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POPULAR CULTURE- INDIA'S NEW AGE DIET - Dr. Shrimati. C Das; **THE PROTEAN TEXT: WHY DECOLONIZATION MATTERS IN ART** - Dr. Dhanya Menon; **THE HARMONIOUS COEXISTENCE PREVAILS BETWEEN HUMAN BEINGS AND NATURE DEPICTED IN BEATRICE CULLETON *SPIRIT OF THE WHITE BISON*** - B.Kayal vizhi & Dr.K.GirijaRajaram ; **VOICES FROM THE MARGINS IN THE SOUTH ASIAN NOVEL: MAHASWETADEVI,AMITAV GHOSH AND MONICAALI** - Soumita Adhikary; **THE WHITE TIGER: AN AGE-OLD AGONY AND ANGUISH OF THE SUBALTERNs** - Phutane Padmavati Vasantao; **CULTURAL DIMENSION OF R.K. NARAYAN'S *THE MAN-EATER OF MALGUDI* AND *THE GUIDE***-Dr. Indoor Gangadhar; **VIKRAM SETH: A CULTURAL TRAVELLER: A PERSPECTIVE** - Raimule N. J.; **MANJU KAPUR'S *HOME*: A THEMATIC STUDY** - Talluri Mathew Bhaskar; **A STUDY OF VIOLENCE IN TONI MORRISON'S *BELOVED*** - Prof. Pramod T. Kharate; **VIOLENCE AS SELF-EXPRESSION IN THE WORKS OF JOYCE CAROL OATES** - Dr. Ramdinthari; **ELEMENTS OF TRAGEDY: A COMPARATIVE STUDY OF THE CLASSICAL GREEK AND TAMIL LITERATURES** - S. Arulsamy; **FIRST LANGUAGE ACQUISITION AND SECOND LANGUAGE LEARNING** -Dr. E. Brijesh; **USING DRAMA TO TEACH ORAL SKILL**-P.K.Mutharasi & Dr.M.Solayan ; **VIOLENCE AND BRUTALITY IN TED HUGHES'S *THE HAWK ROOSTING***- Ms. Pranjali P. Bharate; **DIASPORIC SENSIBILITY IN THE POETRY OF MEENA ALEXANDER, SUJATA BHATT AND CHITRA BANERJEE DIVAKARUNI** - Mayur Wadhvaniya ; **AN ECOCRITICAL READING OF BHARATHI'S *SITTUKKURUVI* IN COMPARISON WITH SHELLEY'S *SKYLARK*** - G. Chandrasekaran ; **JEAN BAUDRILLARD'S CONCEPT OF *SIMULACRA AND SIMULATION AND POSTMODERNISM*** - Dr. Ramesh Chougule & Rukmini Jadhav; **POSTMODERNISM : A STUDY**- Rukmini Jadhav; **THE SMILE** - Dr. Megha Bharati 'Meghall'; **NOTHING!** - Dr. Megha Bharati 'Meghall'

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**THE IMPORTANCE OF CROSS-CULTURAL AWARENESS IN
TEACHING ENGLISH AS A FOREIGN LANGUAGE**

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Introduction:

Today's world has become a 'global village' and as a result of that the inhabitants of this world are increasingly becoming culturally and linguistically interdependent. There is a drive to establish a separate cultural and linguistic identity at the same time one cannot be aloof from the developments which are taking place around oneself. The IT Revolution and the economic structure of the world today have created a borderless world and made English a global language of communication and opportunities. Consequently, English has acquired many dimensions such as those of the native language, the second language and the foreign language apart from its many varieties. In this context, the importance of cross-cultural awareness in teaching English as a foreign language has acquired considerable significance today. Keeping in view of the contemporary situation, we argue that in the classroom ecologies where English is taught as a foreign language, for both the teacher and the learner, cross-cultural awareness should be an essential component. This is because culture and language are inseparable. Communicative competence and cultural competence should go hand in hand for both the teacher and the learner to perform better not only in teaching and learning situations but also in the real world. We further argue that teaching culture should go beyond the teaching of linguistic forms because while teaching language there is a need to foster cross-cultural awareness to develop a broader outlook that is so crucial in the multicultural world of today. The methodology of research would be based on the hypothesis that the time when Grammar Translation Method was used for language teaching and learning of a foreign language, language was considered as a static, context-free, and culture-free system of grammatical rules whereas today with the use of Communicative Language Teaching, language is considered not only a tool to communicate but a means to communicate by understanding cultural differences always giving space to avoid cross-cultural ambiguities and misunderstandings. Thus, a foreign language teacher should be a facilitator of teaching cultural differences, in other words, the one who will describe and demonstrate the interrelatedness of language and culture along with cross-cultural awareness to enable the foreign language learners to communicate across linguistic and cultural limitations.

Keywords: *Cross-cultural awareness, Cultural and linguistic interdependence, Grammar Translation Method, Communicative competence, Interrelatedness of language and culture*

Research Problem:

The proposed project will investigate the problem of cross-cultural awareness and inter cultural competence and of the learners at the college level who are studying English at the various universities in the Kingdom of Saudi Arabia. This is because culture and language are inseparable. Communicative competence and cultural competence should go hand in hand for both the teacher and the learner to perform better not only in teaching and learning situations but also in the real world. Therefore the teaching of culture should go beyond the teaching of linguistic forms only because while teaching language there is a need to foster cross-cultural awareness to develop a broader outlook that is so crucial in the multicultural world of today.

Research Objective:

Today English is a global language (Crystal, 2002) and at the same time it reflects its local colours in its different varieties. Then the responsibility of the teacher is not only to develop the communicative competence of the learner but also her cross-cultural competence. This is because cross-cultural interactions worldwide are part of the pragmatics of international English. In this context, it is proposed that the present work will explore the importance of cross-cultural awareness in teaching English as a foreign language with the objective to show that language and culture are intertwined and therefore we require not only linguistic competence but also cross-cultural awareness to be proficient users of English achieving the standards of fluency, accuracy and appropriacy. The following are the specific objectives.

1. Knowing the level of Intercultural Sensitivity among students of Salman bin Abdulaziz University.
2. Knowing the difference between students of the Department of English, College of Arts and Science, Wadi Al Dawasser and the students of the Department of English of College of Arts & Science, Sulayl regarding Intercultural Sensitivity according to variable of level of class (first – second – third – fourth).
3. Knowing the difference between students of the Department of English, College of Arts and Science, Wadi Al Dawasser and the students of the Department of English, Women's College, Wadi Al Dawasser in the level of Intercultural Sensitivity according to variable of gender (male–female).
4. Knowing the Intercultural Competence level of the students of the Departments of English of some colleges of Salman bin Abdulaziz University with the variables of gender (male-female).
5. The existence the dynamic relationship between Ethnocentrism and Ethnorelativism by assessing the development of intercultural competence among the learners.
6. To find out the relationship between Bennett's DMIS (Developmental Model of Intercultural Sensitivity) and Ruben's behavioral approach and assess the learners' progress in their acquisition of intercultural competence

Research Significance:

The proposed project is of immense significance in the context of English used in the Kingdom of Saudi Arabia because of the following reasons:

1. English is used in educational and commercial sectors. The need to communicate better has become important when the world today has become bilingual and bicultural. Besides, with companies growing multinational and the outsourcing of jobs, the work force finds itself having to interact with people from different countries every day. People with knowledge of a foreign language find themselves at a distinct advantage.
2. Many workshops, seminars, symposia and conferences at different institutions of higher education in the Kingdom are organized regularly in which the local and the international delegates need to interact in English. The international business and commercial activities are depending on English as the language of their written or spoken communication.
3. Every year a sizable number of students and teachers are going abroad to pursue their higher education to the countries where English is the only language of communication for them.
4. More importantly, the Kingdom of Saudi Arabia as the leader of the Islamic world by virtue of its custodianship of the two religious mosques holds the responsibility of propagating the principles of Islam to millions of people across the world and thus promoting the rights and drawing attention to the responsibilities of the Arabs and Muslims in the international arena.
5. Undoubtedly, several projects and studies have been done (to give a few examples: Moskovsky & Fakieh 2009; Al-Mohanna 2010; Khan 2011 etc.) the importance and significance of the proposed project has been ignored. However, the importance and significance of the proposed project, in the light of the factors mentioned above, acquires a far-reaching importance and significance in the academic world of the Kingdom encompassing and emphasizing its local colors, media and culture. Thus the cross-cultural understanding of English as a foreign language in the present context of the Kingdom is of paramount importance for its socio-cultural, academic and technological development.

