parents or family. *Bride price* is the first bonafide novel of Buchi Emecheta. This work is considered by Emecheta as her brainchild. The chief concern in her works is women and details the traumas that confront them in each and every walks of the society, be it political, ethical, economic and social. She and her ancestors had been through many sufferings and she knows what it means to be a woman and how she is treated as a second

class citizen in the African milieu. Woman is considered as a disposable commodity. The society that Emecheta points out in bride price is Ibuza, an Igbo speaking community of Bendel state in Nigeria, which happens to be Emecheta's home. Bride price is the sum a Nigerian male has to pay to buy a girl from her parents.

Superstitions hold Nigerians strongly and their traditional customs is a part of their lives. Thirteen year old Akunna is the protagonist in bride price. After the death of her father in Lagos, 13 year old girl Akunna returns to live in her family village Ibuza, where her father's brother lives. Akunna was followed by her brother Nna ndo and her mother Ma Blackie to the village. Many Nigerian women are denied of the privilege of education, but she was allowed to continue her schooling as her relatives believe that it would increase her bride price for the benefit of her uncle. Akunna falls in love with her teacher Chike, but the tribal taboos that they follow denies Akunna from marriage with Chike. Akunna is kidnapped by the son of an Ibuza family and after the abduction, her relatives agree for their marriage with the abductor. Chike rescues her from him and elopes to another village. They hold a belief that women who challenges the traditional beliefs and elopes, will eventually die in childbirth. Chike makes a lot of attempts to convince their family and offer them the customary bride price. But Akunna's uncle, because of vengeance neglects to receive it. Superstitions play a pivotal role in African culture and heritage and ancient curses seems to hold power according to their belief system. The blame usually went to the girls. "A girl who had had adventures before marriage was never respected in her new home. Everyone in the village would know about her past. There men who would go about raping young virgins of thirteen and fourteen, and still expect the women they marry to be chaste as flower buds. An impotent man was very rare in Ibuza, and the few that existed were no more than living dead."(Emecheta 114) Bride price and polygamy are accepted as key factors in the dynamics of Igbo tradition. Divorce was rare but separations were not uncommon. If a girl wished to live long and see her children's children, she must accept the husband chosen for her by her people, and the bride price must be paid. If the bride price was not paid, she would never survive the birth of her first child. It was a psychological hold that existed for a very long time. They had the belief that the practice of giving bride price was the pivotal step in marriage. A woman owns and controls property brought into marriage and also the income during marriage.

"Generally polygamy is legal. Bride price must be paid by the groom's family…A woman must change her birth name to her husband's name. If a husband has more than one wife, he is obliged to treat them equally and provide separate living quarters…A father generally receives custody of the children; if he dies, his family assumes custody….Parental duties are shared jointly. Daughters are frequently denied education since they are not permanent members of his family" (Emecheta 199).

It was never long before a visitor to Ibuza could tell from the culture, the traditions, the mode of keeping records, superstitions that this was an Igbo town. What was more difficult to make out was whether to classify the people as Christians for pagans. Many people went to church and about three quarters of those who did attended the Catholic Church, for there was a general belief in Ibuza in things mysterious. The rural setting of Emecheta's novels holds immense significance. The constant gossip associated with men and women of Nigeria, the rituals, the funerals and fertility and graphic descriptions of Nigerian life is retelling the perils of the rural land. Emecheta's portrayal of village life through all ups and downs is efficiently described. In the place of Lagos, the joys and sorrows are shared, but the crisis and communal violence often heads them in and around. There were various different societies in the town, most of them existing for social purposes, but it was one's age group that determined. Age groups were created at three year intervals, each one characterized by an important incident. Children born during civil war would become known as the children of Biafra and when babies born at that time grow into adolescence, they will hold meetings. This story they narrate is charged with philosophical lessons and are

rendered with familiarity and discretion. Their customs are invaluably marked and greeting elders with respect and reverence, participating in songs and dances, kole nut breaking, traditional marriage customs, all are prestigious for them. The rituals they follow are landmarks in African etiquette and it comprises their way of life and survival. Emecheta in this novel highlights women in pre-colonial Africa. As a sociological record *Bride Price* enumerates the various customs and beliefs of the land, many of them detrimental to the marginalized of the community. The hero and heroine in the novel The Bride Price are representatives of cultural beliefs and superstitions. The weird customs in the land which relegated women to being victims of fate are part of the novel. In Ibuza young girls must be prepared for anything to happen. Some youth who had no money to pay for a bride might sneak out of the bush to cut a curl from a girl's head so that she would belong to him for life and never be able to return to her parents. African fiction encompasses how the customs diverge and bring forth the traditional prospects. Families exert a lot of pressure over their children for upholding the customs and it is passed on from one generation to another. All these traditions and customs point to a heavily patriarchal ambience, where women were only an appendage to men. As Katherine Frank says, "Such customs and mores, in fact, are actually institutionalized forms of male oppression: inheritance of widows by their brothers in law, the custom that a man could make an unwilling woman his wife by kidnapping her and cutting off a lock of her hair, the prohibition against women marrying descendants of slaves, and numerous other inhibiting manifestations of traditional culture in The Bride Price are all determined and enforced by men. (Frank 483)The pressure exerted upon them is the story of disobedience and indigenous practices they follow from time immemorial.

> "Akunna amidst all of it was in deep distress and as it is seen, she screamed out in pain, he forced her on to the bed, still holding on to her arm, which she felt going numb. He slapped her very hard, and she could smell the gin on his breath. She knew she could not overpower him. The slap had been painful and she was bleeding inside her mouth. Tears of desolation flowed from her eyes as he knelt over her, untying his lappa with shaky hands. His chest was heaving up and down like a disturbed sea. If she was hoping for mercy and understanding, she was not going to get it from this man. He was too bitter" (Emecheta 220)

Bride price is the truthful testimony of the trauma and trepidation a girl of Akunna's age undergoes. The dilemma faced by Akunna is the unending pain of the generations of African womanhood. Though Akunna fails to resist her fate as she dies, her imprints are reflected in the African milieu by Buchi Emecheta. The value of a girl is decided by the bride price she has to offer. The story of taboos and rules by the traditional society and the oppressive male chauvinist regime is clearly reflected in *Bride price.*

Works Consulted

1. Bedana, Lonjam, and Dr. Sangeeta Laishram. "Reflection of African Marriage and Culture of Bride Price in Buchi Emecheta's The Bride Price", The Criterion,AnInternational Journal in English Vol.5 Issue.3 2014.
2. Brown, Lloyd. "Buchi Emecheta" Woman writers in Black Africa, West Port, CT, Green Wood Press, 1981.
3. Emecheta, Buchi. The Bride Price, London Allison & Busby, 1976.
4. Emecheta, Buchi. A Woman Writes Back, Routledge, 1993

08

AN EMPATHETIC ACCOUNT OF AN APOCALYPSE: A VIGNETTE OF SVETLANA ALEXIEVICH'S *VOICES FROM CHERNOBYL*

Navya Eden, PG and Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India
Dr. Cynthia Catherine Michael, Associate Professor and Head, PG and
Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India

Abstract:

Svetlana Alexievich, the Belarusian journalist has been awarded the 2015 Nobel Prizein literature for her "polyphonic writings, a monument to suffering and courage". Voices from Chernobyl is an oral history of numerous human testimonies and the voices of those caught in the labyrinth of nuclear web. This article is an exploration of the consciousness of the survivors and the victims, speaking eloquently that one has been exposed to, forced into, as a pawn in a great geopolitical game, depicting the elements of personal anguish, self-pity, philosophical outpourings, blaming fate and criticizing the government. Itis also an assessment of the public outpourings for the narrator, for the readers and for the author and whether such documentary exercises serve any therapeutic or practical purposes.

Keywords: Chernobyl, Voices, Polyphonic, Testimony, History, Suffering.

Introduction

Svetlana Alexievich's books trace the emotional history of the Soviet and the post-Soviet individual through carefully constructed collages of interviews. Alexievich specialize in crafting narratives based on witness testimonies, she wrote oral histories of several dramatic events in the Soviet history: The Second World War, the Afghan war, the fall of the Soviet Union and the Chernobyl disaster. She compiled a whole soviet experience because her "fundamental project is to uncover the Russian soul" with a non- judgmental quality. Alexievich has always been searching for a literary method that would allow the closest possible approximation to real life. Reality has always attracted her like a magnet; it tortured and hypnotized her that she wanted to capture it on paper. So, she appropriated this genre actual human voices and confessions, witness evidences and documents. This is how she hears and sees the world as a chorus of Individual voices and a collage of everyday details.

Voices from Chernobyl: The Oral History of a Nuclear Disaster is a book that explores the psychological and personal tragedy of the Chernobyl accident and explores the experiences of the victims and how the disaster affected their lives. Alexievich interviewed hundreds of people affected by the meltdown- from innocent citizens to firefighters to those who were called up to clean up the disaster, and their stories reveal the fear, anger and uncertainty with which they still live. The 1986 accident at the Chernobyl nuclear reactor is one of the best-known industrial accidents of all the time, but there has been relatively little reporting of its human consequences. The personal details of the stories are what grabs the reader, but they often touch on broader themes. The Chernobyl disaster is linked by many to the Second World War, which still looms large for the older generation, and by some to the end of communism and the break-up of the Soviet Union, which followed soon afterwards.

Morphology of Misery

In the very first interview, Lyudmila Ignatenko, wife of the fireman whose brigade was the first to arrive at the reactor, talks about the total degeneration of her husband's skin in the week before his death, describing a process so unnatural one should never have had to witness it. The nurse at the hospital comments that her husband was not a person anymore but a nuclear reactor. He was being photographed for further studies. He was not being considered as a human being that made her burst out, yells at them and pushes them all out. Lyudmila was continuously persuaded by others to get rid of her husband claiming that he was a radioactive object and nursing and serving him is equivalent to committing suicide.

An ordinary man suddenly changes into a Chernobyl man. A normal person who goes to work, returns from work, earning an average salary, one day turns out to be a Chernobyl person, an animal everyone is interested in, and that no one knows anything about. People look at him differently. They ask several daunting questions like was it scary? How did the station burn? What did you see? Can you have children? Did your wife leave you? The word Chernobyl is like a signal. Everyone turns their head to look. At the same time people seem to develop a sense of self-pity. They had worked hard and honestly throughout their whole life, but not only did they not get the deserving justice but were subjected to indescribable physical and psychological trauma. The sheer hard work and perseverance to move forward with their life turned out to be futile and meaningless with the single nuclear disaster. They took pity on themselves for such a futility. The soldiers had to execute the evacuation programme. Old women were crawling on their knees in front of their houses, begging not to be led away from the only place they knew as their home. People did not just lose their homes and savings. They almost lost their lives.

The natural order of things was shaken. The daily routine of the people was shattered. A woman could milk her cow but next to her would be a soldier to make that she poured the milk out to the ground. An old woman would carry a basket of eggs, and next to her was a soldier to make sure that she buries them. The farmers raise their precious potatoes only to bury them. Things went ineffectual and unavailing. Animals behaved strangely. The livestock was lowing. The birds did not come out for two days. It seemed like the cats and dogs had gone mad. They did not recognize people. There were animals in the houses, the schools, and the clubs instead of people. There were episodes of loneliness and isolation to contend with. People were buried separately.

Another psychological problem that seemed insurmountable was the absence of ownership of the problem. There was no one to blame for their troubles and thus vent their bitterness. People wanted to curse someone, the authorities, the government and the communists. They had nothing else to do other than to curse after losing their homes, their lives, their companions. The question was who was to blame? What should they do? How do they save themselves? People saw the reactor light up with a bright crimson glow, as if the reactor was glowing. It was not an ordinary fire but seemed to be some kind of emanation. It seemed so pretty. People worked at the reactor stood in the black dust, talking, breathing, wondering at it. They did not know that death seemed so beautiful. They had a fancy looking at the reactor without knowing that they were looking at their forthcoming death. People have become apathetic to such a devastating situation. Death has become a frequently used term and they gave importance to it no more. They had philosophical outpourings that they were the prisoners of materialism and that were what limited them to the objects of the world, but Chernobyl to them was portal to infinity. Russian culture had its pull towards the tragic. Nothing was comprehensible without the shadow of death. And only on the basis of Russian culture could one begin to make sense of the catastrophe. Only Russian culture was prepared for it.

The personal accounts of the victims have a very literary quality, denuded of hope, fatalistic and despondent, and intertwined with dark humour and absurdity that is sometimes earthly, sometimes poetic. That poetry comes from the real pitifulness of the human situations and the surreal quality of many things that happened. There is nothing uplifting about the stoic acceptance and the will to recover shown by many

of the victims. On the other hand the book also exposes the pessimism that can afflict human nature, which produces a fatalism that paralyzes people, when they lose faith in their ability to shape their own destiny.

A Glimpse of the Government

This composite narrative overtly focuses on faithfully conveying the various stories of misery, isolation, ignorance and hopelessness of Chernobyl victims but what a reader also gets is a portrait of the government that is soaked in corruption, deceit and callousness. The article sketches the profile of the government that did everything in its power to keep its citizenry and the world outside in absolute ignorance of the tragedy and callously incentivized its employees and its people to do the clean-up act, while making sure that its own interests were well protected. As a result of the accident, 50 million Ci of radio nuclides were released into the atmosphere. Seventy percent of these descended in Belarus; 23% of its territory was contaminated by caesium 137 radio nuclides with a density of over 1 Ci/km was over 18 million hectares; 2.4 hectares had been taken out of the agricultural economy. Belarus was a land of forests. But 26% of all forests and a large part of all marshes near the rivers Pripyat, Dnieper and Sozh were subsequently inhospitable because they came under the radioactive zone.

The Kremlin's first reaction was to conceal the mess even from the rescue workers. The authorities maintained double standards. They did not inform the people about the radiation right away; instead, they closed off all the roads. The trolleys and trains stopped running. The town was inundated with military vehicles. The military people were surgical masks. Meanwhile the common people were carrying bread from the stores, open sacks with loaves in them. People were even earing cupcakes on plates. No one talked or informed about the radiation; for them the actual repercussions of the tragedy remained unknown. There was a kind of official secrecy. Radios and papers kept silent. Soldiers were warned that in the interest of the state, it would be better not to go around telling people what they had seen. As one of the soldiers says "Before we went home, we were called in to talk to a KGB man. He was very convincing when he said we should not talk to anyone about what we have seen(41)".

There was an oath of concealment. It was more like a conspiracy of ignorance and obedience. The important principle the authorities followed was never to stick their heads out and better to keep everyone happy. According to the civil defence instructions then, an iodine prophylaxis was supposed to be carried out for the entire population in case of a nuclear accident or nuclear attack. And in case of Chernobyl accident, it was 3000 micro-roentgen per hour. The city had 700 kilograms of iodine concentrate for the very purpose but it remained where it was. They could simply have introduced it into the fresh water reservoirs or added it to the milk. But the government decided to settle the mess without making any announcements and creating any panic. The residential quarters were so close to the reactor (which should have been prohibited) that the residents were within the proximity of the reactor. It is evident from Lyudmila Ignatenko, wife of the deceased fire fighter:

> We lived in the dormitory of the fire house where he worked. On the second floor. There were three other young couples, we all shared a kitchen. On the first floor they kept the trucks. That was his job. So, I always knew what was happening. (5)

How could the authorities possibly build the residential quarters so close to such vulnerable nuclear station? This alludes to their ignorance and lack of concern for the common people. Firefighters and thousands of other workers were dispatched to the burning station with no warning. No information about the nature of the disaster was given to them. They were not provided with the safety equipment and no special clothing was distributed to safeguard from being affected by the radiation. Thirty-one workers died immediately from the exposure. There were no emergency drills for the workers and they went to the station under the impression that they had been called to put out a fire. The self- sealing attitude of the politicians is observed when the soldiers are made to sign the non-disclosure form which is evident from

the monologue of one of the soldiers: "They made us sign a disclosure form. So, I did not say anything. Right after the army I became a second -group invalid. I was twenty-two. I got a good dose. We lugged buckets of graphite from the reactor. That's ten thousand roentgens (48)".

The reactor burned for ten days. The scale of tragedy it unleashed was quite unbelievable and unjustifiable. No one listened to the scientists and doctors. The government pulled science and medicine into politics. The KGB kept working and making secret searches. "Western voices" were shut out. There were a thousand taboos, party and military secrets. And in addition, everyone was made to think that the peaceful soviet atom was as safe as peat or coal. Finally, the government claimed that they had thrown army and all their military equipment to the breach. Now what aid did it serve when they already had thousands of tons of caesium, iodine lead, zirconium, cadmium, beryllium, barium, an unknown amount of plutonium and 450 types radio nuclides in all. It was the equivalent of 350 atomic bombs dropped on Hiroshima. The government needed to talk about physics but they talked about enemies. It was a country of authority not people. The state came first and the value of human life was zero. Everyone waited for the order, for the call...

There was misinformation all around. Even in the newspaper people were informed that the fire has been put out and everything was back to normal. The papers discussed the political consciousness and meticulous organization, about the fact that just four days after the catastrophe the red flag was already flying over the fourth reactor. The bureaucratic incompetence of the Soviet system was demonstrated both by the scale of the accident and the elaborate cover up that followed. Millions of Soviet citizens lost faith in the system and silently watched it implode under the reforms of Gorbachev, a few years later. The republic of Belarus suffered the most, having 20 percent of its territory contaminated. The number of people would ultimately die of thyroid cancer, birth defects and leukaemiaare yet to be known.

From the Horse's Mouth - The Authentic Experience

Interestingly, Svetlana Alexievich does not dwell on the larger picture- about how the nuclear particles spread tragically all over the planet or about the prognosis made by scientists about the longevity of the repercussions or their fears about the intensity of suffering it would trigger. Instead, she focuses on a smaller but more blood-curdling picture of a pathetic condition- physical and psychological- of the victims and their care givers. This worm's eye view gives a more convincing and graphic picture of the "man-made tsunami "and provides a testament, as no other official document or white paper can, to the scale of destruction caused by an act of reckless experimentation. Alexievich had always been drawn to miniature stories that came to her from where no one would expect anything and she had her sensitivity to capture the sounds that would fall well below the decibel range of other humans. As she admitted in her Nobel Prize acceptance speech:

> Flaubert called himself a pen; I would say that I am a human ear. When I walk down the street and catch words, phrases and exclamations, I always think- how many novels disappear without a trace! Disappear into darkness. We haven't been able to capture the conversational side of human literature. We don't appreciate it, we aren't surprised or delighted by it. But it fascinates me, and has made me its captive. I love how humans talk... I love the lone human voice. It is my greatest love and passion.

What does Alexievich really achieve by documenting this catastrophe? In the same interview, she says it is her firm belief that in doing so she is sensitizing the entire world about how human beings are more vulnerable than they ever were in any time in history because the very products of science and technology that humans gloat over, have the power to wipe out not only the local populations but rather life on the entire globe. And the end will not come suddenly but will inflict lingering misery that no one will be in a position to alleviate. Alexievich opines that it is important to start nuclear plants right away but it is

more important to consider what one should do, what one should take care of in such a pursuit. She tries to list people whom no one sees or hears. There is much more power in their emotions than any economic or medical data. So, it is important to remember their lives. Alexievich makes the voices of the people heard. The sufferings of the people had renewed her sense of determination. No one completely understands the horrors of nuclear power. Alexievich emphasizes the need to look forward what happened in Chernobyl to form a new knowledge. She saw the future and not the past. And the voices of people never go unheard in the future.

Alexievich believes in the extraordinary power of the ordinary. The role of the witnesses has become so much important for her when she says that each person contains a piece of knowledge about the time in which he or she lived, the little stories that portray the picture of the time which one cannot simply tell. There is a search for freedom after the endless suffering. And this freedom can be attained only if we understand our past by identifying the errors within ourselves. Alexievich wants people to think about themselves. She describes herself as being obsessed with the reality. She always wanted to write the truth. For such an endeavour people is her hope. It is the through the voices of the poor victims Alexievich solidifies the existence of those who had been the victims of such a lethal event. It is as though Alexievich wanted the world to know what really happened and she sets the book as an example of what can possibly happen if nuclear equipment is not safeguarded properly. One can see the incident through multiple voices because Alexievich believes that it is difficult for a single consciousness to grasp everything that has happened. Thus, the book serves as a great reminder of history. Her work is an accumulation of her family, an accumulation of all these cultures of soviet, post-soviet, Belarusian and Russian, which is indeed a historical artefact, making it unique and salient through a multidimensional understanding.

Works Cited
1. Alexievich, Svetlana. *Voices from Chernobyl*. New York. Picador, 2006.
2. Bellaigue, Christopher de. Chernobyl. Web. 25 November 2020. <http://www.theparisreview.org/letters-essays/5447/voices-from-chernoby-svetana alexievich>.
3. Evans, Julian. Svetlana Alexievich's Voices from Chernobyl. Web. 20 November 2020. <http://www.teegraph.co.uk/books/what-to-read/svetana-aexievich-novel-winner-voice-from-chernobyl-review>.
4. Lucic, Ana. A Conversation with Alexievich. Web. 5 December 2020. <http://www.dalkeyarchive/a-conversation-with-svetlana-alexievich-by-ana-lucic>.
5. Synder, Timothy. The Truth in Many Voices. Web. 8 December 2020. <http://www.nobeprizes.org/nobel=prizes/literature/laureates/2015/alexievich-Interview.htm>.
6. Vergar, Fernado. Between the Living and the Dead. Web. 16 December 2020. <http://www.complete-review.com/reviews/ghistory/alexievs.htm>.

09

ISOLATION TO SOLITUDE: RUSKIN BOND'S *LONE FOX DANCING*

Roshni Joyson, *PG and Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India*

Dr. Cynthia Catherine Michael, *Associate Professor and Head, PG and Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India*

Abstract:

    Isolation is a state of being separated from the outer world both socially and internally. Solitude is the choice of a person to be alone. Isolation leads to the feelings of loneliness, fear of others and negative self-esteem. Isolation may result from many causes like discriminations based on gender, caste, race, color, broken families, relationship trauma, politics, social unrest and many other psychological reasons. Isolation and solitude had been the two prominent themes in literature. Isolation is mostly seen in autobiographical works as most of the writers find refuge in their writing to escape from the unpleasant realities of life. Writing out their life and situations helped them to overcome the severity of loneliness. Isolation is undoubtedly, a dominant theme in his works because he had admitted it himself several times when commenting on his own works that he was always alone. This paper discusses about the harsh realities and the episodes of isolation surrounding Ruskin Bond throughout his life which he had written in his autobiography Lone Fox Dancing.

Key Words: *Isolation, Loneliness, Solitude, Suffering.*

    Ruskin Bond portrays his life and experiences through various genres of literature like novels, short stories, novellas, poems and essays. Subjectivity and dreams play a significant role in Bond's writings; he says "Dreams are an important part of my writing". He started writing even from his school days and his first fictional work *Nine Months* was written in the dreary environs of boarding at Shimla. His children's' stories are his own experiences of childhood and it can be noted that there is always a melancholic mood overflowing the writings of Bond. The book he preferred the most was Charles Dickens' David Copperfield. He felt that David's loss of parents, sense of insecurity and struggle for a meaningful life was similar to his own. His autobiography *Lone Fox Dancing*, centers around the writer's life in India and the experiences that shaped him into what he is today.

    Lone Fox Dancing is a sincere and truthful autobiography of a man who had to face huge isolation in his life and later turning it into solitude. Ruskin Bond starts his latest and complete autobiography *Lone Fox Dancing* with the words "Even a fox needs a family" foreshadowing how he came to accept his need to belong. "I used to consider myself a loner" says Ruskin Bond about his autobiography *Lone Fox Dancing*. Social isolation is a state of complete or near- complete lack of contact between an individual and society. Social isolation can lead to feelings of loneliness, fear of others or negative self-esteem. Ruskin Bond comments about the title of his autobiography *Lone Fox Dancing* in his interview:

    It sort of indicated certain individuality or a longing when I was younger to be out on my own, to be in the wilderness or sometimes in lonely places and that isolation gave me very often the inspiration for stories and things I wrote. But I am no longer a lone fox, I have a large adopted family.

In the prologue of *Lone Fox Dancing*, Ruskin Bond gives us an outline of his life. He mentions about his isolated childhood, nature becoming his dearest companion and finally to a writer on the hills. He clearly explicates in the beginning of the book "I had a lonely childhood growing up in a broken home and a boarding school in the hills(1)".There is much of innocence in his book as Bond says that the book says almost everything about his life. He begins with his earliest memories; "of a little boy who ate a lot of kofta curry and was used to having this way (7)". He mentions about his 'beautiful gramophone' which he calls his first love apart from his ayah. Here Bond's isolation from his family is clearly seen when he loves his ayah more than his father, mother or his whole family. In his lonely childhood Osman was his friend and most interestingly his story teller. Unlike his mother, his father cared for the silly moments of enjoyments like going for cricket matches and singing together in the bath tub. His innocent mind started defining his father and mother distinctively like:

> He was usually a serious, quiet sort of person, but on those occasions, he would be quite boyish and noisy-and because he was parent and playmate, he was daddy to me. That was what I always called him. Not 'father' or 'Dad' or 'Papa'. My mother was 'Mum' or 'Mummy', but my father was always 'Daddy'. (16)

Bond was always attracted to the lonely places instead of being crowded with friends like all other children of his age. Bond honestly expresses the love for his ayah whom he calls his "guardian angel, surrogate mother, friend and beloved all rolled into one and wrapped up in a white sari (22)". Ayah had a significant role in the life of little Ruskin as she filled the space left behind by his father and mother in his life. His mother was busy in get-togethers, picnics and excursions and his father being encaged in his work; little Ruskin was left with his ayah. He received the love and affection from his ayah rather than from his mother who "was not a physically demonstrative person". He was totally absorbed in the world of his ayah that it made him forget the isolation he felt from his all-time busy parents:

> I was in love with ayah-it was a child's love for a mother, but it was also a sensual, physical love. I loved the smell of her skin and her paan-scented breath and her dazzling smile. She was in love with my soft white skin and bathed and dressed me with infinite tenderness. (23)

Ruskin's father and mother quarrelled often that they were totally ignorant of each other's presence. Poor little Ruskin being alone got more and more attached to ayah he even wrote a poem on her. Ruskin also mentions about his skill in reading things in reverse which he says is really useful especially when life begins to get difficult and boring. Ruskin had no friends to play with except his ayah to fuss over and Osman to tell improbable stories. He was desperate about his only sister Ellen who had to remain in a kind of limbo all her life which he calls "God's casual cruelty". He did not want to play with her, instead climbs the room of colored windows or wander alone in the garden. His parent's quarrels became more frequent and serious that gradually the feeling of helplessness and insecurity in his mind got thickened. He says "this feeling of insecurity was to become a part of my mental baggage for the rest of my life (29)". Little Bond used to run out to the garden or remain in the verandas at night when his parents started their routine of fights. Soon when his father joined the royal air force and left Jamnagar, he had to part with his most soothing refuge, his Ayah. He was put into more disappointment that he could not see his ayah any more.

The sadness and loneliness followed him to his grandmother's house also. He was almost abandoned by his grandmother that he was not allowed to speak in a group and was discouraged from taking second helpings of any dish. His grandmother was also partial towards him in front of his cousins whom she praised at most. Bond finds out a reason as to why this was done to him that it was because his grandmother was not sure of the fact that he was legitimate or not. He became bewildered and resentful that he had many questions before him for which he did not even have his parents near him to answer them. He

could not even have his mother for comfort who lived in the same house but had no time to worry about her family. She was always busy in her own world. Poor little Ruskin was made the centre of bullying and was tormented much that he wished to be invisible. It is really pitiable of a child being isolated from his own family and was looked upon as an alien.

He missed his father all this while who was busy travelling from one place to the other for his job. In this phase of his life, Bond was an orphan with parents alive. Ruskin missed his ayah during those times as he states "Gone were the soft hands of the Jamnagar ayah; gone were the days of playing 'ructions' in the bathtub with my father (37)". When he was six, his grandmother again turned out to be his villain as she wanted him to be sent to a school which he calls an incarceration. He hated the school until he left there. He did not like the children or the nuns who were strait-laced, remote and unsympathetic. There was nothing that he could learn or develop from there other than academics. Spiritually also he experienced isolation that he could not find any solace in his religion. Thus, he found comfort in nature. His mind was wandering for some refuge one after the other. All the doors to his happiness were getting shut down one by one. Bond expresses his grief for all the children who are left behind by their parents after separation. His experiences made him empathize for the whole kind of suffering children:

> The life of a small child is dependent on the lives of his or her parents. When a marriage breaks up, the children are often pulled in different directions and there is very little they can do about it. I had no quarrel with my mother; but I was drawn to my father instinctively. No one stood before us. (43)

Ruskin joined his father after the parents' separation. Finally, he became alone and had no one for help when he needed. His father, despite his tight schedules found time to spend with his kid. Now, after a short span of happiness, the first moments of anxiety came into the child's mind when his father got hospitalized due to malaria. He started having a fear about the loss of his father and somehow his father recovered. When his father got admitted in hospital, he was alone with some books. He was now used to the idea of being alone and having one's own room. Being isolated frequently, his mind got used to being in love with darkness and isolation. His only happiness was his father but suddenly one day his father was no more. It came to him as a shock when he was anticipating the fun-filled vacation with his father. His father's death left a huge void in his mind that the only person who loved him was gone. He says mournfully "If everything begins and ends with love-and I believe it does-my world had ended (69)". He understood that he was alone, and while walking towards the hills, he felt like his father was beside him but later he realizes that it was just an illusion. He did not want to show his tears in front of others. While going to the grave yard, the boy remembered how he spent days with his father and he had to accept the truth that he became an orphan. He boldly decided that one day he would come out of the shadow; the shadow of loneliness, the shadow of dependency, shadow of fear, and shadow of attachment

It was really difficult for him to come to terms with the loss because he could not witness the death or burial of his father, though he did it purposefully to retain his father always alive in his heart. He felt the isolation and abandonment greatly by his mother when he came for winter holidays, ignorant of his mother's new family. He could not adjust with them. His loneliness grew to an extent that he had no friends and was wanting for some. It was really pitiable that he even went to railway stations waving to some children in the train wishing they could give him company. Ruskin had no entry to his mother's and step father's life. His happiness was always short lived that his dear ones left him alone very soon. Again, he was a loner in Dehra like most of the times. He loved loneliness and enjoyed the escapism into the darkened cinema halls alone with no company. Ruskin experienced great depression in his school because of his dispiriting illness and separation from his most loved Azhar. Azhar was so close to Ruskin's heart as he was both a guardian and friend for him after the death of Ruskin's father. After losing both of them Ruskin was searching for someone for him to love.

The usual feeling of loneliness returned to him when he was about to leave for England. Leaving his family was not a great deal but the thought of leaving his friends disturbed him. When Mr. H and his mother came to the station to send him off, he remembers an incident six years ago when he was left alone in the station arriving in Dehra after his father's passing, but he is no stranger to those situations of his life. In England again he is haunted by a sense of belonging between the east and west. He wanted to become a writer which was his dream and also, to return to India. He was absolutely alone with his dreams that he declares "I discovered that the world could be a lonely place for someone like me (140)". Apart from his father, the ever greatest missing in his life, he missed India and his friends in Dehra. He finds some relief from nature but still he is deeply wounded by loneliness since his father's death. Later he becomes stronger with the loneliness that reached the extreme level, going through all its harsh phases. He gained confidence in his life and future, being alone in the whole wide universe:

> I suddenly realized that for the first time in my life I was really and truly on my own. No parents to back me, no relatives to fall back on. Alone. All by myself in a wilderness of wind and water. The way I wanted it. Eighteen and in control of my own destiny. For that man is strongest who stands alone. (151)

Happiness and comfort came to Ruskin's life as a guest who abandoned him sooner or later. Certain people and episodes gave Ruskin a hope for happiness for a very short time but finally left him alone. Such was Vu, a pretty girl who made Ruskin's life glowing for some days but left him with a deep wound. As he was used with these kinds of missing and loss, he could cope with it by taking in some good lessons from the episode. Even though it was difficult for him to bring those practically into his life, gradually he learnt not to expect anything from anyone. Both his career and personal life began to fail. He got totally broken down in a foreign country with none to hold his hands or share his tears with. His sense of belonging to India became worse. He considered India as the land of acceptances where he could feel free to be a failure. He just wanted to be in his small room that he called his own. He does not have a hope in anyone or anything but he wanted was to be back in his refuge, his homeland. "Home-that was the magnet. Not the home of my mother and stepfather, but the larger home that was India, where I could even feel free to be a failure (171)".

Ruskin, apart from the nature and life circumstances the most important thing he missed in England was the 'intimacy of human contact'. He lists out certain facts that he missed in England and found only in India. Those were the freedom to express desire and affection towards a person 'without reserve and find fulfilment', being strangers without feeling like an outsider. India gave much for the soul but England looked upon 'the orderly life, the good sense and civility' says bond "I missed everything that made it all right to be sentimental and emotional (173)".

The significant title of bond's autobiography has its origin in a small poem which he wrote while he was walking alone in the dark and seeing a fox. He says more clearly in one of his interviews about the title and its connection with his real life. "I saw a fox quite happy dancing around its own in the moonlight and I sort of in a way identified with it. The fox was a loner, I was a loner; loner at that time. It sort of gave me a feeling that it was doing its own thing and so would I and wrote this little poem (229)". Bond, in his poem says:

> As I walked home last night
> I saw a lone fox dancing…….
> Sometimes when words ring true,
> I'm like a lone fox dancing
> In the morning dew (1-2, 7-9)

In the entire corpus of Bond's fiction, parent- child relationship emerges as a persistent theme. Bond's personal trauma owes to the depiction of this relationship. The emotional vacuum still persists in consciousness. His own sense of loneliness and insecurity in the early childhood haunted his consciousness and he became a premature introvert. Bond can associate himself with children because the child in him remained transfixed to that very stage. Fortunately, the realization that children are hardly taken seriously by their parents made him more and more sensitive towards them and resulted in his outspoken and beautifully framed books which made him the great writer on the hills.

Works Cited
1. Bond, Ruskin. *Lone Fox Dancing*. New Delhi: Speaking Tiger Publishing Private Limited, 2017.
2. Michael, Cynthia. *Becoming Indian*: *Unraveling the World of Ruskin Bond.* New Delhi: Global Edu4share Private Limited, 2017.
3. Bond, Ruskin. *The India I love.* New Delhi: Rupa.co, 2004.
4. "Interview with Ruskin Bond, Author of *Lone Fox Dancing."GIFLIF*. 12 Nov. 2017. <https://www.youtube.com>.
5. Ananya, Banerjee. *Lone Fox Dancing: "Book Review on Ruskin Bond's Autobiography".* Financial Express 03 Sep. 2017: 5.
6. Kuruvila, Elizabeth. "Ruskin Bond: In love with Solitude". *Livemint* 07 Jan. 2016: 3.

10
BREAKING THE SILENCE IN *THAT LONG SILENCE*

Mamta, *Assistant Professor, D.A.V. College Jalandhar*

Abstract:

Silence in Shashi Despande novels plays significant role. It also shows the psychological suffering of females which is imposed by society and family. In 'That Long Silence' the main protagonist, Jaya, also feels the same trauma of imposed silence. But at the end of novel Jaya tries to come out of it through her witty mind. New Jaya succeeds in breaking the chains of silence and traditional barriers in order to achieve maturity and self-discovery.

Keywords: *Silence, Trauma, Psychological Suffering, Traditional Barrier.*

Shashi Despande is one of the famous contemporary Indian novelists in English. She as a writer and novelist shares a platform with women writers like Jane Austen, George Eliot, Kamala Markandaya and Virginia Woolf in more than one sense, because she believes that only a woman writer can understand and express the complete life, career and maturity of woman within a family fold, especially in the modern Indian society. Shashi Deshpande's novel deals with the women belonging to Indian middle class. She deals with the inner world of the Indian women in her novels. She portrays her heroines in a realistic manner. As in 'The Dark Holds No Terrors' the novel reveals the life of Sarita, who always neglected and ignored in favor of her brother. In 'Root and Shadows' she explores the inner self of Indu, who symbolizes the new women, who is educated and married to Jayant but her feminine instinct for articulation is suppressed.

For the novel 'That Long Silence' she was given the Sahitya Akademi Award. When the novel 'That Long Silence' was published, it was described by times literary supplement as a story of compassion, tolerance and understanding of human relationships. Deshpande strongly concludes that the basic reason of female suffering is the SILENCE, which is either culturally imposed or circumstantially produced or psycho-spiritually imbibed. This silence does not allow women to come to the surface. In the beginning of the story, we are given the social background of Mohan as the son of a poor man where his mother also was maltreated and subdued by his father. After Mohan's marriage with Jaya, a middle class intellectual woman, he leads a successful and peaceful life till he is accused of bribery along with colleague Mr. Aggarwal. Now Jaya feels the Punch and Pinch of insecurity and meaninglessness in this vast world and Mohan also becomes frustrated and lonely to the extent of Jaya as her indifference and unsupportiveness. But Jaya on her part considers this act of Mohan as immoral as it has exposed the family to all the dangers. However, Mohan tried to justify his act of bribery by saying

"I did it for you, for you and the children"

There are a number of dreams that haunt Jaya which are symbolic manifestations of her inner state of mind and her fears. The dream of toilet is described by novelist in highly psychological and symbolical language and perspective.

"I was looking for toilet. I was desperate..... and yes that it was.... the immense relief and the overpowering shame as I realized I was in a public place surrounded by people staring at me."

Jaya is typical Indian middle class woman who is confined between her realizations and restrictions. Jaya ponders throughout the novel for her role clarity, her life or is she living for someone else. She searches her identity as an individual and where her emotions are getting subdued. She remains in delirium for many days, but finally she discovers the moral lapses on her part as a wife as a mother, as an individual. This leads to her search into soul where she acknowledges her sins, and as a consequence imposes penance, she says.

"I will have to speak, to listen, to ease that long silence between us."
Her failure to be an ideal wife and mother is revealed by her as she says.
"I have failed him (Mohan). He expected something from me."
Her incapability to deal with her son Rahul's complexities make her say.
"A mother? I had been unfit be trusted with the entire responsibility of another human being."

In this way Jaya attempts to break that long silence, which leads to self discovery, happiness and harmony. At the end, we find Jaya, who Breaks that silence and leads a confident life. So, that we find at the centre of book is neither to Sita who suffered exile for the sake of her husband, nor a Draupadi sharing her husband's travails, but an educated middle class woman who is caught between two currents of tradition patriarchy and modernity. This independence of views and love for freedom is neither something suddenly acquired nor imposed from outside rather it is a natural extension of an inquisitive and witty mind of Jaya. As her grandmother used to complain about Jaya: "For everything a question, for everything a retort, how husband can be comfortable with?"

So, 'That Long Silence' is a powerful feministic expression of growth, development, career and conflicts of a woman in male dominated society. In this society a woman is taught that husband is happiness, career and treasure. But through her intelligence and resourcefulness, Jaya succeeds in breaking these traditional barriers in order to achieve maturity and self discovery. She declares herself as an independent and liberated individual "who will not settle for the half".

Thus, Shashi Deshpande in portraying Jaya silence, suggests women to break their silence to identify their true self.

Book Cited:

1. Shashi Deshpande, *That Long Silence*. New Delhi, Viking / Penguin Books of India, 1982.
2. *That Long Silence* by Shashi Deshpande - Reviews

11

BISHOP JEROME FERNANDEZ, AN IMPLEMENTER OF INCULTURATION- SECOND VATICAN COUNCIL OF CATHOLIC CHURCH

Merin Josephine A., PG and Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India

Dr. Cynthia Catherine Michael, Associate Professor and Head, PG and Research Department of English, Fatima Mata National College (Autonomous), Kollam, Kerala, India

Abstract:

The term Inculturation is used in Christianity, especially in the Roman Catholic Church. It is the exchange of culture or acceptance of native culture. This means Christianity in each land imbibes native culture, tradition and practices without moving away from Christian ideology and faith. By this, the Christian communities will have connection with other cultures. Inculturation became a world-wide practice. In each land, Inculturation is done in support of native culture, customs and practices. In India, Inculturation is done mainly as an adaptation of Hindu practices and customs. The concept and importance of Inculturation came after the Second Vatican Council. Inculturation was emphasized in the council, for the existence of Christianity in the modern world.

Keywords: *Inculturation, Latin Catholics, Quilon, Diocese, Second Vatican Council.*

The Second Vatican Council or Vatican II was addressed to the Roman Catholic Church and the modern world. It was held in the St. Peters Bacillica in Vatican. The council was opened under Pope John XXIII on 11 October 1962 and closed under Pope Paul V on the feast of Immaculate Conception in 1965. The vernaculisation of Mass was done in this council. Inculturation is a concept said in its sixteenth chapter. It is a term used by the Roman Catholic Church in-order to mingle the Christian Gospel with the ordinary native culture. It announced that each Church has to agree with the native culture in active. In the Council, the term Inculturation is not mentioned anywhere. Only about the modern man and culture is said. This is said in the chapter II of Twashe Pastoral Constitution on the Church in the World of Today. The Chapter dealing with culture in the document is 'The proper development of Culture'. Church welcomes all changes occurring to mankind. But the faith in him must not be lost.

Bishop Jerome is the first native Bishop of Quilon diocese. His tenure as Bishop spanned from 1937 to 1978. He has raised Quilon diocese to its horizon. He not only indulged in the duty of the Church, but also in the social, educational and cultural activities in Kerala. He established many educational institutions, many churches, made many alterations in liturgy and enhanced many activities in churches. He was a promoter of inculturation in Quilon diocese. In the present paper about Inculturation, the most valid person to be discussed is surely Bishop Jerome. But Inculturation is generally discussed with reference to regional Churches like Syro Malabar and Malankara Catholic and non-Catholic Churches like Orthodox Churches. Generally Latin Catholic is not noted for Inculturation. But Bishop Jerome is relevant for the study; for many reasons. The very first reason is; the Second Vatican Council took place during his tenure as Bishop, the Second reason is his nationalism, patriotism, cultural sense and his interest in the past. The primary aim of the paper is to analyze how Bishop Jerome has implicated the concept Inculturation.