Research Methodology:

The method will be both descriptive and analytical. The problem of teaching English as a foreign language cross-culturally will be described, analyzed and interpreted. The data would be based on the interviews and questionnaires (qualitative) (see Appendix 1) used in the classrooms involving learners majoring in English at the tertiary level in the Universities of the Kingdom of Saudi Arabia and also their number, age, social status, gender (quantitative) (see Appendix 1) to objectively assess their bearings on their attitudes and biases towards the community and the culture of the home and target cultures. The data will be analyzed and on the basis of findings recommendations and suggestions would be incorporated.

1. Collecting of the data from different sources..
2. Analysing and classifying the data collected.
3. Writing the literary review of the research.
4. Pursuing the different implication and signification of the cultural differences for learning process in the literature reviewed.
5. Framing the questionnaires, standardizing them and administering them.
6. Tabling the information from the questionnaires.

7. Analysing the data collected.
8. Writing the pedagogical significance and inferences for pedagogical orientation
9. Writing the conclusion and recommendations.

Fundamental cultural issues:

The cultural differences stand a big hindrance in front of the reader or the listener of the second / foreign language .He/she cannot understand /decode or decipher the correct or the intended meaning as understood by the native language speaker who share not only the same linguistic code (denotation) but also the extra linguistic implications (connotations) .This is because of the cultural differences of the two involved languages. The experience and the reality tell that one cannot claim to accurately understand the written or spoken code /text merely by knowing the linguistic code without adequate understanding of a cultural dimension of a linguistic unit or units. Since no one can deny the role of the cultural differences in making the meaning of spoken or written text /code farfetched objective for the non native speaker whose cultural understanding of the second and foreign language is very weak, the question that arises itself is what are the different manifestations through which the cultural differences appear? However, before discussing the different manifestations of the cultural differences between languages, the concept of culture must be undertaken to arrive at the nature of the interrelationship between language and culture.

Culture in its broader sense is all human activities and creativities in life as was stated by Snell Hornby (1988: 37-40). It refers to all socially conditioned aspects of human life. In other words culture is the organization of the people's learning, things, people, behaviour, emotions. It is the form of things that people have in mind, their models for perceiving, relating and interpreting them. It is the things people say and do, their social arrangements and events. These are product and by-products of people's culture. Accordingly, the notion of culture involves the accumulative knowledge of human intelligence, derives of human behaviours and the interdependency of social norms, conventions, traditions, folkways and expression ability of human language. Hence, language is a very important part of human culture. It has been observed that no language can exist unless it is deeply rooted in the context of culture. Similarly, no culture can exist without having at its centre, the structure of language.

Language is the palpitating heart within the body of culture. It is the veins that nurture the body with life. Culture will remain frozen values without the language. It is the language that makes culture valuable currency. The reader or listener who tries to decode the written or spoken text out of the cultural context will end up with hazy and distorted concept or ideas. Language means culture and the visa versa is true. It is not exaggeration to say that when decoding specific meaning from one language one needs to know the entire related cultural textuality including the local colours, the surrounding atmosphere, the social, political and historical milieu .The written and spoken code bears within itself the ideological meaning, the heart and soul of culture. There is absolute identification between understanding the meaning encoded in a written or spoken text and cultural knowledge of the same text. Decoding of a written or spoken text is a cross-cultural activity. A second or a foreign language learner has to have adequate knowledge of the target language culture. Peter Newmark (1988) said "I define culture as the way of life and its manifestation that is peculiar to a community that uses a particular language as its means of expression." He rightly classified language into cultural,

universal, and personal. The first component is the concern of the under investigation.

Thus culture is a very important component of a language. This component is the culture - bound text. This is the location of our study. The other two do not cause a problem for the second and foreign language learner. Any learner with a very modest intelligence will be able to understand the meaning encoded in "I eat my breakfast at 6am in the morning every day." This is considered a type universal language because it has straight forward meaning. Any learner will be able to decipher the meaning. However, even this sentence cannot be devoid of the culture-bound meaning. If this statement is said by a New Yorker or Londoner, the knowledgeable decoder will understand that the breakfast contains a very light meal. Maybe the breakfast contains four to six slices of bread with cheese and jam and a cup of tea or whatever type of drink. Contrarily, if this statement is stated by a farmer in Yemen, one will understand that it is going to be a very heavy *صباح الصبوح صبح الروح والغداء ما تيسر* meal because there is a proverb: which means the breakfast is the nutriment of the body and the soul which enable them to exert a very hard work for the whole day in the field and for lunch anything will do.

In fact, the cultural differences come as a result of the differences in many aspects of the tools or body of expressivity of the two languages i.e. the differences in cultural specific language patterns manifesting themselves in grammatical differences (problems), lexical differences (problems), stylistic differences (problems), phonological differences (problems).

Grammatical differences between the two languages vary considerably. The ramification and comprehension of the differences start at the morphemes, word formation, phrases, tenses, word order, questions, negation, classes of words, pronouns, cohesive ties, particles, adverbs, etc. In short the grammatical differences include all the linguistic levels without exceptions.

Much of the learners' misunderstanding of meaning rises from lexical differences (problems). It was observed that language learners most of the times misunderstand the meaning because he/she does not know the meaning of the word in the context or ignorant of the fact that a word has various meaning depending on the collocational environment of a word or the context or the connotative meaning (metaphorical dimension) of a word. Therefore, lexical problems are very determinative in the decoding of a written text or spoken code. They may impair the intelligibility completely. Most the learners arrive at the meaning via translation in to mother tongue which is of course wrong but what is more dangerous is wrong translation of the code. So, the problem needs also to be treated from the translation point of view. This is because it was observed during the investigation of the cultural aspects that represent real challenges for the learners of a foreign language that there are interrelationship of the cultural studies and translation studies and that solving cultural problems will contribute in solving the translation problems.

By the same yardstick, stylistic aspects are very crucial for the decoding process. Style affects meaning in various ways to the extent that the meaning sometime is not overtly expressed but understood from the style of writing that suffices to speak volumes than to say the meaning straightforward. So changes of style, no doubt, will reveal changes in meaning. Hence, style could be defined as the open chooseability of the alternative linguistic patterns, words and phrases, clauses and sentences and phonological features of a language stock. The available and possible choices in language represent the style of a text under consideration.

The simple sentences have their stylistic significance in contrast with the complex ones. Each one of them has its contribution to meaning. Similarly, the choice of passive sentences rather than active gives additional meaning i.e. the speaker distances himself from specific stand or circumstances. The use of standard variety has different purposes of the use of dialectal variety. Of course the use of standard variety means reservation, distancing oneself, formal; whereas, the use of dialectal variety means a proximal, nearness, familiarity affinity etc.