Bishop Jerome founded Trinity Lyceum English Medium School in January 5, 1966. It was Bishop Jerome, who designed the emblem of Trinity Lyceum. In it 'The complex distinction between 'God' and 'Trinity' is portrayed eminently' (Karmayogi 346). Three equal circles which are linked together equally. In the image, 'Pitha', 'Puthru' 'Athma' is depicted in Hindi. It signifies 'the Father', 'the Son' and 'the Holy Spirit' of the Catholic Faith. The deep thought in the word God is portrayed in Hindi as 'Sath' 'Chindh' 'Anand'. These words are taken from Sanskrit. 'Sath' means spirit or athma which is spread everywhere and which is there. 'Chindh' means thoughts, knowledge, intelligence and wisdom. 'Anand' means delight, happiness and luck. God, according to Indian thought, is a mixture of 'Sath' 'Chindh' 'Anand'. And so, he is called 'Sachidhanandan'. This word has all the three ideas in it. These representations are Indian in thought. Moreover, Holy Trinity is represented in Hindi alphabets. Here Bishop Jerome has distinguished the Holy Trinity in Catholic belief and God according to Indian thought. In order to adopt the native culture, the Bishop has made a very rare combination of Trinity and God from Catholic faith and Indian thoughts. The middle portion of the emblem, there is the Hindu religious symbol 'Oom'. According to the Indian belief there are three sounds in it. The sound 'Aaa' signifies Lord Vishnu, the sound 'Uuu' signifies Lord Shiv and the sound 'Mmm' signifies Lord Brahma. The three deity of Hinduisim is contained in this single word. So, the word is also called 'Bhramathinte Vachakam' or 'The word of the Universe'. The Hindu symbol 'Oom' which is used to signify 'Lord Vishnu', 'Lord Shiva' and 'Lord Bhrama'. The same 'Oom' is used by the Bishop to signify 'God the Father', 'Son' and 'Holy Spirit'. None others have compared the three deity concepts of Christian and Hindu religion. The base of the emblem is depicted with 'Holy, Holy, and Holy'. This is taken from The Book of Isaiah Chapter 6 verses 3. The particular verses say the Angels surrounding God the Almighty, praising him as Holy, Holy, Holy.The entire emblem signifies both God in Indian thoughts and Trinity in Catholic faith deserve to be worshiped at most. This particular emblem is a perfect example of Inculturation.

Fatima Mata National College was founded by Bishop Jerome in August 6, 1950. The word 'Mata' is an Indian word signifying 'Mother'. The word 'National' is used to show in interest as a nationalist. The Catholic figure St. Mary of Fatima is given a native outlook by incorporating it with the words 'Mata' and 'National'. The logo of the college:- Per Matrem Pro Partria which means ' Through Mother to Jesus'. The very logo also means "Through Mother to Motherland'. This very well shows his patriotic love for the nation. In Ramayana, it is said:-

'JannaniJanmabhumicha
SwargathapiGariyasi'.

The couple of lines mean that motherhood and the nation is mightier than the Heaven'. (Jerome Thirumayni- 36). The Christian ideology is intermixed with the knowledge in Indian mythology, Sanskrit and culture.

St. Raphael's Seminary Chapel, Kollam was built adjacent to St. Rappels' Seminary by Bishop Jerome. He assimilated the Christian ideology and Indian architecture. The structure of the chapel is of a Buddhist Monastery with Hindu elements. The chapel is named 'The Temple of God'. Before entering the chapel, there is a small well like structure on two sides of the door outside. This structure is to wash feet, before entering the chapel. These are similar practice before entering a temple. There is a lotus like structure made of stone on the either side of the door.The Altar of the chapel is in the shape of a lotus which is made of black granite. Lotus is the national flower of India. In the altar, words like 'Neer', 'Sheer' and 'Vivek' are scripted along with a White swan in a white marble background. Here 'Holy Spirit' is depicted as swan. The lectern is also made in the shape of a lotus, made of wood. This may be the reason that he named it 'The Temple of God'. Just below the Crucifix, there is structure made of Sunflower petals. This is made in the structure of 'Sudarshana Chakra' of Indian mythology. On the top the tomb like structure which indicates the Buddhist monastery, has a lotus painted pink. Above the lotus there is a cross. Here Indianism

is incorporated very minutely.

Bharatha Rajni or Mary Queen of India is the rare blend of Mother Mary, the mother of Christianity and Bharatha Mata, the representation of 'Mother India. Bharatha Rajni is wearing the attire sari, which is the national dress of Indian women. She is wearing a crown in her head. The right hand is in 'Abhaya Mudhra' with indicates protection and peace. With her left hand she gifts the Child Jesus Herself to the devotees. Behind her, there is a royal throne. On her two sides, there are two lions which callout the royalty of the throne. The halo around her is in a traditional Indian way, which is in the shape of the sun. The halo is not in the usual oval shape. On the two sides of her feet, there are two Ashoka Chakras, which is the very sign of Ahimsa. On the top of her head, there is a royal umbrella, decorated with pearls and beads. On the top of the umbrella there is a globe, where the map of India is seen. On the top of it, Holy Spirit is seen, in the form of a white dove. These are the Indian elements of the Portrait. The usual Christian elements seen with Mother Mary are the moon, which is used as her feet-rest; the sun, which is behind her head, twelve stars, which is the representation of twelve disciples of Jesus, which surrounds her head and the snake, which is stabbed by her, the representation of Satan. These elements are also there in this picture also. Child Jesus is also wearing royal attire and is wearing a crown in His head. Since it is named Bharatha Rajni or 'The Queen Mary of India', it must contain all Indian elements which up-holds the power of its rich tradition. But during the portrayal of rich Indian elements, he did not forget to portray the elements of Christian faith. The representation of Mother Mary has both Christian and Indian elements.

On the shores of Lake Ashttamudi; Bishop Jerome found out; Ashta Jala Rani or the 'Queen of Ashttamudi'. 'Ashta' means eight. Lake Ashttamudi has eight branches. 'Jala' means water. 'Rani' means queen. Mother Mary is named in accordance to Indian tradition. He made the mother of Christianity, the 'Queen of Ashttamudi'. Moreover,in its depiction, Mother Mary is wearing a sari. She is wearing a Crown and the halo is a round structure which is of Indian form made of wood. Her right hand; like Bharatha Rajni, is in 'Abhayamudra', a helping hand to guide and protect the needy. Like Bharatha Rajni, she is gifting, Child Jesus to the believers. Child Jesus is also wearing a crown. He too stretches His both hands to help the seekers. She is standing above the globe, which is the representation of the world and the men in it. The globe comes out from a bloomed lotus, which is the national flower of our nation. These are the Indian elements of Ashta Jala Rani. The usual Christian symbol of Mother Mary is also there in the portrayal. Behind Her there is the Sun. She is standing over moon. She has stabbed a snake, with a fruit in its mouth; the very representation of Satan.

Fatima Mandir is a shrine of 'Our Lady of Fatima', founded by Bishop Jerome. The structure of it is in a Muslim architecture, with a round ceiling from inside and outside. A tomb like structure is on its top. The whole building is a round structure like a temple with a half wall all around. This is the style of traditional Hindu architecture. 'Mandir' is an Indian word for temple. Here Bishop Jerome has incorporated the Hindu and Muslim elements to Christianity.

Bishop Jerome, has done inculturation not only in new concepts and portrayals, but also in naming of institutions. Here he has named many institutions in the diocese with Malayalam literary names. They are 'Karmala Rani Training College', Kollam is an educational training College. 'Rani' is a malayalam word for queen. It can be named 'Our Lady of Mount Carmel'. But he gave it a Kerala touch. The purpose was may be to show oneness of Mother Mary with the native people. Though the portrayal of Bharatha Rajni; Bishop has drawn a parallel line between Mother Mary and the concept of Mother India. 'Vimala Hridaya Higher Secondary and 'Kristu Raj Higher Secondary School' are other examples. It can be named as 'Our Lady of Immaculate Heart' and 'Christ, the King' respectively. But the national sense of the Bishop did not let him to do that. 'Fatima Mandir', which is a Shrine, 'Jyothi Nikethan', a women's college, 'Cheru Pushvam Nivas', Ghandhi SmarakaYeshu Nivas, Ashta Jala Rani, a portrayal of Mother Mary as the queen of Lake Ashtamudi; 'Vimala Niketh'; Bharatha Mata ITC, Shanti Dhan, an old age home run by sister of

Missionary of Charity and Shree Yeshu Shishu Bhavan are all names associated with Malayalam words. He has further coined out other names for Mother Mary like 'Deva Mata', which means the mother of God- the name of a Convent in Kollam; 'Upakara Mata', the name of a Convent in Koduvilla, Kollam, 'Fatima Mata' or 'Our Lady of Fatima', 'Sagara Mata' or the 'Mother of Sea', Balika Mariyam or the child Mary is the name of a school; 'Lokha Rakshaka' or the Lady protector of the world is the name of a hospital in Koivilla, Kollam and Arogya Mata or 'Our Lady of Good Health' is a Shrine, Kollam. He has named a Christian institution has 'Bharatha Mata'. He wished that every student, despite his religion and caste, must have a patriotic love and faith to the nation. The word 'Shree' is used as a word of respect in Malayalam. 'Gandhi', the father of the nation is read along with Christ. Such rare combinations can be only seen in the coinages of Bishop Jerome. He coined the Forty days fasting of the Lent season as 'Mandalopavasam'. The very word identifies the fasting of the devotees of the Hindu God Lord Ayappa, before going to Shabarimala, his abode. In the 'Bishop Benziger Hospital' founded by him, the children's ward is named as 'Shishu Deva Stanam'. The word indicates Child Jesus, but said in Malayalam. This is the very example of Indianization. He brought inculturation in naming of institutions and on representations of Mother Mary, so that the ordinary people may feel a oneness with the foreign Christian religion. This is the very purpose of Inculturation said in the Second Vatican Council.

As a promotor of Inculturation, he even brought about changes in his own lifestyle and activities. 'In every aspect, he was a good nationalist. Since patriotic love was filled in him, his lifestyle was very simple (Njan..113)'. No other Bishop led life in such a simple manner. 'The saffron robe, we wore was very noticeable (36)'. The saffron is the symbol of simple and acetic life. It is an important symbol of Indian tradition. He insisted on his laity, the importance of silent prayer. 'Through insisting silent prayer, Bishop Jerome pointed out the importance of infinity (145)'. For a successful group prayer, there is a need of the practice of silent prayer. During this, a mode of self-control and patience must be maintained. This patience and self-control must be born out of spiritual maturity. Bishop Jerome used to pray very silently in Fatima Mandir, Kollam. Many laity had seen him praying in the Mandir in Yogic position, chanting the name of Christ in the model of bajanas and mantras. He not only insisted the importance of Indianization, but also adapted it in his own practice of prayer and lifestyle. Coinages like 'Sree Yeshu Maheswara'; 'Sree Yeshu Deva' were given as a mode of it. Through silent prayer, he acquired a spiritual insight and experience. 'Before the Second Vatican Council, Bishop Jerome assimilated the elements of Indianization in his personal prayers and deeds (113)'. He was a true visionary of Indianization.

Bishop Jerome was a language scholar. He went deeply inside the ascetic Indian spirituality and altered the traditional liturgy customs into a simple one. 'He had a notion that, when the Catholic Church is introduced in India, it must resemble and favor Indian culture so much (Kaalathinte Karmayogi- 683)'. There was a need of vernaculization of liturgy as per the Council. For that the whole liturgy was modified. Bishop Jerome was the President of Kerala Hierarchy Liturgy Committee. In this committee, he coined words like 'Thelloru Paghalitham', 'Shakthikanmar', 'Bhakthijwalakar', and 'Bhadrasinanmar' are notable. His influence on languages and his new coinages are relevant. In reconstructing the mode of liturgy, he shared the opinion of Cardinal Joseph Puraekattil that the liturgy must contain the elements of daily routine, culture and symbols.... In my opinion, liturgy must involve the novelty must adopt the ascetic tradition of Indian culture and in this way; it must give birth to a mode of Indian liturgy. In the Pastoral Letter of the Cardinal; Liturgy Ente Drishttiyil, Cardinal Joseph Paraekattil, states that:

> The various Rites were born by adopting and imbibing certain elements from many national cultures.... What we need now is a liturgy assimilating the twentieth century culture and symbols.... In my opinion, liturgy must involve the novelty of modern Indian culture..... The natives of India will accept the Catholic Church and the growth of Catholic Rite, only the liturgy must have a novelty and timely growth'. (214-215)

Bishop Jerome relied in simplifying the Latin mode of liturgy. Words and verses from Indian texts like Upanishad and Baghavad Gita can be taken into prayers. As a part of it, words like 'Eshwaran'; 'Paramatvamavu' were included in it. Screenplays for dramas and plays must be created with the help of Bible characters. He used the Hindu mode of signing keerthanas which highlights the morality and culture of Indianism. He wanted to modify Christian devotional songs with Sanskrit words and with the Indian mode of narration.

He insisted on celebrating the feast of saints and patrons of each parish with special prayers, traditions and customs. Likewise, he also insisted to give importance to Hindu festivals like Onam, Deepawali, Vijayadashami and Mahanavami. While the Holy Mass, celebration of sacraments, anointing and Eucharistic adoration, traditional Indian adorational devices like Camphor, incense, sandalwood sticks and Indian oil lamp can be used. The adoration can be executed in the manner of Bajanas. In the Christian mode of prayers, he wanted to incorporate the pilgrim journeys, the Indian mode of retreats and penance He insisted to pray in Yogic position. This practice will create an Indian atmosphere and the main ideology of Eucharistic adoration is not affected. The adaptation of native elements should not affect the basic elements of the Rite. He wanted the New Testament to be written in the narrative mode of Kilipattu. Thus, he wants the faith of Christ to be dissolved in the Indian soil. Thus, Bishop Jerome is the true advocate of Inculturation.

References
1. Balasurya, Tissa. 'The Encyclical 'Caritas in Veritate'.Hindu-Christian Relation VOL. XXXIX No. 233 (September 2009): ISSN-11
2. Ed. Flannery, Austin. *Vatican Council II- The Conciliar and Post Concilar Documents*. Bombay: St. Paul's Publications, 1975.
3. Fernando, Leonard, and G. Gispert- Sauch. *Christianity in India- Two Thousand Years Of Faith.* New Delhi: Penguin Viking, 2004.
4. Msgr. Kayavil, Fredinard. *Bishop Jerome Kaalathinte Karmayogi- Oru Kaalagattathinte Samagra Grandham.* Quilon: B.J.F. Publications, 1998.
5. Msgr. Rozario, A.J. *Kollam Christianikal- Indiayile Pradhama Roopathayudae Sampoorna Charithram.* Kollam: Catholic Press and Book Depot, 1995,
6. Mundaykal, Antony. *Njan Kandarijna Abhivandhya Jerome Thirumaini-Anusmarana Grandham*. Kollam: Javier Institute Publications, 2015.

12

SPIRITUALITY AND ENVIRONMENT: SIGNIFICANCE OF INDIGENOUS KNOWLEDGE SYSTEMS IN AFRICA AND CHALLENGES

Garima Rawat, *Applied Science and Engineering, Indian Institute of Technology, Roorkee*
Sanjit Mishra, *Humanities and Social Sciences, Indian Institute of Technology, Roorkee, India*

Abstract:

Since time immemorial, Africa has been rich in natural resources and sharing spiritual connections with the nature. Indigenous practices having spiritual significance nurtured African environment. Philosophers believe that Global industrial establishments and interference of western development and Eurocentric world views are responsible for the magnitude and severity of contemporary environmental crises in Africa. It resulted in changes in values, beliefs and world views which altered their socio ecological aspects of life and promoted extraction and exploitation of natural resources. Environmental crises seek holistic approach for healing nature, new values that would stress individual and joint responsibility towards the environment and towards nurturing harmony between humanity and environment. Traditional practice of resource utilization proved to be systematic which enabled lands to regenerate it and promotes socio-cultural harmony among community. This paper highlights the interconnectedness of nature and spirituality within African communities; and explores the importance of African indigenous practices in environmental conservation.

Key words: Spirituality; African community; Kikuyu; Indigenous; worldviews; Green belt movement; Wangari Maathai.

Introduction

> *"Can we really put a price tag on the carbon dioxide trees capture? I know scientists and economists are working out such evaluations and I wouldn't stop them. But the answer surely is that what they provide is literally incalculable"*
>
> *- Wangari Maathai*

Environment is our basic life support system which is an important part of one's existence. It comprises living and non-living things and covers social, political, economic, natural and spiritual environment; all the living and non- living beings are inter-related to each other. However, in Ecology organisms share reciprocal relationship to one another and their environment (Raven et al.). Spiritual ecology is also an emerging trend in conservation and academic field which understands that there is a spiritual dimension related to environmental issue.[i]

Spirituality refers to the practices and beliefs which governs life of people and enable them to experience sensible realities of the world. Spirituality encompasses many experiences which prove that the behaviors of human beings are influenced by their ultimate values and beliefs, promoted by a particular community. In the field of academia, spirituality implies to the emerging academic discipline which explores the communal and individual experiences and practices govern by something sacred[ii].

In a traditional African society, belief system and cultural values are an integral part of historical identity of people[iii] and they cannot be separated from their beliefs which they practiced, no matter which ethnic groups they belonged to[iv].

According to Ashton:

> The ancient people of the earth lived dynamically within the ebb and flow of the natural world, belonging as much to each other and the human community of life, as they did to the sun and the moon and the cyclical rhythms of nature around them. Because they depended on nature for all their essential needs, they upheld a sacred reverence for the earth that took into cognizance the give and take of the living order (2010).

In Primeval times, nature was worshiped and inspired from the magic and spirits[v]. The earliest humans of the earth depended on nature for all the essential needs, so they upheld a spiritual reverence for the earth that is driven by the awareness of give and take order (2010). People, including Africans, Romans, Greeks, Egyptians, Celts and the first people of Americas Australia and New Zealand were polytheistic, worshipped nature and various goddesses and gods. Rivers, rocks, mountains and animals were permeated with spirituality and regarded as sacred.

Merchant says: The connection between people and earth shared an I-thou ethic of veneration to be performed before cutting a tree, damming a brook or sinking a mine shaft"[vi]. In most of the indigenous cultures, nature is considered as alive, and every single entity is established with intelligence and wisdom and qualities, which west has referred to as "soul"[vii].

This study highlights the connection between nature and spirituality in African communities and how gradually their indigenous practices, beliefs and worldviews have altered by the European influence. It is also informed by the traditional worldviews of Africans and suggests that in order to revive and protect African environmental degradation; they must go back to their indigenous practices and reclaim it.

Communicating African Spirituality through the Environment

Wangari Maathai, Noble laureate and environmentalist has stressed upon the sense of gratitude and respect for all the natural resources that Mother Nature has given to us and how it should be consumed, sustainably and wisely. This value was also incorporated by her in The Green Belt Movement for years, followed by the three R's (reduce, reuse, and recycle)[viii]

In Ghana, when an elder dies in the community, they are informed through a phrase, "A great tree has fallen"[ix], it connects the deceased elder to the nature. The elder believed to be a guardian of rich wisdom and knowledge; and the somatic link to the sacred and spiritual elements of nature. The spiritual connections to the nature and the indigenous knowledge that nurture it have been conquered by the Eurocentric knowledge and Western interferences which promotes commodification of nature by unlimited extraction and exploitation of natural resources. Communities struggle to come out of poverty even after independence while still practicing the western model, which does not seem a practical solution to their social and environmental problems[x].

There is a belief among Africans that the creation of universe is a contribution of God, and the universe consist both visible and invisible realities. The invisible universe can be seen after hearing or feeling the visible/ tangible world[xi]. The African view of the universe is deeply sacred/ spiritual. Albeit, humanity has been a central figure of universe and the clergyman of the universe is also seen as humankind, which links the Universe with the God, its originator. Humanity awakens the universe, speaks to it, listens to it, and creates harmony with the universe. It is humanity which transforms segments of the universe into holy objects[xii].

The participation of communities was encouraged and their natural resources were conserved with a lot of carefulness, monitored by the rules and regulations about the usage and their conservation/protection.

The communities of Africa can be considered as a moral basis for the interaction between humanity, the environment and nature; the respect and regard to the earth have been made imperative by

the traditional African society. As land belonged to the whole community, not to an individual, collective responsibility towards nature had highlighted that all the resources had to be utilized for the dead, the living ones and those yet to be born[xiii].

One such example of reverence to nature comes from Western Kenya of Luhya community. According to Luhya community, after creating the universe God turned into different parts of the nature like rocks, trees, mountains, hills and rivers. It shows and gives reason why there is an important place for nature among Luhya communities, and as per their belief there is no such non-living thing exists in the universe and there are numerous aspect of nature that are connected with something spiritual, that are above human beings and whom they must give reverence for their eternal qualities[xiv].

This spirit of interconnectedness is a spiritual understanding of life that leads to respect and reverence for nature that are not only expressed in ritual, but in the way resources are used and buildings are placed. This belief is called *Ubuntu* in South Africa; it shows interconnection between humans and the nature and the sacred/spiritual world. *Ubuntu* says, a person is a person because of other people and its understanding has deep consequences on the whole mechanism of life. Hence, in order to maintain harmony between the nature, human world, and spiritual world, a great care is to be taken[xv].

African Worldviews on Environment Conservation

A worldview is a way of understanding natural resources and human being's place in maintaining natural resources. This signifies values, attitudes, perception, practices and beliefs, based on society with special attention to the natural environmental resources of the universe. Therefore, it is important to note down that there are numerous types of communities in Africa; each has different belief system, ceremonies, ritual and religious symbols, African worldviews in this sense depicts the same worldview employ and practiced differently by different African communities, even though there is basic worldview which basically is the same everywhere[xvi]. African spiritualism understands God's omnipresence and presents god as the architect of all natural phenomena, it also suggests that the entire natural phenomenon have something spiritual that define the relationship between nature and humans that is interdependent and linked to each other[xvii].

The knowledge on worldviews can be traced from different sources like: taboos, songs, myths, proverbs, riddles, rites, metaphors and legends. Myths reflect the historical backgrounds about the origin of people and their communities, their customs and beliefs. Respect and humility for the nature is the feature of African worldviews. As conservation values are embedded on African communities, resultant, they do not intervene with what they do not understand, invent or create[xvii]. Similar beliefs are also guided by the Luhya community of Kakamega forest who continue to follow spirituality to conserve the Kakamega forest. The notion of selecting specific place used for their spirituality is a common practice of Luhya community and their way of spirituality has been considered as a way of environmental conservation[xix]. A person tries to establish spiritual relationship with natural occurrence that encourages conservation of resources significant to environment[xx].

The acceptance of interdependence between humans and nature is very common in African communities; it shows the collective responsibility to make sure that resources are not vanishing. This proposes that environmental conservation is a collective responsibility which emerged out of the indigenous and accumulative knowledge of millions of people. They understand that the practice and value of environmental conservation is a spiritual and social responsibility and if anyone goes against the values, person will have to face punishment form spiritual world.

There are various African worldviews that observe rain frequencies and soil fertility as dependent upon the liveliness of certain wildlife populations. Annihilation of sacred sites, murdering of sacred animals and felling sacred trees in the forest result in spiritual disapproval, and breaks out as a punishment in the form of deadly diseases and droughts. This encourages African communities to maintain the linkage

between humanity and the spiritual world by not interfering with nature[xxi]. Traditional practices shape ecological balance, which guide them to use plants and animals rationally and ultimately to resource utilization, environmental protection and conservation.

Wangari Maathai says values are the most important thing for a person and any organization, as she claims four core values (1- Love for the environment. 2- Gratitude and respect for earth's resources. 3- Self- empowerment and self-betterment. 4- The spirit and service for volunteerism) proved to be effective in the successful functioning of her Green Belt movement. These values are not just a part of religious traditions neither one ought not to profess a faith on being divine but are a part of nature and it is believed that we are better people only because we hold these values. When these values are ignored by the people, they may be replaced via vices consisting of selfishness, corruption, greed, and exploitation and might even lead to loss of life. Experiences and observation says that the physical destruction of nature leads to the destruction of humanity as well. If our environment is wounded- air, water, soil is contaminated with heavy metal and plastic residues, or the soil is not more than a dust- it hurts us, leading to psychical, psychological and spiritual injuries[xxii].

Human beings have a consciousness by which we can appreciate love, beauty, creativity and innovation and mourn the lack thereof. *"We can experience delicacy of dew or a flower in bloom, water as it runs over the pebbles, or the majesty of an elephant, the fragility of the butterfly, or a field of wheat or leaves blowing in the wind such aesthetic responses are valid in their own right, and as reactions to the natural world they can inspire in us a sense of wonder and beauty that in turn encourages a sense of divine[xxiii].*

Such consciousness realizes that the trees, mountains or forest might not be sacred, but the vital services they provide- water, oxygen are what make human existence possible and hence deserve our respect. From this perspective, the nature/ environment become sacred, because destroying what is important to survive is to dismantle life itself.

Unfortunately many of us have become detached from the nature because of industrialization, mechanization, urbanization and habitat loss. Conveyors of the belief and faith became entrapped with colonialists, expansionists, and with those who exploited humans and the nature, the damage or wounds they have created and promoted need to be healed[xxiv].

Threat to Worldviews and Spiritual wisdom / Challenges to African Spirituality and Ecology

Ecological crisis is one of the problems facing the world of our times, a global concern of all the human beings regardless of social class. It is not just a threat to the well-being of humanity but to the creation as a whole[xxv]. At present, human activities are contributing to soil erosion and widespread deforestation. Ecology and Spirituality in Africa are encountering many challenges that interfere with the way they practice spirituality. There are various factors that challenges and hampers the sustainability of Africa, in respect to environment such as: Population increase, Conversions, Urbanization, modernization and changes in economic trends which detached people from their social structures, corruption, political interferences etc.[xxvi].

At present, most of the postcolonial African societies overlook indigenous wisdoms, particularly, their spiritual values, resulting in ignoring their capability in enabling sustainable development. The root cause of this phenomenon is directly or indirectly linked to the onset of colonization, which dates back to 15th century. Western colonization introduced a Christian worldview that considered indigenous knowledge as inferior and imposed their worldviews and values, economic systems and beliefs on the colonized people. Through these acts, native wisdom and spirituality was subjugated by the exogenous civilization, which resulted in disinterest in the capacity of indigenous wisdoms to find out the solutions to numerous problems. And even now, despite rapid advancement in technology and modern sciences, the environment is still degrading in 21st century. It is evident that the technological and scientific knowledge

and values are limited and ecological protection is an issue that demands us to go beyond Western mindset.

The invasions of Christianity and Islam have changed the worldviews and African spirituality. After Africans converted, they surrendered their indigenous wisdom, practices and beliefs and changed African worldviews into Arabic and Christian worldviews. One such example is from Kenya: For kikuyu community, Mount Kenya (Kirinyaga) also known as a place of brightness and the second highest mountain peak in Africa was a holy place. Kikuyus believed that all the good things happen to them because of the Mount Kenya, it gave them everything they needed for survival like: clean drinking water, abundant rains, rivers, streams etc. Mount Kenya was an important part of their daily practices, right from building their houses facing its doors towards Mount Kenya to the burial and sacrificial practices; they believed that God is with them who are providing rain for their fields, livestock and themselves. But unfortunately, these beliefs and practices have now died. At the end of 19th century of European missionaries arrived in central highlands of Kenya and taught native people that God did not dwell in Mount Kenya, he resides above the clouds in the heaven and the only place to worship him is Church in Sundays. This was a very new concept to Kikuyus and after the acceptance of European worldview of worshiping god, within two decades they lost respect for their culture and they no more worshiped Mount Kenya. The adoption of new worldview solved the European purpose of exploiting resources of Mount Kenya and expanded their commercial activities within the forests[xxvii].

However, in spite of Christian and Islamic influence, some Africans still practice their traditional wisdom, while others have adopted enculturation. Embracement of current lifestyles has put African spirituality at risk which has been contributing in environmental conservation. The minds of most of the African people have been diverted towards European worldviews and way of life at the cost of native beliefs and practices. This reflects lack of community participation in African culture, which brought all the community members to practice same cultural practices and ties to environmental conservation which they had been practicing since ancient times[xxviii].

Since ancient times, there is a struggle for control over the spiritual landscape. One such example can be found in Hebrew Scriptures, the struggle of Yahwistic priests to dissipate the cult of goddess Asherah (Sacred wooden pole), who was worshipped during the first and second millennia before the common era. The political and religious authorities of ancient Israel believed that worshiping Asherah goddess is against Yahweh's decree and tore down the sacred sites. Another such approaches highlight the acts of Saint Benedict in the sixth and seventh centuries and Charlemagne's in the eighth, which destroyed pre-Christian groves in Europe which not only proved that idolatrous practices have no match for Christian god and forced native people to adopt new faith. The kikuyu community of Africa experienced strong resistance from the Kikuyu government when it comes to worshipping to god facing Mount Kenya or even visiting the mountain for spiritual pilgrimage, as this form of practice is not acceptable by the principal form of Christianity. Even today, communities understand the importance of sacred trees and that their destruction carries potent message. Invading forces were very well aware that to suppress the native voice against the imposition of social, political and religious customs, they must ruin the sacred groves and trees. But sometimes it also leadsto rallying for the protection of trees[xxix].

One of the best examples is from Kenya in 1989, when developers planned to replace Uhuru Park with a multi-story complex, which included lavish residential apartments, offices for the country's ruling party and a statue of then President Arap Moi. Wangari Maathai along with a group of women organized a peaceful protest against the demolition of Nairobi's Uhuru Park. During protest, these women sustained severe injuries from police brutality but still stood with their argument that the park belonged to the people and privatizing the park is not a fair deal; finally their hard work paid off and the developers pulled out their investment as a response to protestor's strong opposition[xxx]

Another such examples other than Africa are: The Chipko movement from Indian Himalayas, wherein men and women adopted non-violent resistance technique to protect their forest from being logged by the logging company. This modern Chipko was inspired by the event of 18th century, where more than three hundred native people of Kherjarli village in northwest India died hugging trees, while protecting their sacred *khejri* trees from loggers, sent by the local ruler[xxxi].

Conclusion

It is suggested that we must need to improve and increase living standards for all people and maintain healthy environment altogether, where natural resources are not exploited and overused. Unless the needs of poor are not met, overall sustainability can't be achieved. The world does not have enough resources for consumption as enjoyed in Europe, US and Japan. Nevertheless, there are strategies to reduce the level of consumption without compromising the current quality of life. Revival of indigenous wisdom and eco spiritual practices could help provide sustainable solutions and practical solutions to the environment in Africa. The Green Belt Movement of Kenya, founded by Noble Laureate Wangari Maathai is one such example, her success at gathering thousands of people to challenge oppressive systems. The movement employed adult education as a decolonization process and fostered the revival of indigenous culture. Her work taught us that we must not isolate our work from the root cause of environmental problems. Similar works Like Green Belt Movement should be employed by the communities which encompass indigenous and spiritual practices for the revival of their environment; it will heal the environment holistically.

References:

1. "'A GREAT TREE HAS FALLEN': COMMUNITY, SPIRITUAL ECOLOGY, AND AFRICAN EDUCATION | African Journal of Teacher Education." Accessed August 26, 2020. https://journal.lib.uoguelph.ca/index.php/ajote/article/view/1937.
2. Breuilly, Elizabeth. *Christianity and Ecology*. Edited by Martin Palmer, n.d.
3. Dei, George J. S. "Indigenous African Knowledge Systems: Local Traditions of Sustainable Forestry." *Singapore Journal of Tropical Geography* 14, no. 1 (1993): 2841. https://doi.org/10.1111/j.1467-9493.1994.tb00222.x.
4. Gumo, Sussy, Simon O. Gisege, Evans Raballah, and Collins Ouma. "Communicating African Spirituality through Ecology: Challenges and Prospects for the 21st Century." *Religions* 3, no. 2 (June 2012): 52343. https://doi.org/10.3390/rel3020523.
5. Harding, Stephan. *Animate Earth: Science, Intuition and Gaia*. White River Junction, Vt.: Chelsea Green Pub. Co., 2006.
6. Herons, Two. *The Biosphere: Protecting Our Global Environment*, n.d.
7. Lockhart, Helen, and Eve Annecke. "Spirituality and Nature in the Transformation to a More Sustainable World: Perspectives of South African Change Agents," n.d., 502.
8. Maathai, Wangari. *Replenishing the Earth: Spiritual Values for Healing Ourselves and the World*. Crown Publishing Group, 2010.
9. . *Unbowed: A Memoir*. Knopf Doubleday Publishing Group, 2008.
10. Mbiti, John S. *Introduction to African Religion, Second Edition*, n.d.
11. Mbiti, John S., and Mbiti. *African Religions & Philosophy*. Heinemann, 1990.
12. Nwankwo, Elochukwu A., and Matthias Ugwu Agboeze. "Safety Issues at Selected Shrines/Sacred Groves in Eastern Nigeria," 2016. http://repository.unn.edu.ng/handle/123456789/6055.
13. "Philosophy, Humanity, and Ecology." Accessed August 26, 2020. http://erepository.uonbi.ac.ke/handle/11295/33433.
14. "Radical Ecology: The Search for a Livable World, Carolyn Merchant. 1992. Routledge, New York,

NY. ISBN: 0-415-90649-0 (Hc); 0-415-90650-4 (Pb). $49.95 (Hc); $14.95 (Pb)." *Bulletin of Science, Technology & Society* 14, no. 4 (August 1, 1994): 233233. https://doi.org/10.1177/027046769401400446.

15. Raven, Peter H., Linda R. Berg, and David M. Hassenzahl. *Environment*. John Wiley & Sons, 2012.

16. Rusinga, Oswell, and Richard Maposa. "'Traditional Religion and Natural Resources': A Reflection on the Significance of Indigenous Knowledge Systems on the Utilisation of Natural Resources among the Ndau People in South-Eastern Zimbabwe," n.d., 6.

17. Shorter, Aylward. *Songs and Symbols of Initiation: A Study from Africa in the Social Control of Perception*. Catholic Higher Institute of Eastern Africa, 1987.

18. "Spiritual Ecology." In *Wikipedia*, May 31, 2020. https://en.wikipedia.org/w/index.php?title=Spiritual_ecology&oldid=959924840.

19. ResearchGate. "Sustainability and Sustainable Construction: The African Context | Request PDF." Accessed August 26, 2020. https://doi.org/10.1080/09613210110063809.

20. "Toward Defining Spirituality - Walter Principe, 1983." Accessed August 26, 2020. https://journals.sagepub.com/doi/abs/10.1177/000842988301200201?journalCode=sira.

21. Ugwu, Christopher Okeke Tagbo, and Luke Emeka Ugwueye. *African Traditional Religion: A Prolegomenon*. Merit International Publications, 2004.

Footnote:

i. "Spiritual Ecology," in *Wikipedia*, May 31, 2020, https://en.wikipedia.org/w/index.php?title=Spiritual_ecology&oldid=959924840.

ii. "Toward Defining Spirituality - Walter Principe, 1983," accessed August 26, 2020, https://journals.sagepub.com/doi/abs/10.1177/000842988301200201?journalCode=sira.

iii. Christopher Okeke Tagbo Ugwu and Luke Emeka Ugwueye, *African Traditional Religion: A Prolegomenon* (Merit International Publications, 2004).

iv. Elochukwu A. Nwankwo and Matthias Ugwu Agboeze, "Safety Issues at Selected Shrines/Sacred Groves in Eastern Nigeria," 2016, http://repository.unn.edu.ng/handle/123456789/6055.

v. Helen Lockhart and Eve Annecke, "Spirituality and Nature in the Transformation to a More Sustainable World: Perspectives of South African Change Agents," n.d., 502.

vi. "Radical Ecology: The Search for a Livable World, Carolyn Merchant. 1992. Routledge, New York, NY. ISBN: 0-415-90649-0 (Hc); 0-415-90650-4 (Pb). $49.95 (Hc); $14.95 (Pb," *Bulletin of Science, Technology & Society* 14, no. 4 (August 1, 1994): 233233, https://doi.org/10.1177/027046769401400446.

vii. Stephan Harding, *Animate Earth: Science, Intuition and Gaia* (White River Junction, Vt.: Chelsea Green Pub. Co., 2006).

viii. Wangari Maathai, *Replenishing the Earth: Spiritual Values for Healing Ourselves and the World* (Crown Publishing Group, 2010).

ix. George J. S. Dei, "Indigenous African Knowledge Systems: Local Traditions of Sustainable Forestry," *Singapore Journal of Tropical Geography* 14, no. 1 (1993): 2841, https://doi.org/10.1111/j.1467-9493.1994.tb00222.x.

x. "'A GREAT TREE HAS FALLEN': COMMUNITY, SPIRITUAL ECOLOGY, AND AFRICAN EDUCATION | African Journal of Teacher Education," accessed August 26, 2020, https://journal.lib.uoguelph.ca/index.php/ajote/article/view/1937.

xi. John S. Mbiti and Mbiti, *African Religions & Philosophy* (Heinemann, 1990).

xii. John S. Mbiti, *Introduction to African Religion, Second Edition*, n.d.

xiii. "Philosophy, Humanity, and Ecology," accessed August 26, 2020, http://erepository.uonbi.ac.ke/handle/11295/33433.

xiv. Sussy Gumo et al., "Communicating African Spirituality through Ecology: Challenges and Prospects for the 21st Century," *Religions* 3, no. 2 (June 2012): 52343, https://doi.org/10.3390/rel3020523.

xv. "Sustainability and Sustainable Construction: The African Context | Request PDF," ResearchGate, accessed August 26, 2020, https://doi.org/10.1080/09613210110063809.

xvi. Aylward Shorter, *Songs and Symbols of Initiation: A Study from Africa in the Social Control of Perception* (Catholic Higher Institute of Eastern Africa, 1987).

xvii. Oswell Rusinga and Richard Maposa, "'Traditional Religion and Natural Resources': A Reflection on the Significance of Indigenous Knowledge Systems on the Utilisation of Natural Resources among the Ndau People in South-Eastern Zimbabwe," n.d., 6.

xviii. Gumo et al., "Communicating African Spirituality through Ecology."

xix. Two Herons, *The Biosphere: Protecting Our Global Environment*, n.d.

xx. Gumo et al., "Communicating African Spirituality through Ecology."

xxi. Gumo et al.

xxii. Maathai, *Replenishing the Earth*.

xxiii. Maathai.

xxiv. Maathai.

xxv. Elizabeth Breuilly, *Christianity and Ecology*, ed. Martin Palmer, n.d.

xxvi. Gumo et al., "Communicating African Spirituality through Ecology."

xxvii. Wangari Maathai, *Unbowed: A Memoir* (Knopf Doubleday Publishing Group, 2008).

xxviii. Gumo et al., "Communicating African Spirituality through Ecology."

xxix. Maathai, *Replenishing the Earth*.

xxx. Maathai, *Unbowed*.

xxxi. Maathai, *Replenishing the Earth*.

<div align="center">

13

AN APPRAISAL OF TABAN ABIDI'S BEAUTIFUL POETIC INSIGHT

</div>

Dr. Farhat Fatima, *Visiting Faculty in Communication Skills, School of Planning and Architecture, Jawaharlal Nehru Architecture and Fine Arts University, Mahaveer Marg, Masab Tank, Hyderabad*

Abstract:

   Taban Abidi was an Urdu versifier and mainly wrote poetry on Hussain Ibn Ali(the youngest grandson of Prophet Mohammad, peace be upon him) in the Battle of Karbala. He has left his touch in poetry through different styles like Salaams, Soz, Nohas, Marsias, Manqabat and Sehre. He also penned down poetry on Holy Prophet (peace be upon him) and his wonderful family also known as Ahl Al-Bayt. Some of his contemporaries were Abbas Yar Jung, Murtuza Saleem Moosavi, Sayeed Shaheedi, Captain Abbas Ali Abedi andAkhtar Zaidi. This paper explores some of the affirmative aspects of Versifier Taban Abidi's poetry.

Keywords: Battle of Karbala, Sehre, Soz, Salaam, Marsia, Manqabat, Noha, Alaihis Salaam (means 'peace be upon him' in Arabic).

Proem

   Syed Ali Murtuza Abidi Alias Taban Abidi(Taban means resplendent in Arabic) was born in 1915 and expired on 29th January 2001.His father's name was Hakim Syed Ali Irteza Abidi and mothers name was Syeda Sadar Unnisa Fatima Abidi. He received his B.A. degree and later M. A. degree from Osmania University and L.L.B from Aligarh Muslim University. Taban Abidi was born in a modest, simple, down to earth family. He was basically a native of Bahera Sadat, Khaga, Zillah Fatehpur, Uttar Pradesh. His father relocated to Hyderabad in search of a job and better living. Taban Abidi's basic education was done in Hyderabad. He was married to Syeda Anees Khatoon and after the demise of his first wife he remarried Syeda Sayeed Fatima. He had one daughter and six sons and their names are Syeda Khurshid Fatima, Syed Ali Mustafa Abidi, Syed Ali Mujhtaba Abidi, Syed Ali Muqteda Abidi alias Gulzar Abidi, Syed Ali Iqteda Abidi, Syed Ali Abbas Abidi and Syed Ali Zaheer Abidi.

   He retired as Assistant Registrar from the High Court of Andhra Pradesh. Hyderabad. He was a dedicated and hard-working person and held his prestigious position with dignity and never misused his position. By nature, He was a very simple, humble and down to earth person. He had a jovial temperament. Whenever anyone sought His help, He went out of His way to help them but He never unnecessarily interfered in other's affairs.

   Some of his contemporaries were Sayeed Shaheedi, Murtuza Saleem Moosavi, Akhtar Zaidi, Abbas Yar Jung, and Captain Abbas Ali Abedi. He often attended Mushairas in Amaravati and Raipur. Some of the contemporaries he had in those Mushairas were Saaqib, Majrooh Sultanpuri, Shakeel Badayouni, Saad Lucknowi, Suleiman Khateeb and Janisar Akhtar. He has written Salaams (A Lyrical Salutation), Soz (poetic verses on Ahl Al Bait that burn the heart due to its melancholy), Nohas (a lyrical dirge), Marsias (an elegiac epic written to observe the martyrdom of Hussain Ibn Ali, the younger grandson of Prophet Mohammad, peace be upon him), Manqabat (a Sufi devotional poem, in praise of Ali Ibn Abi Talib, the cousin and later Son-in-Lawof Prophet Mohammad or a Sufi Saint) and Sehre (a lyrical wedding poem, usually a sonnet with praise and blessings of family members and it has the rhyming pattern as

'abab', 'bcbc', 'cdcd' or 'ee'

Poesy Analysis

It is an acknowledged fact that when power corrupts, poetry cleanses, for art establishes the basic human element which must serve the criterion of our judgement. Thus, whenever power corruption occurs in society, the poetry written on Imam Hussain ibn Ali's sacrifice establishes the basic human truth of humility and sacrifice. It becomes a guiding light for us to identify the truth from falsehood. It serves us to understand not to bend down before oppression and always follow the path of morality and piousness. The 'Battle of Karbala" occurred as the power of Yazid's rule corrupted the religion and society, and Imam Hussain ibn Ali's sacrifice established the basic human truth of humility and sacrifice**.**

The given lines are in the genre of Salaam (A Lyrical Salutation). The Majalis or mourning gathering starts with a note of respect and Salutation to the honourable souls of Karbala, the martyrs and family members of Prophet Mohammad, peace be upon them.

Transliteration

Zindagi ka mudduwa yaade ghame shabbir hai
Dil ki dhadkan ek mussalsil maatam e Shabbir hai
Karbala ka maaraka hai aur ek Shabbir hai
La fatah Illa Ali ki dusrii tasvir hai

The Aim of life is remembering the Tragedy of Shabbir
Mourning of Shabbir is a continuous Heartbeat
Karbala is a fatal incident and in it Shabbir (also known as Hussain Ibn Ali) is alone
There is none (bravest) like Ali and He (Shabbir) is his second image (Translated by Fatima, Farhat)

The versifier Taban Abidi in the first two lines of the Salaam conveys that the aim of life is to remember Shabbir (also known as Hussain Ibn Ali, the youngest grandson of Prophet Mohammed, peace be upon him) and every heartbeat recalls the grief and mourning of Shabbir.