To conclude style is very important for the meaning in both the source language and target one. The inseparability of the style from meaning is highly emphasized by the modern studies. There is a full-fledged science called stylistics the concern of which is the study of the relation of the form of a language and the meaning. It is a part of literary criticism. In the past, literary criticism was highly impressionistic and subjective. However, with the emergence of this branch of linguistic studies, the critical conclusion has become highly systematized. The most important basic characteristics of stylistic analysis are the foregrounding which is achieved by parallelism or deviation of linguistic components. These are manifested by short, long, complex and simple sentences, fronting, parallelism, passive and active sentences, repetition and variation, redundancy, expressivity, nominalization, verbalization and irony.

Sounds or prosodic features some times play a very important role to contribute to the meaning of spoken and written text. Their significant roles appear when they contextualized and combined together more homogeneously in patterns. They are mainly employed more effectively in the literary texts specially alliteration rhythm, consonance, assonance, rhyme, chiming, meter, foot, onomatopoeia; however, they are also used in the spoken language specially tone, stress, pitch for effective communication purpose such as interrogation, irony, sarcasm, exaggeration, sadness, jubilation, joy, persuasion, attraction and many other social and communicative functions.

Understandably, phonological characteristics and effects are sometimes very important factors for vividness of meaning, intelligibility of message and text. However, the prosodic features are difficult to capture and to understand by beginner learners because of the cultural differences in the signification, implication, and indication of different prosodic features. Every society has its bound cultural prosodic meaning. The rise or fall of a tone or pitch has different meaning in different languages. Therefore, several readings sometimes are necessary to arrive at the proper meanings. In case of listening, no doubt the listener is able to decode the contribution to the meaning as a result of prosodic features, but in case of a written text it is advisable to read the text loudly in order to feel impact of prosodic features and the sense will easily emerge from among the different musical orchestration in linguistic patterns. Arabic language is very flexible in terms of word order; and accordingly, the speaker/writer can play with the texture and structure conveniently; contrarily, the English text comparatively very rigid; therefore, native Arabic decoder of an English text or code should be aware of this fact since the combination, amalgamation and collocation of different lexemes change the meanings in English. Moreover, the decoder of English texts and codes should sometime add or delete words or phrases to straighten the meaning when feeling that the idea is still not vivid or clear or hazy.

It is sagacious at this stage to connect the above four stated levels of cultural manifestations by analysing the following examples:

I kissed thee ere I killed thee. (Shakespeare *Othello*)

- a. 1-At the level of the analysis of prosodic features:
- b. 2--At the level of the analysis of morphological features:
- c. 3-At the level of the analysis of grammatical features:
- d. 4- At the level of the analysis of phonological features:
- e. 5-At the level of the analysis of semantic features:

Arriving at the intended meaning in the source language:

On the basis of Newmark's classification of culture (1988, 94) there are five main classes; namely, ecology (ice, valleys, climate etc.), material culture (houses, transportations, basic infrastructure etc), social culture(occupations, work, recreation activities) organizations, customs, ideas (social, political, religious), gestures and habits (extra linguistic characteristics).

Literature Review:

David Crystal (1995:3) in *The Cambridge Encyclopedia of the English Language* gives, among other reasons, two very convincing reasons for its importance and usefulness:

Because it's important

The dominant role of English as a world language forces it upon our attention in a way that no language has ever done before. As English becomes the chief means of communication between nations, it is crucial to ensure that it is taught accurately and efficiently, and to study changes in its structure and use.

Because it's useful

The more we know about the language the more chance we shall have of success, whether we are advertisers, politicians, priests, journalists, doctors, lawyers – or just the ordinary people at home, trying to understand and be understood.

It is true that English language has become an important and useful tool for everyone in the context of today when 'developments in electronic instrumentation and computer science' have brought us 'at the threshold of a new era of English language studies' (Ibid p 436) in which there is no denying the fact that 'Language teaching can be defined as *the activities which are intended to bring about language learning...* and 'a theory of language teaching always implies language learning' (Stern: 1983:21). The last four decades of the 20th century have witnessed a number of experimentations in ELT for furtherance of the English language teaching/learning globally.

The proposed study is based on the theory that culture study should be included as a core of the teaching of English as a foreign language. Scholars in the field (Ciccarelli 1996; Krasner 1999; Peterson & Bronwyn; Scott & Huntington 2000) are of the view that English as a foreign language cannot be taught without the knowledge of the culture of the people who speak it. In addition to this it also takes into account the communicative approach to teaching English. Distinctly, cultural competence will enhance learners' communicative competence and therefore it is hypothesized that it will prepare her to perform better. The need to communicate better has become important when the world today has become bilingual and bicultural. Besides, with companies growing multinational and the outsourcing of jobs, the work force finds itself having to interact with people from different countries every day. People with knowledge of a foreign language find themselves at a distinct advantage. However, after learning all the grammar, vocabulary and pronunciation, many still find it

difficult to genuinely integrate and communicate with the people in their new environment. This is a problem that has troubled both the teacher and learner. Increasingly there is the realization that merely concentrating on structures and forms of the language is not enough to help people genuinely communicate in today's world. Intercultural awareness and learning is a must. An ignorance of the culture you are visiting or interacting with can and does lead to development of stereotypes and occasionally, causing offence. It is often the case that intercultural misunderstandings lead to negative consequences. Recent clashes between the immigrant population and the natives in Britain and France have grabbed everyone's attention. One of the major reasons attributed to the tensions was the lack of intercultural awareness. Britain is already devising new tests for immigrants, a lot of which has to do with knowledge of British culture. While bilingualism is increasingly the norm, biculturalism is very much a need of the times. The causes of many of the conflicts going on all over the world can be attributed to cultural differences and intolerance brought about by cross-cultural ignorance. In such a context second language learning and the sharing of cultures becomes all the more relevant. Effective communication and the interaction of language and culture are vital in fostering understanding among people throughout the world.

Hypothesis:

It is hypothesized that

1. The cultural differences between the learner's mother tongue and the target language cause problem for L1 learners in studying L2.
2. The acquaintance with and awareness of the learner of the cultural significance and implication in a discourse will facilitate the meaning and learning process to the learner.
3. Cultural competence will enhance learners' communicative competence;

Therefore, it will prepare her to perform better in intercultural situations.

Limitations of the study:

1. Administering the questionnaire to the other universities of the Kingdom was not physically and otherwise possible as the distance and the different teaching schedules posed hindrance.
2. The knowledge of the English language was not up to the mark among the students as they are still facing difficulties in learning English as a foreign language. To facilitate their understanding of the problems involved the questionnaires were translated into Arabic. Notwithstanding, it seems that some of them did not respond well as they failed to understand the questions.
3. The interviews were not conducted because of paucity of time and other constraints.

Discussion:

Theoretical Framework:

Cross Cultural Theory: Developmental Model of Intercultural Sensitivity (DMIS):

A number of scholars and experts have tried to explain the impact of cross cultural differences on people's behaviour. Dr. Milton Bennett, co-founder of the Intercultural Development Research Institute, believes that the more experience a person has with cultural differences the more that person will develop intercultural competence, becoming more effective when [working across cultures](#).

According to Bennett's *Developmental Model of Intercultural Sensitivity* (DMIS), there are six stages on this path to developing intercultural competence, each characterised by

certain perceptions and behaviour towards the “own” and the “other” culture. As the graphic below illustrates the main change along the line of intercultural competence occurs from ethnocentrism to ethnorelativism. In other words, from an understanding of your own culture as being superior to an understanding of your own culture as equal in value and complexity to any other culture.

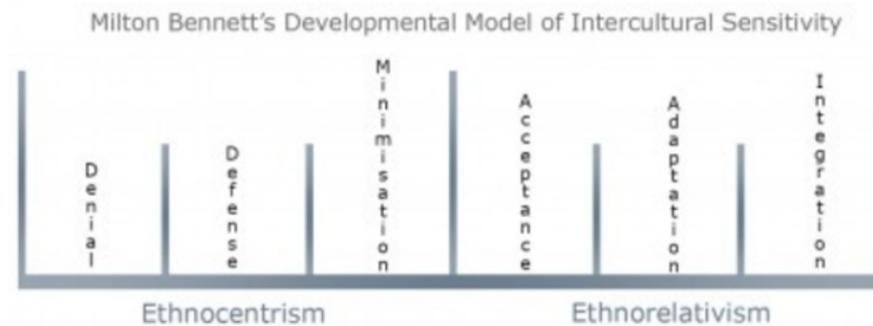


Fig 1: Cross Cultural Theory: Developmental Model of Intercultural Sensitivity after Bennett (1993) (© Communicaid Group Ltd. 2010)

Each of the six phases of Bennett's Developmental Model of Intercultural Sensitivity are described in more detail below:

Denial: When in this first stage, individuals refuse all interaction with other cultures and show no interest in discovering cultural differences. They may also act aggressively during cross cultural situations.

Defense: In this stage, individuals consider all other cultures to be inferior to their own culture and will constantly criticize behaviour or thoughts by someone from another culture.

Minimisation: When this stage is reached, individuals will start believing that all cultures share common values. They will also minimize any cultural differences by correcting people to match their expectations.

Acceptance: At this stage, individuals may still judge other cultures negatively but they will tend to recognize that cultures are different and they may become curious about cultural differences.

Adaptation: During this stage individuals gain the ability to adapt their behaviour more easily and effectively by intentionally changing their own behaviour or communication style.

Integration: This stage tends to only be achieved by long term expatriates living and working abroad or Global Nomads. In this stage, individuals instinctively change their behaviour and communication style when interacting with other cultures.

Progressing from 'Ethnocentrism' to 'Ethnorelativism' on the scale takes time, yet it is vital for the success of any business person working in what is an increasingly global economy. Becoming more intercultural sensitive can be achieved through a combination of firsthand experience with other cultures and participation on [intercultural training courses](#) like [Effective Global Leadership](#) or [Doing Business in India](#).

While the final stage 'integration' is seldom reached, a combination of experience living and working in other countries and taking part in tailored [intercultural training courses](#) allows global business people to reach the 'adaptation' stage, acquiring a high level of

intercultural competence that will ensure they are successful working internationally.(see Works Cited for "Cross Cultural Theory: Developmental Model of Intercultural Sensitivity")

Ruben(1976) and Ruben & Kealy (1979) advocated a different approach to bridge the gap between the knowing and doing that is what individuals know to be intercultural competent and what those individuals actually do in intercultural situations (Sinicrope, Castle, John Norris &Yukiko Watanabe 2007). From the assessor's point of view, intercultural competence consists of 6 different dimensions, as defined by the INC Aassessor's manual:

1. *Tolerance for ambiguity* is “the ability to accept lack of clarity and ambiguity and to be able to deal with it constructively”.
2. *Behavioral flexibility* is “the ability to adapt one's own behaviour to different requirements and situations.”
3. *Communicative awareness* is “the ability [...] to establish relationships between linguistic expressions and cultural contents, to identify, and consciously work with, various communicative conventions of foreign partners, and to modify correspondingly one's own linguistics forms of expression.”
4. *Knowledge discovery* is “the ability to acquire new knowledge of a culture and cultural practices and the ability to act using that knowledge, those attitudes and those skills under the constraints of real-time communication and interaction.”
5. *Respect for otherness* is “the readiness to suspend disbelief about other cultures and belief about one's own.”
6. *Empathy* is “the ability to intuitively understand what other people think and how they feel in concrete situations.”

Statistical analysis:

The questionnaires were administered to the different colleges of the Salman bin Abdulaziz University to assess the students intercultural competence; their ability to perform effectively and appropriately when interacting with others. Their responses to Bennett's (1993) Developmental Model of Intercultural Sensitivity (DIMS) and INCA assessor's manual based on Ruben's (1976) behavioural approach to the conceptualization and measurement of intercultural communicative competence were analysed by using Minitab analysis statistical framework.

I. The average and standard deviations for the responses of the members (students) of the study group based on Bennett's Model showed significant results at ($\alpha=0.05$).

Variables	N	Mean	Stdev	T	P
Sulayl	26	3.91	0.479	2.1	0.090
Wadi AlDawasser	17	3.892	0.421	2.28	0.072
AlFlaj	25	3.692	0.579	0.81	0.454
AlKharj	18	4.19	0.426	3.97	0.011
*Women's College, Wadi AlDawasser	24	3.715	0.521	1.01	0.359

($\alpha=0.05$)

2 (T) Test results for one sample to measure the significance differences between the average of the extent to which students at the University of Salman Abdulaziz, cultural sensitivity, and

the arithmetic average of the level of educational accepted (70%).

Approach	N	Mean	Stdev	T	P
Bennett's	110	3.8797	0.489	4.25	0.000*
Ruben's	95	4.245	0.364	10.02	0.000*

($\alpha=0.05$)

3. (T) Test results to detect significance of differences between the mean of the sample answer on the scale of the overall extent of owning students at the University of Salman bin Abdulaziz, intercultural cultural sensitivity "Bennett's model" depending on the variable sex (male, female...)

Variables	N	Mean	Stdev	T	P
Male	86	3.921	0.483	0.92	0.365
Female	24	3.715	0.521		

($\alpha=0.05$)

4.(T) Test results to detect significance of differences between the mean of the sample answers on the scale of the overall extent of owing students at the University of Salman bin Abdulaziz, cultural sensitivity "Bennett's model" variable depending on the level of the students (one, two, three....)

Variables	N	Mean	Stdev	T	P
Third	51	3.801	0.520	0.70	0.491
Fourth	59	3.932	0.475		

($\alpha=0.05$)

5. (T) Test results to detect significance of differences between the mean of the Sulayl sample answers on the scale of the overall extent of owning students at the University of Salman bin Abdulaziz, cultural sensitivity "Bennett's model" variable depending on the ethnocentric or ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	26	3.496	0.231	5.83	0.028*
Ethno relative	26	4.3243	0.10		

($\alpha=0.05$)

6. (T) Test results to detect significance of differences between mean of the Wadi AlDawasser sample answers on the scale of the overall extent of owning students at the University of Salman bin Abdulaziz cultural sensitivity "Bennett's model" variable depending on the ethnocentric and ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	17	3.56	0.159	3.41	0.042*
Ethnorelative	17	4.223	0.297		

($\alpha=0.05$)

7. (T) test results to detect significance of differences between mean of the Alflaj sample answers on the scale of the overall extent of owning students at the University of Salaman bin Abdulaziz cultural sensitivity "Bennett's model" variable depending on ethnocentric and ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	25	3.230	0.137	3.58	0.070
Ethnorelative	25	4.153	0.424		

($\alpha=0.05$)

8. (T) test results to detect significance of differences between mean of the AlKharj sample answers on the scale of the overall extent of owning students at the University of Salaman bin Abdulaziz cultural sensitivity "Bennett's model" variable depending on ethnocentric and ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	18	3.873	0.386	2.80	0.107
Ethnorelative	18	4.5067	0.10		

($\alpha=0.05$)

9. (T) test results to detect significance of differences between mean of the Women's College, WadiAIDawasser sample answers on the scale of the overall extent of owning students at the University of Salaman bin Abdulaziz cultural sensitivity "Bennett's model" variable depending on ethnocentric and ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	24	3.260	0.212	6.56	0.007*
Ethno relative	24	4.170	0.114		

($\alpha=0.05$)

10. (T) test results to detect significance of differences between mean of the men and women sample answers on the scale of the overall extent of owning students at Salaman bin Abdulaziz University cultural sensitivity "Bennett's model" variable depending on ethnocentric and ethnorelative levels/scales.