The word Karbala is a combination of two Arabic words 'Karb' means the land which causes many agonies and 'Bala'means afflictions. The mandate given to Yazid Ibn Muawiya (Umayyad Caliph) by his unscrupulous father to lead the Muslim Ummah, in truth was to liquify the Islamic existence. But the unwavering Islamic followers, headed by Hussain Ibn Ali (Alaihis Salaam) came to comprehend to the point of certainty, the goal line of this Un-Islamic character. Yazid Ibn Muawiya wrote to the Governor of Medina to take pledge of Allegiance from Hussain Ibn Ali, Alaihis Salaam. Imam Hussain Ibn Ali rose against an illegitimate ruler who was innovating faith and misguiding people of faith. He could not win the battle but he won the revolution. Author Alamdar H. Razvi describes the loneliness of Hussain Ibn Ali in his last moments at the battle of Karbala and says "A great spiritual leader stood upon the blood-stained sands of Kerbala, a towering giant exhausted and weary as a result of a massive attack launched by an army consisting of thousands of merciless and barbaric men" (Rizvi, 2) Thus, the versifier Taban Abidi says in the third line of the Salaam that in the incident of Karbala, Shabbir stood alone against oppressors.

To understand the fourth line of the Salaam, let us go back to the era of Prophet Mohammad (peace be upon him), After his Hijrath (Migration) from Mecca to Madina, Prophet Mohammad, peace be upon him was forced to defend himself and his followers against oppressive forces and was thus forced to fight many battles. In the second such defensive battle 'Uhud' by Prophet Mohammad (peace be upon him) against Meccans led by Abu Sufyan ibn Harb in December 624 CE, Ali Ibn Abi Talib, saved the life of the Holy Prophet. Thus, 'The Holy Prophet declared that the Angel Gabriel was loud in the Praises of Ali and

had said, 'there is nobraver youth than Ali…' (Jafery 29) which spells in Arabic as *La FataIlla Ali.* This virtue has been branded by Angel Gabrielbecause of his (Ali Ibn Abi Talib) sacrifice and gallantry. Thus, the versifier Taban Abidi in the fourth line of Salaam says that, Hussain Ibn Ali is the image of his father, Ali Ibn Abi Talib (Cousin and later son-In-Law of Prophet Mohammad, peace be upon him) as both of them in their capacity tried to save the rules of Islam.

In the following lines of the Salam (a lyrical Salutation) each couplet describes a heart rendering tale of the martyrs of the battle of Karbala. Poet Taban Abidi uses simple, lucid and clear language in the arrangement of words which appear lovely to perceive and has lyrical goodness in them.

Transliteration

Be zaban ka muskuradena jawaab e teer hai
Iss tabassum mein adaye naraye takbir hai
Jawan Bete ki mayyat kitne armano ki mayyat hai
Udhar Shabbir rotein hai idhar taqdeer roti hai
Kis qadar bhai behen mein hain masayab mushtarak
Be kafan Bhai agar hai berida hum sheer hai
Naheef wa Nizar Abid aur hain Jakde salasal mein
Tapakta hai lahu yaan pao ki zanjeer roti hai

The smile of the infant is the answer for the arrow
In this smile is the magnification of God
The corpse of a young son, how many longings are attached to it
Over there Shabbir cries and here destiny cries
How much afflictions are common in the brother and sister?
If the brother is without shroud then the sister is without veil.
Ailing Abid is gripped in chains
Blood is dripping here and the chains of the feet are crying (Translated by Fatima, Farhat)

In the first couplet of the Salaam, the poet had sketched a picture of the Battle of Karbala, when all his friends, relatives and family members left to a destination of no return, by sacrificing their lives in the cause of saving Islam, Hussain Ibn Ali (the youngest grandson of Prophet Mohammad, peace be upon him) was left alone. He rode towards the battlefield all alone and raised his voice and called out 'Halmin Nasirin Yansurana' Is there anyone to help me? No one from tyrant Yazid's army replied to Hussain Ibne Ali's call for help. But he heard the sound of crying coming from his camp. He returned back to his camp and told his sister Zainab; I am still alive why are you crying? She replied brother on your call for help your infant son Ali Asghar has thrown himself from his cradle and is inconsolable. Hussain Ibne Ali told his wife Rubab bint Imra' Al-Qays, the mother of Ali Asghar (also called Abdallah) to get him ready so that he couldtake the infant to the battlefield and try to get some water for him.

Hussain Ibne Ali carried the infant Abdallah and went near the forces of Yazid's army,'Abdallah was crying from severe thirst. Hussain (Alaihis Salaam) lifted him up in his hand and said, "O people, if you have no mercy on me, atleast have mercy on the infant." (Abu Mikhnaf, 138) O soldiers of Yazid, if according to you I have wronged you what has this infant done to you, give him some water he is dying of thirst' There was a revolt in Yazid's army when they saw an infant dying of thirst thus Umar Ibn Saad (the Commander of Ubayd Allah ibn Ziad's Army)told his best archer Hurmula ibn Kahl Al Asadi Al Koofi to strike the infant with an arrow. Thus, the tyrant Hurmula aimed a three headed arrow at the neck of the infant which brought him quick death. When the arrow struck Ali Asghar, it brought a smile on his face and

the poet says in his poetry line that the smile on the face of infant Ali Asghar is his reply to the arrow shot at him and the second line of Salaam portrays that in his smile is the retaliation of the little soldier to Yazid's soldiers. His smile was so innocent that it hit the hearts of Yazid's soldiers and they started to cry and became restless with anguish and guilt.

The third and fourth lines of the Salaam portray the grief of a father, Hussain Ibne Ali in the battle of Karbala when his eighteen years son Ali Ibn Al-Hussain(also known as Ali Akber) is martyred with a spear by Murrah Ibn Munqad a tyrant of Yazid ibnMuawiya (Umayyad caliph)'s army. The poet portrays that for a father to see the corpse of a young son with whom he has so many wishes (to see him grow and cherish) is heart-breaking. He further portrays that Shabbir (also known as Hussain Ibn Ali) cries 'there' near the corpse of his son and 'here' destiny cries on his woes.

In the subsequent lines of the Salaam poet portrays that Hussain Ibne Ali and his sister Zainab's inflictions were of similar nature. When Hussain Ibne Ali, Alaihis Salaam was martyred his head was severed from his body, soldiers looted his belongings and trampled his body under horse hoofs and he was lying on the hot sands of Karbala shroudless. In similar way, his sister Zainab had to face the inflictions of the army, her camp was burnt and she was unveiled by the disgusting soldiers. If Hussain Ibn Ali was without shroud then his sister was without veil.

In the last couplet of Salaam, the poet sketches a picture of what happened after the martyrdom of Hussain Ibn Aliin the Battle of Karbala on 10th October 680 CE. Yazid's cruel forces took Hussain ibn Ali's elder son Ali Zayn Al-Abidin, women and children as prisoners. Ali Zayn Al-Abidin could not take part in the Battle of Karbala because of his illness. He was forcibly thrown from his bed and shackled in heavy chain fritters. Then he was made to walk for miles to Kufa forcibly, thus the poet in forlorn words portrays the condition of Zayn Al-Abidin he says,the weak and ailing worshipper of God was shackled in chains and the blood was oozing fromhis feet and seeing his plight even the chains of his feet were crying. On his return back to Medina after his captivity Ali Zayn Al-Abedin was heard to say, "Had the Prophet positively commanded them to kill us, even he had charged them by his last will and testament to be kind to us, they could not have injured us more than they did at Karbala." (Mohani 5)

The next genre of poetry written by Taban Abidi is in Manqabat style which is a devotional poem in praise of Ali Ibn Abi Talib, the cousin and later Son-in-Law of Prophet Mohammad.

Transliteration

Ali ko dekhkar soya huwa Ahmed ke Bistar par

Dare Rahmath pe marziye Khuda tehri huwii hogi

Seeing at Ali sleeping on the bed of Ahmed

On the threshold of mercy (i.e., Prophet Mohammad) the will of God was abounding (translated by Fatima, Farhat)

The Poet here refers to the service of Ali Ibn Abi Talib towards Islam and Holy Prophet, on this occasion Prophet Mohammad was forced to leave Mecca, making somebody stay in his place in such a way that his enemies would believe that he was still in the house and thus he might safely go away in the darkness of the night. Because of their hatred towards Prophet Mohammad (peace be upon him), forty men of different clans of Quraish formed a strong conspiracy and surrounded the Holy Prophet's house to kill him. Prophet Mohammad(peace be upon him) apprised Ali, of the impending danger and his intention to leave the house at once for good. Prophet Mohammad(peace be upon him) informed Ali in detail of the whole plan and of the positive danger of lying down in his place and covering himself with his (the Prophet's) well known green mantle, saying that he might be killed or tortured by his enemies. 'Ali asked "If I take your place and leave you alone to go through the gathered enemies will your life be safe?" "Yes" replied the Holy Prophet. "God has promised me a safe passage through them." (Jafery, 27)

He (Ali Ibn Abi Talib) lay down on the bed of Holy Prophet and covered himself with the Prophet's coverlet. "The task Muhammad entrusted to Ali was a major one, and no small an understanding for a youth of hardly twenty-three years; but the way in which he carried it out, showed Ali's astonishing capacity." (Lalljee, 15) Prophet Mohammad(peace be upon him) was able to leave Mecca for Madina. "Thus, Ali Ibn Abi Talib (Alaihis Salaam) sold his life to seek 'Marzatillah' the Raza or pleasure of Allah" (Askari, 160).This departure to Madina is called Hijrath and the Muslim era is named after this event. It took place during the month of September, 662 A. D. thirteen years after the Holy Prophet started Preaching Islam. (Jafery, 26) Thus, the poet portrays in the above verse that, when Ali Ibn Abi Talib was sleeping on the bed of Mercy or Rahmat, (Prophet Mohammad is also called as Rahmat) on the door; the will of God was standing. That it was the intention of Allah.

Conclusion

Marne ki tamanna dil mein hain Jeene ka irada kaun kare
Sunte hai ke turbath mein Taban Maula ki ziyarath hoti hai

The Desire to die is in the heart, who intends to live?
Heard that in grave Taban, Masters visitation occurs (Translated by Fatima, Farhat)

Taban Abidi says in the above verses of poetry that, he had an ardent desire to die therefore, why will he think to live? The reason behind this desire is spiritual; as he has heard from his elders and it is a Shia Muslims' belief that Ali Ibn Abi Talib (Cousin and Later Son in Law of Prophet Mohammad, Peace be upon him) comes in the grave of a deceased person to meet him. This humble and bright luminary left this mortal world on 29th January 2001. He is buried in a graveyard of Hyderabad known as Daire Mir Momin. He left behind him, his seven children among whom one son was a poet and was recognised by the name of Gulzar Abidi. Versifier Taban Abidi's poetry is a wonderful reminder to us to follow always the path of righteousness and be human, brave and never to bend down before oppression. His poetry will always be present among the anthologies of Ahl Al-Bayt (family of Prophet Mohammad, Peace be upon him).

References

1. Razvi, Syed Alamdar Hussain *The Instituition of Azadari, Delivering the Universal Message of Kerbala to the Modern World,* Maula Ali Printing Works, Chaderghat, Hyderabad 2 Print
2. Trans. Jafery, Askari *Peak of Eloquence Nahjul Balagha* Sixth Edition (1979) Islamic Seminary for World Shia Muslim Organisation, U.S.A. 29 Print
3. Abu Mikhnaf *Kitab Maqtal al-Husayn* (2009) Jafari Propagation Centre, Mumbai 138 Print
4. Mohani, Syed Ahmad Ali *The Sahifat=ul=Kamilah "The Psalms of the Children of Muhammad"* (re-printed by Syed Wasi Mustafa Hasan in 2011) Digital Press, Hyderabad 5 Print
5. Trans. Jafery, Askari *Peak of Eloquence Nahjul Balagha* Sixth Edition (1979) Islamic Seminary for World Shia Muslim Organisation, U.S.A. 27 Print
6. Comp. N. Lallijee, Yousuf *Ali the Magnificent* (1978) Haji Gulamhusein Haji Bachooali Foundation, Printed by P.H. Hamid Bombay 15 Print
7. Askari, Sakina Hasan *AZA E MASOOMEEN A Collection of Salams, Marsias, Hadees & Nohas* (2001), Liverpool, U.K 160 Print
8. Trans. Jafery, Askari *Peak of Eloquence Nahjul Balagha* Sixth Edition (1979) Islamic Seminary for World Shia Muslim Organisation, U.S.A. 26 Print

INTERCULTURAL CONFLICT IN LAN CAO'S *MONKEY BRIDGE*

Dr. Rajashri Barvekar, *Assistant Professor, Department of English, Shivaji University, Kolhapur, Maharashtra*
Santosh G. Chougule, *Research Scholar, Department of English, Shivaji University, Kolhapur, Maharashtra*

Abstract:

Intercultural conflict is an emerging issue in the immigrant fiction as migration from all over the world has been an inevitable part of today's global economy. It exhibits manifold and differentiated viewpoints and perceptions of individuals or societies of two different cultures as culture is multi-layered and heterogeneous in nature. The present research paper attempts to explore such intercultural conflict in Lan Cao's Monkey Bridge published in 1997.Lan Cao is a Vietnamese American writer who depictsthe Vietnamese immigrants' struggle to detach themselves from their native Vietnamese culture to assimilate into American culture. However, their desire to assimilate into a new culture causes them to experience the intercultural conflict which impacts their cultural and ethnic identity. Their endevaour to resolve also reveals the incompatibility between Vietnamese and American culture as they differ in their cultural values, norms, and practices. Cultural differences or distance between two individuals or groups, thus, leads to intercultural conflict causing them to rethink and reconstruct their identity in the host land.

The present paper is divided into three sections. The first section is concerned with the substantial theoretical framework of intercultural conflict, the second section deals with the analysis of intercultural conflict in the lives of Vietnamese Americans in the novel and the final section concludes the paper with research findings. Thus, the present paper is a modest attempt to analyze how Lan Cao depicts the intercultural conflict in the lives of Asian immigrants in America who are considered as 'Others' in the new host land.

Keywords: *Intercultural conflict, assimilation, alienation, immigration, cultural identity, hybridity.*

The present research paper attempts to analyze intercultural conflict in Lan Cao's novel *Monkey Bridge* (1997). Apprehending the intercultural conflict is emerging as a key problem in the lives of many Asian immigrants in America. Ting-Toomy and Oetzel define intercultural conflict as, "the perceived or actual incompatibility of cultural values, situational norms, goals, face orientations, scare resources, styles/processed, and/or outcomes in a face-to-face (or mediated context" (217). They point out that intercultural conflict generally arises when individuals from one culture are influenced by another different culture when they attempt to assimilate into or alienate from it. It, thus, manifests the experiences of emotional despondency and incongruous expectations between individuals or groups from diverse cultural backgrounds who identify in congruity between their cultural norms, values, beliefs, customs, and traditions when they interact together. It also exhibits the Asian immigrants' inability to confront with the host culture based conflicts in their personal, social, and even professional lives in the host land.

Lan Cao is a Vietnamese American writer who has immigrated to America before the Fall of Saigon in 1975. Her fiction mostly deals with the Vietnamese immigrants' experiences of cross-cultural conflicts in America which are largely influenced by the Vietnam War. Her semi-autobiographical novel, *Monkey Bridge* (1997), set in New York in 1978, is narrated by the protagonist Mai Nguyen and her mother Thanh,

the refugees of the Vietnam War, who fled to America to start their life anew leaving their unpleasant past behind, at the end of Vietnam War. However, they soon realize that their immigration and interdependent relationships with white natives are actually causing many troubles for them as they are unable to adjust themselves in a new culture. It eventually leads them to face cultural collusion which impels them to experience the misunderstandings or disagreements between these two different cultures. They, thus, must build a bridge, to resolve their cultural dilemma and disintegrated identity as a Vietnamese American by comprehending and interpreting both the native Vietnamese and new American culture. It demonstrates that intercultural conflict, for many Asian's immigrants, is actually a cultural challenge or opportunity to absorb the diverse approaches to overcome conflict situations and to assimilate into new cultures.

Cao, aptly, delineates the intercultural conflict of both Mai and Thanh thorough their mother-daughter relationship that impel them to confront the emotional struggle and traumatic experiences in the host land. Both of them struggle to assimilate into American culture to which they perceive as incongruent with their past Vietnamese culture as Mai asserts, "My dilemma was that, seeing both sides to everything, I belonged to neither" (88).It shows that she is torn between two contradictory perceptions about herself. It is more evident in her relationship with her mother, Thanh, who also views herself as a displaced refugee in the host land. Both mother and daughter's exile in the alien land causes them to grieve for their personal as well as national losses through the rites and rituals of Vietnamese culture as Edward Said points out the effects of exile on immigrants in his *Reflections on Exile and Other Essays* (2000),

> "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home; its essential sadness can never be surmounted" (173).

The American daughter, Mai also lives in exile and experiences her childhood and early adolescent years alone in America as she was moved with her family friend, Uncle Michael before her mother's departure to America to accompany her. She, thus, couldn't get her mother's guidance in the alien land and her reminiscences of past life with her motherin Vietnam are conflicted with her present life in America. She then feels incompetent to experience the emotional connection with her mother as Lisa Suhair Majaj states,

> "Memory plays a familiar role in the assertion of identity by members of ethnic and minority groups; family stories frequently ground ethnic identification, and the popularized search for 'roots' is often articulated as 'remembering who you are" (266).

In the novel, the mother-daughter bond plays a crucial role as it embodies Mai's attachment to the motherland itself. Though Mai and her mother, Thanh were able to escape from their traumatic past in Vietnam, they soon experiences alienation in the United the host land of America. They seem to become homesick and mourn for their native Vietnamese relatives, home and cultural practices as they cannot completely obliterate their past in Vietnam. However, Mai attempts to form a bridge between her Vietnamese and American life to deal with her exile and intends to find the secrets of her Vietnamese past whereas her mother, Thanh endeavours to hide her family's perfidious acts as prostitution and illegitimate births in the family from her daughter. Thanh's such act of hiding her past secrets can be interpreted as an effort to facilitate her daughter's present life easier in the host land as she cannot uncage herself from her old Vietnamese way of life and the dreadful memories of her discarded father Baba Quan, his act of murdering the landlord and even the funeral of her own mother.

Thanh's attempt to hide her family's secrets impels Mai to uncover these truths to comprehend her true identity. Eventually she succeeds to unveil her Vietnamese family's past by reading the journals of her mother and discovers her Vietnamese cultural heritage as Michelle Balaev points out, "Mai's search for the

'truth' of her mother' past becomes a search not only for an articulation of her own identity, but also an exploration of the contours of her relationship to her mother" (41). She is then determined to help her mother to get rid of her traumatic past in Vietnam, but her mother, Thanh attempts suicide believing her sacrifice will rescue her daughter from the curses of the bad karma of her family. The cultural and generational gap between Mai and Thanh, thus, exemplifies the intercultural conflict of many ethnic-minorities in America as Mai experiences detachment from her mother when she asserts, "I was still not accustomed to the peculiar way she revealed her world to me" (201).She realizes her mother's inability to resolve her intercultural conflict in America is significantly caused by her traumatic past in Vietnam as she confides,

> "Both Mrs. Bay and my mother had seemed unreal since the first day they arrived together in this country…In many ways, they continued to live in a geography of thoughts defined by the map of a country that no longer existed in terms I could understand" (66).

Thanh's desire to retain her identity as a Vietnamese is actually ignited by her alienation in the new land as "She had no claim to American space, no desire to stake her future in this land" (91). It reflects her emotional frustration that gradually leads her to confront the cultural dilemma as Stuart Hall in *Cultural Identity and Diaspora* points out that immigration to a new land causes the intercultural conflict as,

> "Individuals gradually internalize the values and customs held by the society in which they live and develop as people. An individual's acculturation is, therefore, an unending process, but one that becomes more selective as a person matures." (112).