Variables	N	Mean	Stdev	T	P
Ethnocentric	110	3.484	0.316	7.67	0.000*
Ethnorelative	110	4.276	0.245		

($\alpha=0.05$)

Ruben's approach/framework

11. The averages and standard deviations for responses of the members of the study group based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Sulayl	26	4.305	0.312	6.32	0.001*
Wadi AlDawasser	23	4.495	0.295	8.33	0.000*
AlaFlaj	25	4.343	0.2014	10.26	0.000*
Women's College, Wadi AlDawasser	21	3.840	0.318	2.62	0.047*

($\alpha=0.05$)

12. The average and standard deviations for responses of the members of Sulayl sample answers based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Tolerance	26	3.72	0.96	1.15	0.263
Behavioral	26	4.31	0.95	4.26	0.000*
Communicative	26	4.54	0.79	6.90	0.000*
Knowledge	26	4.31	1.10	3.68	0.001*
Respect	26	4.6	0.85	6.47	0.000*
Empathy	26	4.35	1.04	4.09	0.000*

($\alpha=0.05$)

13. The averages and standard deviations for responses of the members of the Faculty of Arts, Wadi AlDawasser based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Tolerance for ambiguity	23	3.96	0.99	2.23	0.036*
Behavioral flexibility	23	4.52	0.77	6.35	0.000*
Communicative awareness	23	4.39	0.82	5.21	0.000*
Knowledge discovery	23	4.65	0.56	9.85	0.000*
Respect for otherness	23	4.74	0.61	9.75	0.000*
Empathy	23	4.17	1.01	3.18	0.004*

($\alpha=0.05$)

14. The averages and standard deviations for responses of the members of AlKharj based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Tolerance for ambiguity	25	4.24	1.06	3.49	0.002*
Behavioral flexibility	25	4.50	0.69	7.25	0.000*
Communicative awareness	25	4.5	0.81	6.17	0.000*
Knowledge discovery	25	4.32	0.96	4.27	0.000*
Respect for otherness	25	4.50	0.85	5.88	0.000*
Empathy	25	4.00	1.08	2.31	0.029*

($\alpha=0.05$)

15. The average and standard deviations for responses of the members of the Women's college, Wadi Al Dawasser based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Tolerance for ambiguity	21	3.71	1.28	0.75	0.461
Behavioral flexibility	21	4.05	1.09	2.31	0.032*
Communicative awareness	21	4.05	1.09	2.31	0.032*
Knowledge discovery	21	3.71	1.23	0.78	0.443
Respect for otherness	21	4.19	1.30	2.43	0.025*
Empathy	21	3.33	1.32	0.59	0.562

($\alpha=0.05$)

16. The averages and standard deviations for responses of the members of all the study based on Ruben's model.

Variables	N	Mean	Stdev	T	P
Tolerance for ambiguity	95	3.907	0.66	6.01	0.000*
Behavioral flexibility	95	4.345	0.84	9.80	0.000*
Communicative awareness	95	4.370	0.791	0.73	0.000*
Knowledge discovery	95	4.248	1.07	6.81	0.000*
Respect for otherness	95	4.508	0.921	0.68	0.000*
Empathy	95	4.098	101	5.77	0.000*

($\alpha=0.05$)

17. (T) Test results to detect significance of differences between the mean of the sample answers on the scale of the overall extent of owing students at Salman bin Abdulaziz University cultural sensitivity Ruben's model depending on the variable sex (male, female...)

Variables	N	Mean	Stdev	T	P
Male	74	4.381	0.270	4.08	0.000*
Female	21	3.840	0.318		

($\alpha=0.05$)

Interpretation of Data:

1. The average and the standard deviations of the responses of the students of the study show that among the students of AlKharj the Intercultural sensitivity is less (0.011) than other students. In other words, the data show that the students of AlKharj are better than the students of other campuses in terms of Intercultural Sensitivity. This may be interoperated as their increase in the Intercultural Sensitivity is due to their exposure to the English language through internationalization of education consequent upon linguistic proficiency and overseas experience. This experience has influenced the level of Intercultural Sensitivity. On the other hand, at the other campuses of the Salman bin Abdulaziz University the students do not have similar kind of leaning ecology.

2. Analysis of data shows that both the models: Bennett's and Ruben's are valid for the

development of cross-cultural awareness of the students of Salman bin Abdulaziz University. The average of the responses of all students is significant regarding both the approaches. This is corroborated by the fact that the confidence level is 95% and the error is 0.05%.

3. There is no difference between the responses of the male and female students. This means that gender difference does not affect the intercultural sensitivity of the learners.

4. Similarly, the data show that their levels do not affect the intercultural sensitivity of the learners.

5. The variables (see Figure: 1 above) of Intercultural Sensitivity have been divided into six subcategories and they have been further grouped into two subcategories: Ethnocentric and Ethnorelative. The subcategories: Denial, Defense and Minimization are called Ethnocentric because the individual's culture is central worldview for him, on the other hand, the subcategories: Acceptance, Adaptation and Integration point to the individual's acceptance, adaptation and integration with the equally valid worldviews. The data of the Sulayl sample, Wadi AlDawasser sample, AlFlaj sample, AlKharj sample, Wadi AlDawasser Women's College sample and the significance of difference between men and women sample show that the learners are moving towards ethnorelativism; that is to say that they illustrate a dynamic way of the development of intercultural competence.

6. The average and the standard deviation for responses of the members of the study group according to Ruben's model from the Sulayl sample, Wadi AlDawasser sample, AlFlaj sample, AlKharj sample, Wadi AlDawasser Women's College sample are significant.

7. The average and the standard deviation for the responses of the members of the study group from the Sulayl sample, Wadi AlDawasser sample, AlFlaj sample, AlKharj sample, in terms of variables of the subcategories such as Tolerance for ambiguity, Behavioural flexibility, Communicative awareness, Respect for otherness and Empathy are significant except for the Wadi AlDawasser Women's College sample in which male students are better than female students.

8. The mean of the sample answers on the scale of the overall extent of the students of Salman bin Abdulaziz University depending on the variable of sex is effective regarding intercultural sensitivity according to Ruben's model.

Conclusions and Recommendations:

The internationalization of English and the globalization of local aspirations have made the people of today's world culturally and linguistically interdependent. Besides, these have boosted the increased mobility of people, the use of modern communication and electronic media. The English language, apart from being the medium of international communication, has been the global language of opportunities. In the Kingdom of Saudi Arabia English language has acquired a new status. Mahib ur Rahman (2011) has remarked on its significance in the Kingdom:

In the past teaching and learning of English in Saudi Arabia was not considered as an important subject. Though it was introduced as a compulsory subject from grade seven, until recently students accepted it as a language to pass in the examination. But for last few years the scenario of English language teaching and learning has been changing in the Kingdom. Being realising the importance of English as a lingua franca, window on the wall, science and technology like many other countries, Saudi Arabia has also embraced it as one of the key languages of

its educational planning and now it has been made as a compulsory subject from elementary level to university level. (381-82)

It is important to note that “English is taught in the Kingdom as a foreign language” (Ibid. 384). Today intercultural awareness is important for the learner of English in the Kingdom to go beyond the classroom into the real world to be successful.

The results of the data analysis of Bennett's DIMS (Development of Intercultural Sensitivity) show that the learners are moving from ethnocentrism towards ethnorelativism; that is to say that they illustrate a dynamic way of the development of intercultural competence. In terms of Ruben's model the study shows significant results. It means that the learners “seem to move through in their acquisition of intercultural competence” (Hammer et al. 2003: 423) and therefore it supports the assumption that “as one's experience of cultural difference becomes more complex and sophisticated, one's potential competence in intercultural (awareness) increases.” And “The crux of the development of intercultural sensitivity is attaining the ability to construe (and thus to experience) cultural difference in the more complex ways. (Ibid p 423)

The data analyzed for individual responses and in group give positive results in the direction of the learners' potentiality for competence and successful communication. The Minitab statistical analysis of six subcategories of Bennett's model and the six subcategories of Ruben's model show significant relationships. They link the gap between 'knowing' and 'doing'; the learners' dynamic movement from Ethnocentrism to Ethnorelativism shows the confidence level of the learners that 'what they know' and 'what they (will) do' in intercultural situations when they will face difficulties in attempting to communicate crossculturally. Thus “The Bennett Model of Intercultural Sensitivity plots the progression of an individual from the most ethnocentric stage of denial through the paradigm shift into ethnorelativism, and finally to integration” (Stultz 2002).

Arguably, looking at the development of teaching and learning of English in the Kingdom of Saudi Arabia it is imperative to provide learners a university education with intercultural aspects and international experiences. It has already mentioned earlier in this study that the present study has far-reaching pedagogical implications in the academic world of the Kingdom as it will be significant to enhance the sociocultural, academic and technological development. It has been hypothesized that the acquaintance with and awareness of the learner of the cultural significance and implication in a discourse will facilitate the meaning and learning process to the learner and this hypothesis is supported by the result of the statistical analysis (see above point no. 2 Interpretation of Data). Some of the important pedagogical implications of this study have already been stated above (under the subheading: “Significance of the research”) and the space does not allow us to repeat them again.

However, it is important to reiterate that keeping in view of the contemporary situation; we argue that in the classroom ecologies where English is taught as a foreign language, for both the teacher and the learner, cross-cultural awareness should be an essential component. This is because culture and language are inseparable. Communicative competence and cultural competence should go hand in hand for both the teacher and the learner to perform better not only in teaching and learning situations but also in the real world. We further argue that teaching culture should go beyond the teaching of linguistic forms

because while teaching language there is a need to foster cross-cultural awareness to develop a broader outlook that is so crucial in the multicultural world of today. It is also recommended that a further research should be conducted including the other universities of the Kingdom to assess how the multicultural experiences and the student and Saudi teachers exchange programmes for higher education in other countries have influenced their intercultural sensitivity which is so crucial for international communication with the increased cross-cultural awareness. It is advised that the syllabus designers, teachers and the policy makers should work together to include cultural contents in the courses in the Departments of English, in the Kingdom of Saudi Arabia so that while teaching the teachers are able to bring cultural differences into the teaching and learning process. Bennett has rightly remarked that "One does not have culture, one engages in it" (1993: 32). Thus

Ideally, learners in Bennett's model will have cultural informants or guides to help bring about positive development and ask the deeper questions that explore the underlying aspects of culture. Once the learner understands the process, additional cultures become a personal challenge and a way of life (Stultz 2002:91).

Therefore culture study should be included as a core of the teaching of English as a foreign language. Studies have shown that cultural competence will enhance learners' communicative competence and therefore it is hypothesized that it will prepare her to perform better. The need to communicate better has become important when the world today has become bilingual, bicultural and in some cases multicultural. Besides, with companies growing multinational and the outsourcing of jobs, the work force finds itself having to interact with people from different countries every day. People with cross-cultural awareness with regard to a foreign language find themselves at a distinct advantage.

NOTES:

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Appendix - 1

Questionnaire-1

Please respond appropriately. Put a (√) mark in the box of your response.

الرجاء أن تجيب بشكل مناسب. ضع علامة صح في مربع إجابتك .

(Adapted from Bennett's [1993] Developmental Model of Intercultural Sensitivity DMIS)

مقتبس من نموذج بنت التطويري (١٩٩٣) للحساسية بين الثقافات .

	Six stages of Bennett's Developmental Model of Intercultural Sensitivity:	Totally Agree	Totally Disagree	Partially Agree	Partially Disagree	Not Certain
1	<p>Denial- Do you think it proper that the individual should refuse all interaction with other cultures and show no interest in discovering cultural differences? الإنكار : هل تعتقد انه من المنسب ان الفرد سوف يرفض جميع التفاعلات مع الثقافات الاخرى ويظهر عدم الرغبة في اكتشاف الاختلافات الثقافية .</p>					
2	<p>Defense- Is it a good strategy that the individual should consider all other cultures to be inferior to their own culture and constantly criticise behaviour or thoughts by someone from another culture? الدفاع: هل هي استراتيجية جيدة أن الفرد سوف يعتبر كل الثقافات الاخرى ادنى من ثقافته ويسـتمر في نقد سلوك وافكار الاخرين من الثقافات الاخرى؟</p>					
3	<p>Minimization- Is it a good strategy for the learner to acknowledge cultural differences on the surface but to consider that all cultures as fundamentally similar? التقليل الى الحدود الدنيا : هل هي استراتيجية جيدة للطلاب للاعتراف بالاختلاف الثقافي على المستوى السطحي بينما في الاساس كل الثقافات واحدة؟</p>					
4	<p>Acceptance- Should the individual accept and respect cultural differences with regard to behaviour and values and be curious about cultural differences? القبول : هل على الفرد ان يقبل ويحترم الاختلاف الثقافي فيما يتعلق بالسلوك والقيم ويضـل محب الاطلاع على الاختلاف الثقافي؟</p>					

5	<p>Adaptation-Should the individual develop the ability to adapt his/her behaviour more easily and effectively by intentionally changing his/her own behaviour or communication style?</p> <p>التكيف: هل على الشخص ان يطور القدرة على أقلمة سلوكه بسهولة وفاعلية أكثر عن طريق التغيير المعتمد لسلوكه واسلوب اتصاله؟</p>					
6	<p>Integration-Should the individual expand and incorporate other worldviews into his own worldview ?</p> <p>التكامل: هل على الفرد ان يوسع ويدمج اراء العوالم الاخرى الى اراء عالمه الخاص؟</p>					

Thank You

Questionnaire-2

Please respond appropriately. Put a (√) mark in the box of your response.

الرجاء أن تجيب بشكل مناسب. ضع علامة صح في مربع إجابتك.

(Adapted from INCA assessor's manual based on Ruben's behavioural approach to the conceptualization and measurement of intercultural communicative competence (Ruben, 1976; Ruben & Kelley, 1979).)