Alike Thanh, Mai's experiences of a stressful life in America also eventually lead her to dejection or depression, particularly in her adolescence age. She becomes rebellious against her own Vietnamese mother, Thanh and undervalues her motherland, Vietnamese's cultural practices, values, norms, and traditions. Moreover, her discernment of the Vietnamese War also causes identity crisis leading it to the intercultural conflict. She succumbs to discrimination on the basis of race, class, and gender in the new culture of America and strives to comprehend her native land's Vietnamese culture through her interactions with her Vietnamese mother and the Native Americans and their biased media. She says,

> Eyes, we all ended up staring at, as if we were passerby caught among the accumulated wreckage, the blunders and pile up by the roadside. It was on TV…that I witnessed my own untranslatable world unfold to Americans half a globe away. (98)

She is, thus, unable to comprehend her present life in America which is torn between the contradictory images of her motherland generated by both her mother and the American media. She further expresses her grief as, "Ours after all, was an inescapable history that continued to be dissected and remodeled by a slew of commentators and experts." (42) She is strongly aware of the intercultural conflict in her life as she realizes her Vietnamese name and heritage distinguishes herself as 'Other' in the United States. She expresses it as,

> "It felt, in fact, like a borrowed name, on loan to satisfy my teachers' insistence on rhyme and order. "Mai Nguyen" was my American name, or at least the American spin of my name. But it sounded unnatural. After all, tradition dictated that "Nguyen", a family name, be granted pride of place, a position at the beginning. "Mai" an individual name, should tag a few respectful steps behind." (125)

Mai's frustration due to intercultural conflict is evident as she realizes the differences between her native Vietnamese culture and the American culture. She experiences her inability to belong to any one

culture as her present life is, in fact, the product of her hybrid identity. She attempts to be an American by rejecting her mother's teachings as she points out that her mother, "believed in the infinite, untouchable forces that made up the hidden universe: hexes and curses, destiny and Karma." (24). She, moreover, fails to comprehend her native Vietnamese culture and eventually tries to detach herself from the Vietnamese culture as she admits,

> "I could see this community as a riot of adolescents, obstreperous, awkward, out of sync with the subscribed norms of American life, and beyond the reach of my authority. I could feel for them, their sad shuffles and anachronistic modes of behavior, the peculiar and timid way they held their bodies and occupied the physical space, the unfailing well-manneredness with which they conducted themselves in public their foreigner's ragged edges. Here, in one corner, was a grouping of elderly women and men too unattached to the ways of the United Sates even to be unaware of their differences. (146)

On the contrary, she accepts the logical and scientific American philosophy to resolve her conflict. She endeavours to imbibe the host American culture by learning their ways of living as she wishes to speak English like the Native Americans. She insists Aunt Mary and Uncle Michael to teach her English,

> "Only with Aunt Mary and Uncle Michael could I give myself an inheritance my parents never give me: the gift of language. The story of English was nothing less than the poetry of sound and motion. To this day, Aunt Mary's voice remains my standard for perfection". (36)

Herattempts to assimilate in host American culture, thus, clearly manifest that she seems to belong to two different cultures at the same time.On the contrary, her mother, Thanh is still attached to her Vietnamese heritage and doesn't desire to adopt the American ways of living. She strives to protect her daughter, Mai from the cultural and racial discrimination by the white natives in the alien land of America. However, Mai views her mother's possessiveness about her as an obstacle that leads her to confront intercultural conflict as she says, "That was why she thought she had to be with me, or at least near me, all the time, to deflect their powers, since I was too ignorant to detect danger myself" (24). She feels that her Vietnamese mother, Thanh is also a victim of intercultural conflict like her as she fails to manage her day to day to life in America. She states that their roles as mother and daughter have been reversed to resolve their conflicts,

> "We are going life in reverse, I was the one who would help my mother through the hard scrutiny of ordinary suburban life. I would have to forgo the luxury of adolescent experiments and temper tantrums, so that I could scoop my mother out of harm's way and give her sanctuary. Now, when we stepped into the exterior world, I was the one who told my mother what was acceptable or unacceptable behavior" (35)

She also tries to save her mother from her traumatic past by visiting Vietnam and bringing her grandfather, Baba Quan to America. Though she is firm about her decision, she is afraid of losing her new American identity if she visits Vietnam. She expresses her fear as,

> "I felt a tightening in my chest. Americans, rumours had it, could forbid us to return if we stuck so much as half a foot outside the perimeters of their country…Besides, I knew from my own reading that refugees were burden to the economy" (14-15).

She then abandons her plan of visiting Vietnam, and ponders over her place in the American culture and society. She is, thus, confronted with cultural clash which leaves her perplexed about her true identity in the host culture and struggles to resolve this conflict by comprehending two different cultures,

Vietnamese and American. Her attempts to read the history of Vietnam and Vietnamese War also reveal her desire to desire to be connected with her Vietnamese heritage, and feels to be known as Vietnamese American, rather than only Vietnamese or American.

In conclusion, it can be stated that 'intercultural conflict' in the lives of many immigrants, like Mai and Thanh in the novel, manifests the persistent struggle between individuals or groups from two different cultural backgrounds. They seem to perceive these two different cultures as unrelated entities and tend to disagree over different issues arising from such cross-cultural interactions. It is, thus, the implicit or explicit psychological turbulence of the immigrants as they culturally differ from the natives of host land. By depicting the intercultural conflict confronted by many Vietnamese American immigrants in the novel, the novelist stresses their inability to comprehend the host land's cultural values, beliefs, customs, and traditions as they perceive these cultural aspects incompatible for their existence in the present immigrant life in America.

Works Cited:
1. Balaev, Michelle. *The Nature of Trauma in American Novels*. Evanston: Northwestern UP, 2012.
2. Cao, Lan. *Monkey Bridge*. New York: Penguin, 1997.
3. Hall, Stuart. "Cultural studies and its theoretical legacies". In Cultural *Studies*.Lawrence Grossberg, Cary Nelson and Paula Treichler (ed.). London: Routledge, 1992.
4. Majaj, L.S. "Arab American Literature and the Politics of Memory". In *Memory and Cultural Politics*.A. Singh, J. T. Skerrett, & R.E. Hogon (ed.). Boston, MA: Northeastern University Press, 1996.
5. Said, Edward.*Reflections on Exile and Other Essays*. Cambridge, Mass: Harvard University Press, 2000.
6. Ting-Toomey, S. and Oetzel, J.G. *Managing Intercultural Conflict Effectively*. Thousand Oaks, CA: Sage, 2001.

15
RACIAL DISCRIMINATION IN RICHARD WRIGHT'S *NATIVE SON*: A STUDY

Dr. Sudhir P Mathpati, *Assistant Professor & Research Guide, Department of English,*
Adarsh Mahavidyalaya, Omerga, Dist. Osmanabad, MS, India

Abstract:
        The aim of this paper is to provide a systematic study that examines racial discrimination in Richard Wright's Native Son. Racial discrimination is any discrimination against any individual on the basis of their skin color, or racial or ethnic origin. Racism is the belief that it is a primary determinant of human traits and capacities and that racial difference produces an inherent superiority of a particular race. The term racism usually denotes race-based prejudice, violence, dislike, discrimination or oppression. As an ideology, racism existed during the 19th century as scientific racism, which attempted to provide a racial classification of humanity.

Key words: Race-based prejudice, violence, dislike, discrimination or oppression, suppression, etc.

        As Aristotle thinks literature is a reflection of life. It is an expression of our experience, and also an expression of our desires, faiths and failings. Of course, literature needs to be traded for the sake of reaching mankind. Literature is a sacred instrument. By using it in a proper way, one can combat the forces of ignorance and prejudice and foster national unity and world communion. As literature voices the past, reflects the present and moulds the future, human experiences is obviously reflected in the literary works.

        American literature is grounded in the experience of black people in the United States. Even though African Americans have long claimed an American identity, during most of the United States history, they were not accepted as citizens and were obviously discriminated. As a result, they felt that they were part of America even being outside of it. Racial discrimination is like an alphabet for black authors to start their work of art, as he has visualized it for many a years. He too had had numerous experiences in his life which is in fact seen in his works.

Richard Wright emerged as a major Black intellectual warrior who was driven by the quest to defend Black humanity against the cultural domination of white supremacist ideas and practices. Moreover, he and others linked imperialism, colonialism and white supremacy, pointing out that the dehumanization and humiliation of Black Americans, Asians and even ethnic Russians were generated by the same global system of domination. It was in this way that he began to call for the revolutionary overthrow of global white supremacy and the implementation of scientific socialism and popular democracy on a world scale.

        Wright had a natural instinct of presenting his native picture through his remarkable works. As a poor black child growing up in the Deep South, Wright suffered poverty, hunger, racism and violence and those experiences later became the central themes of his work. He stands as a major literary figure of the 1930s and 40s; his writings are a departure from those of the Harlem Renaissance School. Steeped in the literary naturalism of the Depression era, Wright's works express a realistic and brutal portrayal of white society's oppression of African Americans. Anger and protest served as a catalyst for literature intended to promote social changes by exposing the injustices of racism, economic exploitation and imperialism. Through his art, Wright turned the torment of alienation into a voice calling for human solidarity and racial advancement.

Richard Wright's influence began primarily with the publication of *Native Son* in 1940. The significance of the novel's publication lay in the new and daringly defiant character of its content and in its adoption by the Book of the Month Club. It signaled for the first time since the nineteenth century fugitive slave narratives the willingness of a mainstream reading public to give an ear to an African American writer, even one who appeared unapologetic in his bold and forthright representation of a large segment of African American culture.

Wright, through his *Native Son,* had enormous impact on the direction of the new black literature. Without avenues to power, black life was bleak, cut off from the possibilities of fulfillment and threatened by the ever-present hostile world. His novels and essays issued a cry of protest to a white audience that, unless America recognizes its native sons and give them their due; some blacks would rise up and destroy their oppressors. This statement is perhaps too simplistic a rendering of Wright's works. He analyses by penetrating the effects of social deprivation upon the black man's personality and he uses the elements of protest.

The *Native Son* moves with the intensity of a powerfully realistic crime novel. However, it is much more than that. Wright raises issues concerning the underlying   problems of black men living lives that are stifled by the oppression of racism and classicism. For Bigger Thomas, murder is a way to feel his own power. Wright presents a grim picture of human degradation and destructive results caused by racism. At Bigger's trial, through his communist-oriented lawyer, Max, Wright presents a worldview of a more equitable society that would, possibly, not have produced a person like Bigger.

The main concept of *Native Son* is an argument that social conditions of deprivation motivate people to act in anti-social ways. Wright paints a clear picture of the impossible lives led by African Americans in 1930s Chicago. "But they made him feel his black skin by just standing there looking at him, one holding his hand and the other smiling. He felt he had no physical existence at all right then; he was something to be hated, the badge of shame which he knew was attached to a black skin. It was a shadowy region, a No Man's Land, the ground that separated the white world from the black that he stood upon" (Wright, *NS*, 67-68). They are forced into overcrowded, overpriced and substandard housing. They are given such low-paying and transient employment that they cannot maintain a secure living, they are cut off from education and they are the victims of racist media misrepresentations.

When Bigger acts in an unfeeling way, killing and then disposing of the bodies of his victims, Wright argues that these are conditioned responses to overwhelming stimuli. "If you killed *her* you'll kill *me*', she said. 'I ain't in this…. You told me you *never* was going to kill.' 'All right. They white folks They done killed plenty of us.' 'That don't make it right'" (Wright, *NS*, 168).

Throughout the novel, Wright illustrates the ways in which white racism forces blacks into a pressured, dangerous and unsecured state of mind. Blacks are beset with the hardship of economic oppression and forced to act subserviently before their oppressors. Given such conditions, it becomes inevitable that blacks such as Bigger Thomas will react with violence and hatred. Wright's development of Bigger's view of whites as an overwhelming force that sweeps him toward his fate can be seen in the context of naturalism. Wright uses the conventions of naturalism in this novel, in order to force one to enter into Bigger's mind and to understand the devastating effects of the social conditions in which he was raised. Perhaps Bigger was not born a violent criminal. He is a native son, a product of American culture, but the violence and racism that suffuse it.

With the newspapers presenting him as a murderous animal and Buckley using the case to further his own political career, anything said in Bigger's defence falls on deaf ears. His fear, rage and conflicting and unexamined desires torture him to the utmost. The public may desire to build a wall of hysteria surrounding Bigger in order to justify its racist stereotypes. It thus also attempts to deny its racism by creating the illusion of equal treatment under the law. The motto of the American justice system is equal

justice under law, but Wright depicts a judiciary so undermined by racial prejudice and corruption that the concept of equality holds little meaning. In response to his crime, the white-dominated press and authorities incite mob showed hatred against him.

Bigger and his family lived in cramped and squalid conditions. All he can do is to act out the role of the subservient black man that he has seen in countless popular cultural representations. However, as Bigger's life demonstrates, this constant fear actually causes violence. Throughout the novel, one can see that when Bigger is cornered, like the rat, he is overwhelmed by shame and fear and lashes out with violence, the only weapon at his disposal. Here is an example from his speech to Bessie and she cries out to Bigger after he admits to her that he killed Mary Dalton: "Lord, don't let this happen to me! I ain't done nothing for this to come to me! I just work ! I ain't had no happiness, no nothing. I just work. I'm black and I work and don't bother nobody…." (Wright, *NS*, 170).

Wright uses the conventions of naturalism to portray the effect of racism on the oppressed and the hypocrisy of justice. In this chain of events, Wright depicts the irrational logic of racism, a vicious cycle that reproduces itself over and over again. The attention prompts Buckley, the State's Attorney, to hurry Bigger's case along and seek death penalty. Unable to face the reality of his life as a black man, Bigger is forced to keep his thoughts and his feelings apart. Bigger's guilt and punishment are decided before his trial ever begins, perhaps even before he is arrested. These characters' lives are shaped by forces of society that are uncontrollable.

The racial climate in Wright's eyes, from a reading of *Native Son*, is that of the perspective expressed by a black American who says: "To Bigger and his kind, white people were not really people; they were a sort of great natural force, like a stormy sky looming overhead or like a deep swirling river stretching suddenly at one's feet in the dark" (Wright, *NS*, 109). It could be found that Bigger Thomas's history is the history of every black American. It coincides precisely with the finding and evolution of the United States of America. It irrefutably demonstrates that Richard Wright is one of its finest artists and sensitive chroniclers of black sensibility to the whole world.

Wright's early life, which had experienced extreme poverty and anti-Black racism, in the American South, shaped his proletarian world view. The violent, racist and impoverished circumstances of Wright's upbringing in the old segregated South made him search desperately to find out whether black men could live with human dignity and without fear in a world dominated by white male power. Wright's own complex consciousness, strongly influenced by modern rationalism, also made him fascinated by the irrational aspects of life. He wanted to find out if black men could be or become psychologically free of their white oppressors. Accordingly, Wright believed that the Black creative intellectual had a strong responsibility to contest white power's conception of existence and, in the process, to assert the validity and complexity of the Black experience.

Throughout the novel, Wright illustrates the ways in which white racism forces blacks into a pressured and therefore dangerous state of mind. Blacks are beset with the hardship of economic oppression and forced to act subserviently before their oppressors, while the media consistently portrays them as animalistic brutes. Given such conditions, as Max argues, it becomes inevitable that blacks such as Bigger will react with violence and hatred. However, Wright emphasizes the vicious double-edged effect of racism: though Bigger's violence stems from racial hatred, it only increases the racism in American society, as it confirms racist whites' basic fears about blacks. In Wright's portrayal, whites effectively transform blacks into their own negative stereotypes of blackness. Only when Bigger meets Max and begins to perceive whites as individuals does Wright offer any hope for a means of breaking this circle of racism. Only when sympathetic understanding exists between blacks and whites will they be able to perceive each other as individuals, not merely as stereotypes.

Thus, the author, through his works, brings out the fact that black people are never given liberty to

live with freedom and as per their choice. Wright has voiced out in an effective way how they were affected by racism. Ultimately, Wright portrays the vicious circle of racism from the white perspective as well as from the black one, emphasizing that even well-meaning whites exhibit prejudices that feed into the same black behavior that confirms the racist whites' sense of superiority.

References

- Abrams, M.H. *A Glossary of Literary Terms*. New Delhi: Macmillan, 2003. Print.
- Baldwin, James. *Notes of a Native Son*. Boston: Beacon P, 1984. Print.
- Fabre, Michel. *The Unfinished Quest of Richard Wright*. New York: Morrow, 1973.Print.
- Gounard, Jean-Francois. *The Racial Problem in the Works of Richard Wright and James Baldwin.* Trans. Joseph J. Rodgers. Connecticut: Greenwood P, 1992. Print.
- Wright, Richard. *Native Son*. New York: Harper and Row, 1940. Print.

16

COLLISION OF CULTURAL IDEOLOGIES IN THE NOVEL- RIOT

Dr. Thammaiah. R. B., *Associate Professor and Head, Dept. of English,*
Padmashree Institute of Management & Sciences, Kommaghatta, Bengaluru-60

Abstract:
The genesis of the book may be traced to the simmering Hindu-Muslim discontent of the 1980's culminating in the Babri Masjid violence at Ayodhya. In particular, Shashi Tharoor has in mind the description of a riot that actually broke in 1989 in Khargone, Madhya Pradesh. Simultaneously, the report of the death of American woman in a different part of the world: in South Africa, a social worker, who had gone there to help the cause of the blacks, was ironically killed by a black youth. In Riot, the two incidents coalesce into a single event: the death of Priscilla Hart, a volunteer from the United States working for a population-control awareness program, killed in a communal riot that breaks out in a small Indian town. This central event merges into a larger network of ideas with other related issues, all of which are worked into the narrative of Riot. The background is the Hindu-Muslim riots over the Ram Shila Pujan but, unlike The Great Indian Novel, Tharoor here chooses to work on a small canvas, a small, dusty town called Zalilgarh. At the same time, the story reaches out across narrow confines, taking into its purview two antipodal, culturally disparate continents, individuals and situations.

Tharoor is concerned with innovative forms of narration: conspicuous by its absence is the conventional 'once upon a time' story, the 'dear reader…' approach, or the omniscient narrator. 'Down with the omniscient narrator. It's time for the omniscient reader,' says a character in the novel, making Tharoor's attempt a self conscious exploration of narration drawing the reader into the act of decoding of the story. *Riot* is not a conventionally structured novel: there is no formal beginning or end, no linearity or narrative or plot or formal constructions of the genre. It is more of a collage that brings together many different fragments of a jigsaw puzzle that the reader must put together to form a coherent whole. The pieces comprise an astonishing variety - there are diary entries, letters, memoirs, excerpts from scrapbooks and journals, transcripts of interviews, conversations overheard, entries in notebooks, journalistic reports, a handful of poems, even a birthday card and a cable. All the various pieces of the collage are different takes on a central event - the death of Priscilla Hart. How did she and what were the circumstances? The reader is faced with the task of groping through the evidence and unraveling the story. At times, one has the uneasy feeling of being a voyeur peeping into a private chamber, reading another's personal diaries or letters, or eavesdropping into somebody else's very special, very intimate encounters. But the embarrassment is not allowed to linger, as almost immediately, there is a swing toward the impersonal, an interview conducted by an objective reporter, the official voice of police personnel in charge, or simply, a shift of perspective. All this is part of the narrative strategy. The story is not told to us, but it is shown through the pieces of the collage.

At the same time, what *Riot* seeks to present is not simply a whodunit tale or the story of the poignant death of a visiting American. It goes beyond mere statistics, beyond the factual details of the tragedy, to be reconstruct the emotional life of the woman sketched vividly in a scrapbook that she maintains: the idealism that brought her to that remote spot, the passion for her job, the love interest in her life, the secret rendezvous from time to time, the uncertainty and the agony of entering into a doomed love affair. Her paramour, Lakshman, a local Indian administrator, who is married but finds himself involved in

a relationship with the American, is also a writer of sorts and keeps his own journal. So there are two different perspectives on the relationship. The clash of cultures, the divergent viewpoints, the inability to understand the working of the other's mind, the imminent end of the relationship - all this comes across through the personal journals of the main characters of the novel. Despite the passion and the love, social pressures are far too strong for a lasting relationship. And then violence erupts, causing Priscilla's death and putting an abrupt end to the possibilities of the love story.

One of the main concerns of the novel is history as it is lived in a particular space and time. And history is nothing but truth.

Riot is about the ownership of truth and history. It presents about a dozen versions of a given situation, no single one being privileged over the other. If the story is told or presented from Lakshman's and Priscilla's points of view, it is also presented from the varying points of view of the other characters: the staunch Hindutva supporter, the Muslim activist, the police official, the grieving parents of the riot victim, the wronged wife, etc. Their separate stories contribute toward the various pieces of the jigsaw puzzle called the truth or history - the puzzle that Tharoor presents as *Riot*. Tharoor seems to suggest that history is not a web woven by innocent hands. The different pieces of the collage in his novel are often divergent, often contradictory accounts of the same event. Yet each has its validity, its own truth, and its own beauty.

Riot is a departure from his previous works less satirical and more of an exploration of religion, cultural differences, and especially, human relationships. Summing it up in a single sentence, Tharoor says that the book is about love, hate, the clash of cultures, the ownership of history, and the impossibility of knowing the truth. Here, for the first time in his novels, he introduces an American character around whom the action will revolve a woman who is killed in a communal riot at the beginning of the novel. The rest of the narrative provides different perspectives on this central event.

To study the mechanics of a communal riot, Tharoor accessed a report written by a college friend who was a senior officer in the Indian Administrative Services during a similar riot in Madhya Pradesh. However, the novel is not a dry summary of statistics of impersonal data: on the contrary, it takes the episode from an intimate angle, focusing on a personal relationship that becomes entangled in a larger political imbroglio. At the same time, it experiments with various forms of narration: the narrative presents an assortment of fragments, bits and pieces of information, transcripts of interviews, newspaper reports and other factual data: these pieces form a collage, all fragments presenting different aspects of the central event - the death of woman called Priscilla Hart. How did she die and what were the circumstances? The story is shown through the pieces of collage like canvas, the mode of narration being as unusual as the tale itself.

Although he is located in the Western world, Tharoor's frequent trips to India and his emotional attachments to his country ensure that he is at home in both these worlds that have awarded him un stinted recognition. While there is no denying that he is a formidable talent on the present literary scene, he has been more fortunate than most of his contemporaries in the awards his works have received, both in India and in the West.

Tharoor has been generous, unlike most of his predecessors in giving interviews about his writings and literary theories. This enables readers to appreciate his works better - sometimes, arguably, with mathematical precision. In an interview with Sunil Sethi, he claims that, unlike his earlier two satirical novels, this novel is to be taken seriously and that takes itself seriously. He also adds that it focuses on collisions of various sorts between individuals, between cultures, between ideologies and between religions. He goes on to say that the novel by focusing on one place, one time, a small group of people helps illuminate the kind of issues he wants to talk about our identity and communalism and so on to showcase the multiplicity of perspectives, since people are disputing the ownership of history and trying to uncover the truth behind a certain event.