مقتبس من أي ان سي أي العملي الذي يعتمد على طريقة روبن السلوكية للتصور القياسي للكفاءة التخاطبية بين

	Six different dimensions of Intercultural Competence Assessment (INCA): ستة أبعاد مختلفة لتقييم التكافؤ بين الثقافات	Totally Agree	Totally Disagree	Partially Agree	Partially Disagree	الثقافات Not Certain
1	<p>Tolerance for ambiguity is needed among learners (“the ability to accept lack of clarity and ambiguity and to be able to deal with it constructively” الحاجة الى التسامح بين الطلاب مع الغموض (القدرة على القبول بعدم الوضوح والغموض وأن تكون قادرًا على التعامل معه بشكل بناء).</p>					
2	<p>Behavioral flexibility is required among learners (“the ability to adapt one's own behavior to different requirements and situations” المرونة السلوكية البناءة مطلوبة بين الطلاب (القدرة على تكيف السلوك الشخصي للفرد مع المتطلبات والاحوال المختلفة).</p>					

3	<p>Communicative awareness is required among the learners (“the ability [...] to establish relationships between linguistic expressions and cultural contents, to identify, and consciously work with, various communicative conventions of foreign partners, and to modify correspondingly one's own linguistics forms of expression”)</p> <p>الوعي التواصلي مطلوب بين الطلاب (القدرة على تأسيس علاقات بين العبارات اللغوية والمحتوى الثقافي وكذلك القدرة على التعرف على الاعراف التخاطبية المختلفة للشركاء الاجانب والعمل المستمر معهم.</p>					
4	<p>Knowledge discovery is a key factor among the learners (“the ability to acquire new knowledge of a culture and cultural practices and the ability to act using that knowledge, those attitudes and those skills under the constraints of real-time communication and interaction”)</p> <p>الاكتشاف المعرفي يعتبر مفتاح رئيسي بين الطلاب والقدرة على اكتساب معرفة جديدة لثقافة الممارسة والقدرة على العمل مسـتخدماً تلك المعرفة والمواقف والتوجيهات والمهارات في ظل قيود التواصل الزمني الحقيقي التفاعلي</p>					
5	<p>Respect for otherness is required among the learners (“the readiness to suspend disbelief about other cultures and belief about one's own”)</p> <p>احترام الغيرية (احترام الغير) مطلوب بين الطلاب والاستعدادية لتطبيق عدم الاعتقاد بثقافة الغير وتعليق الاعتقاد بالثقافة الشخصية مؤقتة.</p>					
6	<p>Empathy is also a key factor among the learners (“the ability to intuitively understand what other people think and how they feel in concrete situations”)</p> <p>التقمص العاطفي عامل رئيسي بين الطلاب (القدرة على فهم ما يفكر به الآخرون وكيف يشعرون في الاحوال الحقيقية).</p>					

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**PRONUNCIATION ERRORS MADE BY MANIPURI SPEAKERS
IN SPEAKING ENGLISH**

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Abstract:

This study presents an insight into the practice of learning English as a second language and errors made in pronunciation by the Manipuri medium students of Silchar sub division of Assam. Language teaching practice often assumes that most of the errors that learners make in speaking English are a consequence of the degree to which their native language differs from English.

Learning English as a second language becomes difficult for the Manipuri medium students because their mother tongue Manipuri comes with its own set of linguistic properties which are distinct from English. English and Manipuri are languages of two completely different origins: English is a language of Indo-European language family, while Manipuri comes under the Tibeto-Burman language group. The number and nature of the segments of the two languages differ from one another. At the same time it cannot be denied that both the languages share some common features with one other but these similarities in linguistic features are very less than their differences. Manipuri learners seem to commit errors due to the L1 segmental influence on L2 which stands as a barrier in their learning.

Introduction:

Pronunciation errors have long been thought to be caused by the transfer of phonological aspect from L1 to L2. Manipuri speakers due to the difference of their mother tongue with English tend to have a difference in pronunciation while speaking English which can be framed under sound change. Sound change includes any process of language change that affects pronunciation or sound system structure. Sound change may consist of the replacement of one speech sound by another, the complete loss of the affected sound, or even the introduction of new sound in a place where there previously was none. In the pronunciation of Manipuri speakers all the above mentioned sound change are observed. English enjoys a more variety of vowel and consonant phonemes than Manipuri which leads to replacement of phonemes by the Manipuri learners causing phonological error.

1.2 Error Classification:

Error analysis is a type of linguistic analysis that focuses on the errors learners make. It consists of a comparison between the Errors made in the Target Language (TL) and that the

Target Language itself. Pit Corder is the “Father” of Error Analysis (the Error Analysis with the “new look”). It was with his article entitled “The significance of Learner Errors” (1967) that Error Analysis took a new turn. Errors used to be “flaws” that needed to be eradicated. Corder presented a completely different point of view. He contended that those errors are “important in and of themselves.” For learners themselves, errors are 'indispensable,' since the making of errors can be regarded as a device the learner uses in order to learn. In 1994, Gass & Selinker defined errors as “red flags” that provide evidence of the learner's knowledge of the second language. Researchers are interested in errors because they are believed to contain valuable information on the strategies that people use to acquire a language (Richards, 1974; Taylor, 1975; Dulay and Burt, 1974). Moreover, according to Richards and Sampson (1974, p. 15), “At the level of pragmatic classroom experience, error analysis will continue to provide one means by which the teacher assesses learning and teaching and determines priorities for future effort.”

1.3 Classification of Phonological Errors made by the target group:

Phonological errors or speech sound disorders committed by the Manipuri speakers can be classified into four categories:

I. Omission

- i. Haplology**
- ii. Aphaeresis**
- iii. Syncope**
- iv. Apocope**

II. Addition

- i. Epenthesis**
- ii. Prosthesis**

III. Substitution

- i. Assimilation**
- ii. Devoicing of the voiced consonants**
- iii. Monophthongization**
- iv. Diphthongization**

IV. Distortion

- i. Metathesis**

1.4 Error analysis of the target group

Pronunciation errors have long been thought to be caused by the transfer of phonological aspect from L1 to L2. Manipuri speakers due to the difference of their mother tongue with English tend to have a difference in pronunciation while speaking English. The errors found in this study are of four types namely, (i) omission, (ii) addition (iii) substitution and (iv) distortion.

(I) Omission:

Omission errors are characterized by the absence of a phoneme that must appear in a word. Here certain sounds are not produced or entire syllables or classes of sounds may be deleted. Manipuri learners commit omission errors by deleting one or more phonemes from a word. The following examples demonstrate the issue in question.

i. Haplology:

Haplology is defined as the elimination of a syllable when two consecutive identical or similar syllables occur. The phenomenon was identified by American philologist Maurice Bloomfield in the 20th century. Linguists sometimes jokingly refer to the phenomenon as "haplogy" (subjecting the word "haplogy" to haplology). The following haplology errors are found among the Manipuri learners.

Received Pronunciation	glossary	Manipuri Pronunciation
/gʌvənmənt/	'government'	[gob ^h ment]
/əkseleɪtə/	'accelerator'	[ekseletə]

ii. Aphaeresis:

In phonetics, aphaeresis is the loss of one or more sounds from the beginning of a word, especially the loss of an unstressed vowel. The Manipuri speakers seem to commit the following error which can be classified in this category.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /stul/	'stool'	[tul]

iii. Syncope:

In phonology, syncope is the loss of one or more sounds from the interior of a word, especially the loss of an unstressed vowel. It is found both in synchronic analysis of languages and diachronic. Some common errors of similar types found among Manipuri students are listed below.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /gəʊldsmɪə/	'goldsmith'	[golsmit ^h]
2. /hændʃeɪk/	'Handshake'	[hensek]

iv. Apocope: In phonology, apocope is the loss of one or more sounds from the end of a word, and especially the loss of an unstressed vowel.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /dʌst/	'dust'	[das]
2. /əʊld/	'old'	[ol]
3. /lɑːst/	'last'	[las]
4. /prəʊtest/	'protest'	[protes]

(II) Addition: Addition (or Commissions) error is characterized by introducing extra sound i.e. extra sound is added to the intended word.

The following additional errors are marked among the Manipuri learners.

i. Epenthesis:

In phonology, **epenthesis** means the addition of one or more sounds to a word, especially to the interior of a word. The word *epenthesis* comes from *epi* "on" and *en* "in" and *thesis* "putting." Epenthesis may be divided into two types: **excrecence**, for the addition of a consonant, and **anaptyxis** for the addition of a vowel. Both the two types of epenthesis errors are found among the Manipuri learners.