It is a novel that flows and ebbs like the tide. It is an attempt to put Indian readers to self-examination. This book is a beautiful amalgamation of all the nine elements - love, hate, joy, sorrow, pity, disgust, courage, pride and compassion.

The novel's greatest virtue is that without being pedantic didactic, it presents an accurate picture of the thinking of the various forces that are competing for supremacy in contemporary India. The secular administrator's view of a benign India; the militant Hindu's view filled with grievances of the past, some real, some imaginary; the secular Muslim's view of believing in a united India; the police officer's view of an ungovernable yet functioning anarchy.

Tharoor always believes that the very word novel implies that there must be something new about each one. What was new to him about the way *Riot* unfolded was that he told the story through newspaper clippings, diary entries, interviews, transcripts, journals, scrapbooks, even poems written by the characters - in other words, using different voices, different stylistic forms, for different fragments of the story.

But throughout it was clear to him that the story of *Riot* was a story of various kinds of collisions of people, of cultures, ideologies, loves, hatreds - and it could not be told from just one point of view.

He knows this will strain credulity, but he actually did not think much about. Of course he was aware that Priscilla hart might be seen as one more in the long line from Adela Quested through Daphne Manners and on, but he was writing about a different period, the colonial connection was absent and there was no rape metaphor in his novel! he is on record as asking, with reference to those earlier novels, why, if rape had to be a literary metaphor for the colonial connection, a British woman had to be the victim of it rather than an Indian. His novel is not about a torrid east-west encounter in a colonial setting; it's about today's people in our increasingly globalizing world, where collision and confluence seamlessly cross national and ethnic boundaries.

The novel is about a number of forms of collision and penetration, and the attempts to inject coke into India worked as useful metaphor in various ways.

Like his two previous novels, *The Great Indian Novel* (1989), and Show Business (1992), *Riot* holds up yet another mirror to India's contemporary social and political history, the frame a specific town in a particular year and a context that continues to make the secular heart bleed.

The novel, says Tharoor, raises issues beyond the specificities of time, place and culture to illuminate larger questions: Who are we? By what do we define ourselves? What do we hate? Why do we hate? What are we prisoners of?

Asked how he blended his portrayal of real Indian characters with four American characters in the novel, including the central one of Priscilla's .

Conclusion

Tharoor, by simultaneously offering divisive and variant notions of the historical impetus, brings into sharp focus the limitations of historical knowledge that is at best seen as a creative discourse which actively survives with the nebulous notions of truth and reality. In other words, *Riot* characterizes historical narratives as inventions / fictions which have more in common with their counterparts in literature than they have with those in the sciences. The act of the *Riot* would be an instance where personal and political spaces collapse in real terms. Tharoor, in the novel shows how these spaces intersect constantly and examines nature of an act that though impersonal at one level has immense bearing on subjective histories that frame personal angst.

References:

- Nair, Uma. "Once upon this time" The Asian Age, August 19,2001. Online. /books/riot/asianage.
- Dhir, Paras, "Shahi Tharoor's Riot: Perspectives on History, Politics and Culture." Rupkatha Journal on Interdisciplinary Studies in Humanities, Vol.1, No.1 (2009) pp.33-43. . Web.

- Tharoor, Shashi. "Beyond Boundaries" *The Indian Express*. July 22, 2005. p.11.
- Tharoor, Shashi. Interview. http://www.shashitharoor.com/reviews/riot /readings/22riot.html.
- Tharoor, Shashi. Interview with Juhi Parikh. "You can't feel the country's pulse…." May, 2004, http://www.shashitharoor.com/interviews/divao 504.htm.
- Tharoor, Shashi. *Riot*. New Delhi: Viking-Penguin, 2001. p.1 All Subsequent references given in parentheses are from this edition.
- Eagleton, Terry. Literary Theory: An Introduction. U.K.: Blackwell, 1996. Print.
- Gripaldo M. Rolando, "Roman Catholicism and Filipino Culture." Relations Between Religions and Cultures in Southeast Asia, Ed., Donny Gahral Adian, Gadis Arivia, CRVP, U.S.A., 2009. Print.

17
AL-MA'ARI AND SHAKESPEARE

Dr. Akram Shalghin, *Associate Professor, English Literature, Amman, Jordan*

Abstract:

A precise description of this study can be summed up in the perplexing existential conceptions of both life and death for two literary figures, William Shakespeare (1564 - 1616) and Abu al-A'ala al-Ma'ari (973-1057). Though the old question of "to be or not to be" which was articulated by William Shakespeare within a certain context and specific conditions related to the situation within which his central figure Hamlet found himself, it seems to shape a quite considerable part of his overall philosophy on life and death. The just-mentioned way of thinking is parallel to, or has many in common with, that of the Arab poet Abu Al-A'ala Al-Ma'ari. This study is particularly concerned with the works of these authors which explore the identity of human beings and, likewise, their relevant attempts to find meanings for their lives. Moreover, it also examines the question of disillusionment which sometimes results in a moral paralysis and death wish.

The two figures, al-Ma'ari and Shakespeare, focus precisely on the difficulties that encounter human beings when they try to adapt themselves to the unpleasant world which constantly contradicts their principles and values. Their works, likewise, embody the idea that harsh circumstances and cruel nature are bent on crushing and destroying humans' hopes, expectations and ambitions; they, furthermore, reveal humans' limitations when they show humans as powerless and unable to stand against all these challenges. Hence, the ultimate question they pose is to do with how humans can act when they realize their limited capabilities and that they are surrounded by the evil inside and outside themselves!

Despite all the above-mentioned difficulties, the two writers believe in what is termed as 'commitment' though they are cautious about being completely immersed in tiresome social life, as their biographical sketches reveal, though it is not so extensive in the case of Shakespeare's life.

Given this reality, al-Ma'ari partly isolates himself from active life but at the same time he provides constructive social criticism and tries to cultivate his garden. On the other hand, regardless of the various contemporary difficulties in his time, social, theological, and the like, Shakespeare, draws his characters far from having one-dimensional behavior, they do not only act but they also react; he makes his characters insist on the action and on preserving their human values regardless of the consequences.

As remarked above, remoteness describes the apparent relationship or connection between the two literary figures; the time and place differences are profound factors insofar as there are many centuries that separate al-Ma'ari from Shakespeare. Likewise, they belong to two geographically different places; their two cultures are opposed to each other, in other words, the respective ubiquitous cultural concerns and traditions are shaped accordingly, facts that further distance them. Additionally, there are also great differences in the personal lifestyle of both men. Nonetheless, there is a strong affinity between the two literary authors, especially in connection with the existential dimension of their writing.

It may seem a little odd or even anachronistic to attach existentialism to al-Ma'ari and Shakespeare since this trend is closely associated with Modernism, the age in which humans have been able to excel in most branches of science. But ironically this progress has been accompanied by disillusionment and loss insofar as the basic questions which are related to humans and life, in general, are concerned, and the very identity of humanity is now being constantly questioned. Humans now seem as oscillating between

survival instinct to assert themselves and between Thanatos or death wish which releases their consciousness. The life of modern humans, especially in the West, is highly complex. It is not coincidental that existentialism should be established to crystallize human fear of emptiness and loss to the extent of making them wish for annihilation.

It may not be fair to impose existentialism upon two writers who are somewhat difficult to classify and who do not systematically propagate any theory. On the one hand, al-Ma'ari is the poet of his age when he deals with politics, religion, society, and ethics. Shakespeare also tackles contemporary issues in his attempt to represent all the classes of his society. On the other hand, one can easily detect that behind the social face of these poets there is a divided personality between responding to daily life and between a running desire for oblivion, the cause of which may be related to the demands of life in general and disappointment in human nature and its limitations in particular. Death wish is the natural reaction for al-Ma'ari and Shakespeare since they visualize human life as burdensome and sometimes a kind of curse.

Whereas al-Ma'ari's thoughts are conveyed directly through his poems, Shakespeare's thoughts are approached through his dramatic characters since they are not the architects of their personalities or the creators of their thoughts; thus, their philosophy is framed by his own.

Being born to suffering in life is no less than the victimization of the parents to their children, thus Al-ma'ari has shocked the human conscience in his well-known outcry, which he requested to be inscribed on his tomb: **"This is my father's crime against me, which I committed against none"** It clearly illustrates existence as an unforgivable crime. This is a terrifying human shriek that expresses al-Ma'ari's indignation about having to endure the consequences of his father's crime. There are so many poems by al-Ma'ari which show his resentment of just being alive and his unyielding spirit for nothingness. He often wishes that the newly born baby is hurried to inevitable death: "If only a new-born child died at the time of giving birth, and was not breastfed by his postpartum mother"

He expresses his wish that human beings would not reproduce new victims -so to speak - to this world, that is why he desires immediate death to any newcomer to this life exactly at the very moment of being born; meanwhile, he does not miss to draw a reference to the state of the mother after giving birth, hence indirectly draws upon the pain caused in the reality of birth and recreation. He insists that we must avoid procreation since it is a terrible crime inflicted upon the innocent who is thrown into an evil environment:

"Like manipulative orators, fathers commit a crime by imposing existence on their children.

What has caused your children to abandon you is their vengeance that they are your offspring.

They realize that their father has thrown them into arid existence, what a life!"

Al-Ma'ari is uncomfortable with what religious teaching recounts about the life of human beings and its value for Its Creator. He even goes so far as to blame God Himself for this unnecessary or meaningless life and its painful death, he regards this process of creating life and ceasing it eventually only to enliven it again as a pointless act; it is a kind of contradiction from which human beings suffer:

"Oh, Lord! You have forbidden premeditated murder, yet, you have sent two angels to do the same thing!

You pretend that there is another life; it would be much better if neither existed!"

Similarly, Shakespeare has often created in his tragedies many characters that are doubtful about the whole teleology of life and they express a strong desire for non-being. Richard II may stand as an outstanding example for this state of loss and confusion of a to-be-or-not-to-be situation:

Sometimes am I, king;
Then treasons make me wish myself a beggar,
And so I am. Then crushing penury
persuade me I was better when a king

> Then I am king'd again; and by and by
> Think that I am unking'd by Bolingbroke,
> And Straight am nothing. But whate `er I be,
> Nor I, nor any man that man is,
> With nothing shall he be pleas'd till he be eas'd
> With being nothing

As Derek Traversi remarks, the subtle formulation of the expressions which fluctuate between a king and a beggar and being and non-being leads Richard to face nothingness which he sees as an integral part of human life. Therefore, he yields to accept this bitter fact, while his opponent Bolingbroke avoids this confrontation by pursuing authority. Eventually, Richard realizes that both ways are marked by some kind of illusion. Thus, nothingness dominates everything and is looked at as a release from tiresome life and burdened consciousness. Similarly, the reaction Macbeth reveals upon hearing of Lady Macbeth's death is a bombastic philosophical reaction; perhaps in English poetry these are among the most powerful lines in terms of their philosophical views, they represent emotional outbursts which are highly original and evocative of contemplating the very essence of all life as he asserts that life is devoid of meaning and intent:

> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage,
> And then is heard no more; it is a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing.

These lines correspond to Macbeth's negative experience in the play, but Shakespeare gathers momentum to vividly show life as an apparition swinging in the trap of 'nowhere' and of the changes of 'tide' and doomed to total oblivion. Macbeth at the end sees life as a candle with a dim light that when it is put out some sort of salvation is achieved:

> "Outs out, brief candle"

Here Macbeth reveals a torn human self, yearning for death without any hope of continuing a life stifled by ambition for empty authority. This is the same experience of Al-Ma'ari when he resents the attitude of those who want to devour life, he typically urges restraint:

"All life is exhaustive! I wonder how humans demand more of life!
Step lightly, I guess that the salt of the earth comes from these corpses!"

In the same way that Shakespeare expresses through Macbeth that only the fools who are tempted by apparent happiness, al-Ma'ari bitterly concludes that life is a tiresome business and it is wise to be content with the minimum of everything and to withdraw from the 'sound and fury' of existence. He imposes on himself imprisonment which isolates him from people, in addition to his two natural prisons which he sees in his blindness and the containment of his spirit within a contaminated body:

> "I see myself trapped within three jails, so don't ask about the clear news!
> It's the loss of my sight; Being forced to commit myself to be always at home, and the containment
> of my soul within a dirty body!"

It is noteworthy that many pessimistic existentialists see the spirit as imprisoned and consequently yearns for death to be released from the demands of the body. Philip Larkin, the modern English poet, expresses this notion beautifully in his human cry in the bewilderment when he says, 'a desire for oblivion runs.' However, al-Ma'ari does not have a fixed opinion about the spirit for he sees it at one time as an independent essence imprisoned within the body to be tested, and at another time he looks at it, just like the

materialists, as a power connected with the body and ends in death.

Perhaps the reasons or motivations which have led aI-Ma'ari and Shakespeare to establish their tragic vision are mainly related to their knowledge and awareness of the limitations of human nature and the complicated motivations of humans which only serve his egoism in one way or another. For that reason, al-Ma'ari realizes that humans have always to adapt to society even at the expense of some of their principles. His adoption of dissimulation of his religion is part of his social policy to keep his true belief to himself:

"Never tell anybody about the essence of your religion, otherwise you're deceived!

Be silent, for one's speech may cause destruction! If you have to speak, try to be clear and brief!

What I say is not the whole truth, but it has varieties of metaphors."

It is clear that these lines indicate that Al-Ma'ari sometimes hides behind the deceptive and evasive language to deal with people, especially the mob, but he reveals his true opinion if circumstances are favorable, as is the case when he denies the major religions of his time and associates faith with irrationalism and naivety:

"Hanifs (Muslims) are stumbling, Christians all astray

Jews wildered Magians far on error's way.

We, mortals, are composed of two great schools

Enlightened knaves or else religious fools."

By The same token, Shakespeare demonstrates that humans have to compromise since they cannot challenge the current tide, and hence their tragedy. In *Love's Labor's Lost* Berowne, one of the men of the court adopts this pragmatic conclusion, which expresses the morality of the play as a whole:

"Let us once lose our oaths to find ourselves,

Or else we lose ourselves to keep our oaths."

Is it not pitiable that the real tragedy of humans should be related to their inability to realize themselves without having to sacrifice their ideals? Is it not most unfair that humans have to lose themselves to achieve a so-called acceptable life to satisfy society? What existence is it if we cannot reconcile ourselves to our pledges!? All these questions make Shakespeare realize that humans have to limit their ambition and accept bitter reality. Moreover, the tragedy of existence is particularly embodied in humans' fear of the destructive power of time which is willy-nilly annihilating them and gradually stifling their spirit:

"Against my love shall be as I am now,

With time's injurious hand crush'd and o'erworn..."

Nature, circumstances, and 'fate' are forces bent on destroying humans' life and putting an end to their ambitions and aspirations. In *Romeo and Juliet*, the two lovers are always thwarted by circumstances that they can neither control nor understand:

"A great power than we can contradict

Hath thwarted our intents"

The death of Romeo and Juliet at the end represents humans' real tragedy and their inability to confront a ruthless destiny. The question is how can humans realize themselves and respond to their environment within these limitations? More difficult still is the consciousness of humans which enables them to see the dimensions of everything around themselves, particularly the bitter reality which points to boredom and vacuum. Shakespeare comes to the same conclusion of the Arab poet Abu At-tayeb Al-Mutanabi that "The mindful person suffers even if he lives in paradise for using his logic, while the ignorant one enjoys the hardest kind of life!"

In the sense that the more knowledgeable and conscious humans are the unhappier they are bound to be, Shakespeare portrays Gloucester, the blind man, to symbolically embody this idea in *King Lear*:

"I have no way, and therefore want not eyes;

I stumbled when I saw."

The vision here is a penetration into the essence of everything and a realization of the ultimate truth about humans' nature, their limitations, weakness, and susceptibility to depravity. It is the same stunning vision of Kurtz in Joseph Conrad's *Heart of Darkness* that forces him to cry at the last moment of his life, "The horror! The horror!" since he can have a glimpse of the truth and humans' dark heart.

Likewise, al-Ma'ari characterizes life as utterly evil and he deplores the helpless situation of humans. His vision is, consequently, deterministic and he sees the humans' will as constrained or stifled a plethora of powers beyond their control:

"My birth is not my choice, nor is so my old age or life, am I still able of drawing a choice?"

Moreover, al-Ma'ari believes that humans inherit their irredeemable evil nature:

"We are trapped by evil nature that is beyond reform, it's rarely that a good person may break the rule!

We haven't ourselves chosen to spoil our ethics; it is rather a fate that has determined everything!

If our origin is evil, the offspring is bound to follow suit! How to expect loyalty from the son if the father is treacherous?"

In addition to heredity which makes humans prone to depravity, Al-Ma'ari illustrates human life under the mercy of a tyrannical environment which further prompts them for evil and exploitation. Perhaps the corrupt society in which Al-Ma'ari lives may partly be responsible for this pessimistic outlook. Political life, in particular, is hopeless and dominated by dictatorship:

"What a horrible stay! How many times do I have to live among people led by corrupt rulers! They abuse people and allow themselves to deceive them, and exploit their resources while presumably they're appointed to serve them!"

No less corrupt are men of religion who impose on others rules which they permit themselves to violate:

"Hang on! You are deceived by an imposter preaching women! He forbids you to seduce the beauty in the morning, while he devours her in the evening!"

The real issue now is: what is the use of human values within such a limited human nature which is surrounded by inside evil? What can people like al-Ma'ari and Shakespeare do within a chaotic and corrupt world? Is withdrawal from active life the right solution, or should humans confront the challenges of existence? As for al-Ma'ari he prefers to withdraw from active social life. However, this attitude is not negative; he tries to reform society in his way. His attack against the world of politics and the corruption of men of religion and the people around him is a kind of constructive criticism the aim of which is to modify people's attitudes, if not to change them radically. One feels that al-Ma'ari implies that, although human nature is corrupt, humans can, and should, control their evil. Al-Ma'ari's personal life is a demonstration of his serious attempt to refine nature and cultivate his garden. His ambition is not related to the world of politics or to wealth accumulation as is the case, for example, with al-Mutanabbi, but rather to the legitimate sphere of literature. Certainly, al-Ma'ari realizes that too much involvement is something risky and he does not usually rush where angels fear to tread. One main reason for this attitude is his doubt whether this life has any teleology at all. Thus, when one thinks deeply of the 'noise' of life one concludes that 'singing' and 'weeping' are alike:

"It's pointless in my belief whether one weeps or sings!

Likewise, it's the same whether that dove weeps or sings on the shaky branch!"

Why should one bother about anything if there is no ultimate meaning for this life? why should one weep or

sing or have any attitude if life is absurd and our endeavor is in vain? Meanwhile, humans cannot refrain from action even though they realize the emptiness of everything. The real dilemma of humans is that they can never accept to bury themselves alive and give up their whole humanity. Al-Ma'ari expresses his predicament in many emotional outbursts and his somewhat contradictory attitude towards religion and God.

All these puzzling issues are dealt with by Shakespeare throughout his works which he crystallizes in Hamlet's well-known dilemma:

"To be or not to be, that is the question"

What can Hamlet do when he is uncertain about anything, not even his real motivation for revenge which might be marred by the Oedipus complex. That is why he wonders:

"The world is out of joint, oh cursed spite
That ever I was born to set it right"

Furthermore, he is surrounded by a corrupt society blinded by greed and authority. Worse still: what does he achieve when he decides to act? Has he rescued the world or perhaps made it messier? If that is the case, is it justifiable to refrain from action and accept a somewhat negative existence? the implication Is, although Hamlet cannot change the world he has to act and insist on human action to realize himself, for without some sort of commitment there is no self-realization. Humans are not skeletons and the moment they visualize themselves as such they cease to be.

There is no doubt that wise people do not give themselves totally to instinct and greed, but this does not mean that they have to freeze themselves and declare their bankruptcy. Most existentialists, especially Sartre, believe in commitment, even if it is related to their individuality. Both al-Ma'ari and Shakespeare realize fully the question of commitment even if it is personal or related to the world of literature. In other words, they advocate a balance between the hell of self-communion which inevitably leads to despondency and despair, and between the hell of a fully active social life which usually leads to avarice and lust. If al-Ma'ari and Shakespeare sometimes express a desire for oblivion, it is merely an expression of human frustration or emotional outbursts as a result of internal and external pressure. Even those Shakespearean protagonists who die at the end like Hamlet do so after having fulfilled their moral obligation and responded to the challenges of life. Despite everything, King Lear realizes that the only solution for humans is to respond fully to life and accept it on its terms. Shakespeare himself writes with full conviction that it is possible, at least poetically, to change or modify certain social attitudes and this is one reason for writing. He is a prolific writer who knows that his writing is a kind of mission for all humanity to interact with life and contemplate the truth of existence without any rashness.

Both al-Ma'ari and Shakespeare do not want humans to be mere spectators on the stage of life, although some of their writings may appear to urge withdrawal. Neither do they desire humans to do anything at the expense of their integrity by giving themselves totally to active life which may tempt them to exploit others and blind them to see the reality of everything! AI-Ma'ari and Shakespeare are not politicians, economists, or sociologists but rather poets who are pained to see that humans are so selfish and utilitarian by nature, that if they are let loose, they may end up not only destroying their fellow human beings but also themselves. Rarely do we find the likes of al-Ma'ari and Shakespeare who have shaken in their immortal works the human conscience to establish a well-balanced life that should leave everlasting human marks on existence.

References:

- **Al-Haidari**, Dr. Nabeel, *Al-Ma'ari a Revolutionary: From Politics to Isolation*. Beirut: Dar Al-Arab, 2016.
- **Barkooki**, Abdulrahman, *Sharh Diwan Almutanabbi*, Qafiyatulmeem. Egypt: Hindawi Foundation for Education and Culture, 2014.
- **Canning**, Patricia. "'For I Must Nothing Be': Kings, Idols, and the Double-Body of the Sign in Early Modern England.*" Critical Survey,* vol. 24, no. 3, 2012.
- JSTOR, www.jstor.org/stable/42751003. Accessed 16 Mar. 2021.
- **Flynn**, Thomas, *Existentialism: A Very Short Introduction*. Oxford University Press 2006.
- **Greenblatt**, Stephen. *Will in The World: How Shakespeare Became Shakespeare* Paperback April 24, 2014.
- **Grigoryan**, Sona,   , Central European University, Budapest, 2018.
- **Hussein**, **Taha**. *Renewal of Abilala's Memory*, Cairo: Darilma'arif, 1963
- **Larkin, Philip**, "Wants," in *The Less Deceived*, London, London: The Marvell Press, 1977.
- **Salloum, Habeeb**, "Abu Al- 'Ala' Al-Ma'arri: Arab Poet and Philosopher Extraordinaire", in *Arab America*, AUG 16, 2017.
- **Shakespeare, Tom**, *Al Ma'arri: visionary free thinker*, https://farmerofthoughts.co.uk/article/al-maarri-visionary-free-thinker/
- **Shakespeare, William**, *Richard II*. Charles R. Forker ed. the Arden Shakespeare, 2002.
- **Shakespeare, William**, *Macbeth*. eds. Dr. Barbara A. Mowat & Paul Werstine. Folger Shakespeare Library: Mass Market Paperback July 1, 2003.
- **Shakespeare, William**, *Love's Labour's Lost*. ed. H. R. Woudhuysen. The Arden Shakespeare. 1998.
- **Shakespeare, William**, Sonnet LXIII: "Against My Love Shall Be As I Am Now" in Katherine Duncan-Jones ed., *Shakespeare's Sonnets*. The Arden Shakespeare, 1998.
- **Shakespeare, William**, *Romeo and Juliet*. Yale University Press. 2004.
- Shakespeare, William, *The Tragedy of King Lear*. Ed. Jay L Halio. Cambridge University Press, 1992/2005.
- **Shakespeare, William**, *The Tragedy of Hamlet, Prince of Denmark*. Ed. Sylvan Barnet. USA: Chamberlain Bross, 1963.
- **Traversi, Derek**, "The Young Dramatist and Poet", in *The Pelican Guide to English Literature: The Age of Shakespeare,* Ed. Boris Ford, Middlesex: Penguin Books, 1982.
- **Traversi Derek**, *Shakespeare: From Richard II to Henry V.* Stanford University Press, 1961.

18
THE 'TESS OF THE D URBERVILLES' BY THOMAS HARDY'S VIEW OF WOMEN ON "TESS"

Dr. Basavaraju. B, *Assistant Professor of English, Govt. RC College of Com. & Mgt., Palace Road, Bengaluru-01*

Abstract:

*This paper is critical analysis of Thomas hardy novel "Tess of The D urbervilles" and focus on one of his characters, namely **Tess**. Hardy sets the novel in Victorian England, a time when the country was very prosperous. Moreover, society was male dominated by a rigid social hierarchy. Victorian women were treated as second class citizen and marginalized. their identities that roles in the family, such as wife. mother, daughters and widow, Hardy character examined in this regard to how the functions according to these roles. The women view according to Hardy's novels can be placed in three groups. The first groups should include are full length Tess, Sue, Eustacia, Bathsheba, and Elizabeth. Second group may cover Elfried, Ethelbert, Grace, Vivette, and Anne. Third group is also a mixed one this group Paula, Marty, Arabella, Tamsie, Lucetta, Picotte Tabitha, Matilda, Fanny Robin, Charlotte, Mrs,Yeobright, Mrs.Swancourt Mrs.Melbury. Susan Henchard and few others.*

Key words: Pure and chastity Women 'Tess', Patriarchy, Pastoral life, Exploitation, Oppression, Empowerment, Victorian society.

Tess is a perfect picture of ideal womanhood. She is an embodiment of the whole nature of women. She belongs to the class of Shakespeare tragic heroines like Desdemona and cardelia. She is a child of nature. she is daughter of mother earth. She comes before us as a simple country girl. She behaves like a living figure. She is round character, for she grows from a simple young girl of sixteen into a complex in four of five years only. This is because of her creator. This tragic figure is a lady and his feeling and nature. This is because of her firsthand experience of the world and its people. Indeed, she is a master piece of her creator. This tragic figure, she crosses the stage in all the pomp of exquisite and distress and with sorrows full of dignity. She is a women more sinned against than sinning.

Thomas Hardy is great painter of female character. This point is quite clear from the Wessex novels in general and Tess of the d urbervilles in particular. Hardy is a genius in the characterization of women. His women are superior to his men in many ways. The present paper illustrates these point very well. This novel shows to us how hardy excels in the portrayal of passionate, emotional types, chiefly women who predominate in Wessex novels in general and the present one in particular. the character of Tess bears an ample testimony to this thing. Tess comes before us as a vessel of emotion rather than of reason. Her creator reveals her soul to us. She is an innocent maiden. She suffers at the hands of cruel society. Fate works against her chance of happiness. Alec brings about her physical ruin similarly Clare cause her spiritual tragedy. Heredity and environment also play their parts in effecting this tragedy.

Tess is a breathing image of beauty. She is a lovely woman. with her bewitching and bright eyes, she can fill a man heart with delight. She is aware of her beautiful looks. She has inherited her mother, prettiness. Alec D Urberville is almost maddened with the luxuriance of her aspect. He is bewitched by her large, expressive, fascinating eyes. This dairymaid is fresh daughter of nature. She is a poetic figure embodying the visionary essence of natural women. Alec gives up preaching when he sees her again.

Angel Clare runs to her takes her into is arms passionately. Many casual lovers pay compliments to her beautiful looks in the way. One of them takes her on the cart some distance.

Tess is an obedient daughter and wife. She is a loving sister and mother. She is a selfless girl. She suffers and dies for the sake of her parents, brother and sisters. She tries to solve the economic problem of her family. That is why she goes to Tantridge and loses her physical purity and chastity. She has to surrender her body to Alec again save her family, when the family horse dies, she realizes her duty. She works very hard at FlintcomAsh to save her family. She is a loving mother to sorrow, the undesired, she is very anxious for baptizing him before giving him a Christian burial. she visits the grave of her dead son when she comes back to Marlott. She is ready to die for the sake of Clare love or happiness.

Hardy creation of the Tess character is kind and compassionate girl. She is modest and humble by nature. it's out of her modesty that she puts all blame upon herself for the death of prince after her moral trouble and reluctant affairs with Alec D urbervilles, she feels that she is figure polluting the surrounding in which she moves. She looks upon herself as figure of guilt intruding into the haunts of innocents. It is her sense of humility that makes her write to Angel Clare that he is just in giving her punishment. She says that she deserves the punishments he has given her. she says so even when he does her injustice. She is so kind that she has never hurt a fly or a worm also. The sight of bird in the cage makes her cry. When she sees the pheasants writhing in pain or agony after being wounded by the hunters for sport, she takes compassion them. she breaks their necks to relieve them of this pain with easy death, she calls them poor darlings.

Tess is a vessel of emotion rather than reason. She has a heart which overflows with milk of true love. She is passionate and faithful lover. She is faithful in love throughout a long period of the sufferings and privation. She resists against the temptation which Alec holds out to her. She is willing to die for the happiness of her husband. Izz tells Angel Clare that she can lay down her life for his sake. She possesses in her character something of the faithful love which the Indian wife has for her man. Nothing can separate her from Angel Clare. But fate works against her. She is forced to sell her soulness body to the villain. She stabs Alec to death when she is realizing that he has dishonored her husband with his bitter taunts. she loves Angel Clare with her soul. Its due to her emotional nature that she stabs Alec to death Clare with her soul. it is due to her emotional nature that she Alec to death all of a sudden. She has in her something of the emotional nature of poet. The letters which she writes to Angel Clare show her highly passionate and emotional nature.

Though it cannot be said of him that he had no heroes, only heroines, Hardy is almost a specialist in women, the general run of portrait but like a transcendental phrenologist. Almost all his character belongs to Wessex and to the low strata of society. Hardy range includes not great ladies or great men. Only focused on oppressed women. He is in an unchallenged master; he has created immortal characters. And however great the play of an external fate, the life or motive which is at the center of each plot is essentially psychological. Every novel is answer to the question given certain character in certain circumstances, what will happen what will become of women life, he is mind reader women world.

Tess is a philosophic and thinking girl. The long sufferings and experiences of the world have turned her into a brooding philosopher. That is why she likes herself to the poor queen of Bathsheba. She wonders why the sun shines on the just and the unjust like. She sees all the tomorrows in a line. The first of them seems to be the biggest and clearest of all. The others get smaller as they stand farther away. Every one of them is fierce and cruel, so it seems to say to her. I am coming beware of me. At times she thinks of life beyond death also. She tells Abraham that he lives on one of the blighted stars. Like a good thinker she believes not in the dogma, but in the spirit of sermon on the mount. She is into her something of his own poetic quality. This country girl talks in a philosophic vein and deals with the serious problems of life. She speaks of the general bitterness and tragedy of life to Angel Clare. She complaints to Joan Durbeyfield of the wicked ways of the cunning immoral people of the world. she laments the lack of opportunities to real

love stories. Tess has a poetic mind. Her body breaths poetry. She is a kind of celestial person owing her being to poetry. Like the good poet she has taste of music also. She is the true daughter of her ballad singing mother. She feels what the paper – poets express in words. At times she feels that soul leaves the body and wanders up to the stars. She does so only because of her imaginative mind.

Tess has got the remarkable powers of suffering and endurance. She suffers so much even then she does lose her moral fiber. She puts up with the shame heroically. She does painful. Hard work at Flintcomb-Ash. She behaves like a great heroine when she is deserted by Angel Clare. She suffers bravely at the hands of the cruelty of lust and of the fragility of love. She is a dignified figure in her bearing. She is full of pride. She is too proud to accept any help from Alec D urbervilles. She stands against his cruel persuasion for many long months. She does not so because of her pride. She does not write to Mr. And Mrs. Clare for her help. She is proud of her beauty. Due to this pride she is not jealous of the three chambers maids who love Angel Clare. She believes that she can hook any man with her beautiful looks, personal charms and bewitchingly innocent eyes.

Hardy Tess is to be pure women even when she has had a reluctant affair with Alec D Urberville. Thomas hardy himself calls her a pure woman. According to him Tess of the D urbervilles is the story of pure woman. There are people who judge her with their conventionally morality. They say that without her physical purity she cannot and should not be called a pure woman. They call her sinner of the sinning for they say that she admits a few advances of Alec D'Urberville. The point out that Tess is impure also because she goes to live with him as a mistress at sandBourne. She is a married woman. She should not have done so. If we excised our reason. It so clear to us that her first affair with Alec is done reluctantly when she is not herself due to sleep and fatigue. During the later period of her dissipation with Alec she is again not herself. Her mind is drugged and dead with weariness, pain despair. She is crushed under the dead weight of poverty. She is forced by fate and circumstances to become a mistress. She is a pure woman in heart or soul. She is so if we consider the aim and tendency of her whole life. She is honest and true, sincere with faithful in her love for Angel Clare. This purity of heart together with the nobility of her nature make as call her really great woman.

As a critic say her story is a plea for charity, for larger tolerance. For a repudiation of social hypocrisy. Its intense moving power something soft and yielding about her nature. She suffers for the tractability or docility of her nature also. Her personal charms and devotion to the family are also responsible for her suffering and death. She is not initiated into the ways of and emotional nature is also one of the cause of her tragedy. She has a weakness for sleep. It is this weakness which causes the death of prince. It is this sleep which destroys her physical purity. She is arrested while she is found sleeping at Stonehenge. All these things combine together to bring about her tragic end.

Conclusion

Tess Durbeyfield is to linger in our memory as a great woman. we are to cherish her memory along with that of sweet Desdemona and gentle Cordelia. We admire her for her devotion to the family. For her faithfulness in love. for her endurance and fortitude. The adverse circumstances of her life break her into pieces. They drive her to her doom. But she gives a good battle to all powerful fate and its forces. She impresses us with the courage which she shows in the face of her fate. She suffers like Prometheus for having brought fire of light to the people of the world. she teaches us to judge woman from a new sympathetic viewpoint.

References:
1. *Tess of the Urbervilles* Graphic xliv July Dec 1891.
2. Kramer Dale *1991 Hardy Tess of the D urbervilles* Cambridge university press 1991.
3. *Hardy Thomas Tess of the D urberville* New York w w Norton &company.

4. *Elizabeth Martha Brown* The inspiration for *Thomas hardy Tess of the D urbervilles* Capital punishment U k retrieved !2 April 2018.
5. *Hardy Thomas (14 August 2008) Tess of the D urbervilles Oxford university press sept retrieved 2019.*
6. *Hardy Thomas; the world of his novels London Frances Lincon Limited .2013.*
7. *Jacobs Mary (1976) Tess's purity, Essay in criticism xxvi (4); 318.*
8. *Tess of the D urbervilles internet Broadway Database. 2015.*

19

PORTRAYAL OF RELIGIOUS ETHOS IN CHAUDHURI'S WRITINGS

Manjunatha S, *Assistant professor of English, Government First Grade College, Magadi*

Abstract:
The present research paper is modest attempt to study religious ethos in the select writings of Nirad C. Chaudhuri. He is especially known for his famous autobiography entitled The Autobiography of an Unknown Indian published in 1951. His love – hate relationship with India and her culture is debatable topic. He was familiar not only with English literature but also with Sanskrit literature. His attitude towards Indian culture and religion is fraught with controversy. He strongly believed that "all that was good and living within us was made, shaped, and quickened by the same British rule." His portrayal of religious ethos is most important aspect of his writing.

Key Words: *Religion, ethos, controversy, colonial, british.*

Nirad C. Chaudhuri was one of the most important Indian English writers. His contribution to Indian English literature is noteworthy. He wrote on almost every aspect of India. His portrayal of Indian politics, religion, culture, joint family system, economy, Indian English language and many others are most important aspects of his writings. His major works include *The Autobiography of an Unknown Indian* (1951), *Thy Hand, Great Anarch* (1987), *Three Horsemen of the New Apocalypse* (1997). *The Continent of Circe: An Essay on the Peoples of lndian* (1966), *The Intellectual in India* (1967) and *To Live or Not to Live* (1970). His biography of Clive, Robert Clive of India, is overwhelmingly favourable to this Nabob, who enriched himself through loot. Chaudhuri attempts to justify Clive's rapacity on the grounds that "The acceptance of gift was not contrary to the regulations then in force" (Clive, pp.260-61). *Scholar Extraordinary: The Life of Professor, the Rt. Hon Friedrich Max Muller* (1974) is generally considered Chaudhuri's best book, and won the Sahitya Akademi Award in 1975.

Nirad C. Chaudhuri, 20th Century prize writer talks about the maladies of the country. He has also Very critically looked at the way: in which the religion and religious sentiments have been responsible for such a situation. In his book, 'The Hinduism Omnibus' published in the year 2003, Nirad C. Chaudhuri makes a few observations on Hinduism. He gives emphasis to the religious psychology and behaviour of the Hindus. According to Chaudhuri, Hinduism is a great religion of a particular kind. An account of it might lead to better, understanding of the religious urge in man, which is innate. He feels that no one can deal with India or understand the social and cultural life of the people of the country, without the knowledge of Hinduism, which has influenced the behaviour of even non-Hindus.

Chaudhuri says that, ritualistic worship is the practical discharge on the part of the Hindus, for a mutual help. He quotes, for examples;

Goats, sheep and buffaloes are sacrificed to the goddess Durga et her annual; worship, and the goat is told: The Goddess will be pleased to receive your flesh mixed with blood.

When the head has been cut off, it is taken to the image of the Goddess with blood, and "the Goddess "is apostrophized: "Thou who art fond off sacrificial meat, O great Goddess accept the blood of this beast with its flesh." The same procedure -is followed with the buffalo and it is told before the head is cut off:

"Om! O hero, forgive the pain which you will feel from the stroke of the scimitar, for you will attain heaven."

Since the Goddess has been given the due, the priest on behalf of the worshipper feels entitled to utter this prayer:

"Om! Give me long life; give me fame,

O Goddess! Give me good fortune. Give me sons, give me wealth give me all things desirable."

After discharging all his obligations to the Gods in order to get what he wants, the Hindu will offer renewed offerings when he has got it. For instance, if a child is ill the mother will take this vow:

"O! Mother!' Save my child and I will sacrifice a pair of goats to you."

And she will most conscientiously fulfil it if the child recovers. Gratitude is expressed to a god or goddess even if any kind of property is acquired by a man solely by his own efforts. The Hindus are also capable of feeling resentment against their gods if they failed to perform their part of the contract. Hindus generally blame themselves instead of the gods and assume that if they have not got what they wanted, that was due to some fault of their own, not perceived by them. Hindu Gods could give their worshippers what the world contained, but had no part to play in maintaining the existence of the world, nor were they responsible for the moral behaviour of men. In fact, help from religion was sought for all purposes, moral or immoral. Religion and morality ran along parallel courses. He even quotes that in India even thieves and robbers worshipped their special deity for success in their ventures.

According to Chaudhuri, in Hinduism, the relationship with their cattle contains an element of coercion, which is very much like that which exists between a modern democratic state and its citizens. But Hindus never felt this coercion any human sense. They not only spent money for religious purposes voluntarily, but regarded the acceptance of their gifts by the gods as a favour-'Prasada' of the god as they called it.

While commenting on the god-man relationship in Hinduism, Chaudhuri says that in Hinduism, there is benignity on one side and devotion on the other. He writes:

No Hindu god or goddess, except a minor and local goddess of third rank, has been represented as pursuing any human being with the vindictiveness of Hera, Athena or Aphrodite. Indira, the only god who is known in Hindu mythology as a lecher seducing the wives of the sages, lost the status of a sons, give me wealth give me all the things desirable. Hinduism appeared. Siva Is the god of destruction /in mythology, but in worship he is the god who guarantees Welfare and safety and is easily pleased. Kali, so terrifying in her image as a killer of demons is a mother full of love and mercy.

In *Thy Hand, Great Anarch*, Chaudhuri says about his first book that, "In spite of its title, the book was not truly an autobiography. It was a picture of the society in which I was born and grew up." Chaudhuri is quite clear about his purpose in writing Unknown Indian:

The story I want to tell is the story of the struggle of a civilization with a hostile environment, in which the destiny of the British Empire in India became necessarily involved. My main intention is thus historical, and since I have written the account with the utmost honesty and accuracy of which I am capable, the intention in my mind has become mingled with the hope that the book may be regarded as a contribution to contemporary history. He states his target audience: I have written this book with the conscious object of reaching the English-speaking world.

Perhaps this intended readership is responsible for Chaudhuri always using similes from European art, literature and history. Both the preface and the prefatory note to the first section are in the style typical of the book: there are long, involved sentences, and a liberal sprinkling of words from European languages. There are many situations where only the French or Latin quotation would do. But Chaudhuri seems to use foreign phrases even if English equivalents exist. The common reader may not be fully conversant with these phrases, and pausing to find out the meaning provides a needless break in the reading experience. Here are two sentences from the second paragraph of *Unknown Indian*:

> These recollections of mine are in no sense des memoires d'outre-tomhe. If anyone so chooses he may call them memoires d'outre-Manche in a figurative sense, in the sense that, retreating before the panzers of the enemy who has seized my past life, I have decided to put between him and me, between apparent defeat and acceptance of defeat, a narrow but uncrossable strip of salt water.

In short, Nirad C. Chaudhuri succeeds to capture Indian religious ethos in his writings. His attitude towards Indian religion is controversial and debatable. He is one of the few Indian English writers who have used the language for non-fictional purposes alone--earlier writers like Vivekanand, Mahatma Gandhi and Nehru have been orators, who made speeches because they were social reformers and statesmen; later writers like Vikram Seth and Amitav Ghosh have written fiction and poetry. Almost all of his ten books have received critical attention and sometimes substantial praise. His biography of Max Muller won the Sahitya Akademi Award, and has become the standard work. *The Continent of Circe* won the Duff Cooper literary award. His *Life of Robert Clive* is quite provocative. We may not agree with his basic philosophy of preferring a dead empire to the lively chaos of modern India, but his books cannot be ignored by any serious student of Indian culture and literature.

References:
1. Nirad C. Chaudhuri. A Passage to England. London: Macmillan, 1859.
2. _____. Clive of India. London: Barrie and Jenkins, 1 975.
3. _____. Hinduism: A Religion to Live By. London: Chatto R Windus, 1979.
4. _____. Scholar Extraordinary: The Life of Professor the Rt. Hon. Frederich Max Mullrr. Delhi: Oxford University Press, 1974.
5. _____. The Autobiography of an Unknown Indian, Bombay: Jaico, 1969.
6. _____. The Continent of Circe. London: Chatto & Widus, 1960.
7. _____. The Intellectual in India. New Delhi: Associated Publishing House. 1967.
8. Dasgupta, Swapan. Ed. Nirad C. Chawlhuri: First Hundred Years: A Celebration. New Delhi: Harper Publishers India, 1997.
9. Kamani, Chdzm; *Nirad C. Chaudhuri*. Boston: Twyne Publishers. 1980.
10. Kaul, R.K., Nirad C. Chaudhuri: *The Renaissance Man*. Jaipur: Rawat Publications, 1998.
11. Naik, M.K. Ed. *Perspectives on Indian Prose in English*. New Delhi: Abhinav, 1982.
12. Naikar, Basavaraj S. *Critical Articles on Nirad C. Chauduri*. Dharwad: Shivaranjani Publications, 1985.