Excrecence

Received Pronunciation	glossary	Manipuri Pronunciation
1. /mɒdn/	'modern'	[modarn]
2. /sɒfn/	'soften'	[sop ^h ten]

Anaptyxis

Received Pronunciation	glossary	Manipuri Pronunciation
1. /pensl/	'pencil'	[pensil]
2. /i:vnɪŋ/	'evening'	[ib ^h iniŋ]
3. /raɪvl/	'rival'	[raib ^h el]

ii. Prosthesis:

Prosthesis is the addition of a sound or syllable at the beginning of a word without changing the word's meaning or the rest of its structure. The Manipuri learners sometimes insert an additional sound /i/ at the beginning of a word initial position. For example:

Received Pronunciation	glossary	Manipuri Pronunciation
1. /sku:l/	'School'	[iskul]
2. /straɪk/	'Strike'	[istraik]
3. /sma:t/	'smart'	[ismart]

(III) Substitution: Substitution error occurs when one or more sounds are substituted for another. Substitutional errors are marked in the following manner.

i. Assimilation: Assimilation is a common phonological process by which one sound becomes more like another sound.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /feɪməs/	'famous'	[p ^h emas]
2. /əæŋk/	'thank'	[t ^h enk]
3. /bʊʃ/	'bush'	[bus]
4. /ðəʊ/	'though'	[do]

ii. Devoicing of the voiced consonants:

In phonology devoicing or desonorization is a sound change where a voiced consonant becomes voiceless due to the influence of its phonological environment. The following devoicing errors are found among the Manipuri learners.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /lenz/	'lense'	[lens]
2. /vi:zə/	'visa'	[b ^h isa]
3. /kɒzmetɪk/	'cosmetic'	[kosmetik]

iii. Monophthongization:

The process of language change in which a diphthong becomes a monophthong. This conversion of Diphthongs into Monophthongs is often found among the Manipuri learners.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /feɪs/	'face'	[p ^h es]
2. /gəʊ/	'go'	[go]
3. /leɪt/	'late'	[let]

iv. Diphthongization:

Diphthongization is the Conversion of monophthongs into diphthongs. The following kinds of conversion of Diphthongization errors are found among the Manipuri learners.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /prənʌnsi'eɪʃn/	'pronunciation'	[pronaunsieson]
2. /ɪnvɪteɪʃn/	'invitation'	[ɪnb ^h aitason]
3. /fɔ:ti:n/	'fourteen'	[p ^h ourtin]

(v) Distortion:

Distortion error occurs when sounds are changed slightly so that the intended sound may be recognized but sound "wrong," or may not sound like any sound in the language. The best known example of a distortion is the [lisp](#).

Distortion errors are observed in the following examples

i. Metathesis: Metathesis is the re-arranging of sounds or syllables in a word, or of words in a sentence. Most commonly it refers to the switching of two or more contiguous sounds, known as adjacent metathesis or local metathesis. The following are the Metathesis errors that often occur with the Manipuri speakers.

Received Pronunciation	glossary	Manipuri Pronunciation
1. /desk/	'desk'	[deks]
2. /risk/	'risk'	[riks]
3. /fla:sk/	'flask'	[p ^h laks]

1.5 Significance of the Study:

So from the above data and discussions it is clear that the pronunciation errors of the Manipuri speakers are mostly due to the interference of L1 on L2. This study is an attempt to build a foundation for carrying out further research in this particular area. This study would be helpful to Manipuri speakers to understand the speech sound disorders made by them and at the same time to get a comparative picture of the speech sounds of two systems such as Manipuri and Standard British English (SBE). This study would also be helpful to English teachers who teach English as a second language to the Manipuri learners.

1.6 Conclusion:

In conclusion it may be mentioned that acquiring native like proficiency is not an easy task. Students who wish to acquire oral competence in a second language need to be trained not only to communicate information, but to do so in the same way as native speakers do. It is noticed that Manipuri speakers are unaware of the segmental phonology of their language and at the same time they are also unaware about the influence of L1 on learning process of a second language. Therefore, the examination of the speech sound disorders will be of immense help to Manipuri speakers to overcome these mistakes and at the same time to communicate with the native speakers of English in a better way.

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PHENOMENON OF INTERRUPTION

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1. Introduction

The present research paper focuses on some select theoretical aspects of the concept of interruption such as its definitions, types, interruption and sex, interruption and simultaneous speech, and so on. Although Sacks, Schegloff, and Jefferson (1974), claim that an ideal conversation is organized so that no interruption occurs. Interruption is bound to happen in any language, since it is social, psychological and universal phenomenon. In fact, interruption in conversation is affected by various social, cultural, and personality variables.

2. Definitions of Interruption

Linguists and pragmatists have defined the term interruption in various ways. Some select definitions of these scholars have been given below.

- Emphasizing on a violation of current speakers right Sacks et al (1974) claim “that interruptions are a violation of a current speaker's right to complete a turn, or more precisely, to reach a possible transition place in a unit-type's progression.”
- Zimmerman and West's (1977) definition based on turn-taking model says that “interruption is a form of simultaneous speech defined as a violation of a speaker's turn at talk.”
- The intent as the nucleus part of phenomenon of interruption, Murrey (1988) says “interruption is always an interpretation – by interactants as well as analysts - of the intent of the second speaker.” (p. 115)
- Considering interruptions as strategies, Goldberg (1990) defines it as “interruptions are interactional strategies for exerting and overtly displaying power or control over both the discourse and its participants.” (p. 884)
- According to Han Z. Li (2001) “interruption is a means for the cospeakers to achieve a “conversational duet.” (p. 262)

3. Interruption Markers:

Interrupters exploit various kinds of Interruption Markers (IMs for short) for interrupting the current flow of talk with certain intention or purpose. For instances, the following IMs have been strategically adopted by the interrupters for interruption.

- Overlaps, simultaneous speech, backchannels, brief utterances, floor bids, ... etc. for encroachment on the current floor.

- Pragmatic markers like um, hmm, uh, uhh, yeah, etc. used for continuing turn after insertion.
- Wh- questions, attention getter like 'so', 'but', address strategies, louder volume with high pitch, faster talk, answering means interrupting, etc. deployed to interrupt the current talk.
- Repetition of lexical items, using the same words uttered by the current speaker at the terminal point of rhetorical questions etc. used for interruption.
- Headnods or nonverbal signals accompanied by 'yes', 'but', or 'well' etc. exploited to grab the current talk.

4. Types of Interruption

The scholars have divided interruptions into different types and subtypes. Constraint on the length of the paper only Ferguson's types which are pioneer have been given below. Ferguson (1977, cited in Beattie (1981, pp. 20-21, 1982, pp. 102-103) has been classified phenomenon of interruption into five types.

- Smooth Speaker-Switch: In this type of interruption there is exchange of turns, no simultaneous speech present, first speaker's utterance appears complete. For example,

MT: I hope it will succeed/We can put the ball at/people's feet/Some of them will kick it.

DT: What about the people below the top rate taxpayers. The people who you feel might come back to the country.
- Simple Interruption: In this type of interruption there is exchange of turns, simultaneous speech present, first speaker's turn appears incomplete. For example,

MT: People forget/that he was one of the best ministers of social/services this country's ever had
and he

DT: *but that's* one kind of public spending.
- Overlap: In this type of interruption exchange of turns, simultaneous speech present, first speaker's turn reaches completion. For example,

MT: it cannot tell you exactly what economies it's going to make in each department *it just can't*

DT: *can it tell you*
that it will be able to make any?
- Butting-in-interruption: In this type no exchange of turns, simultaneous speech present. For example,

JC: but if anybody suggests that in a democracy you can do more than that/then they're saying this shouldn't be a
democracy

LG: *everybody else's malpractices*

JC: *now heavens*
for heaven's sake/in Eastern Europe/you can/you can/perhaps enforce guidelines.
- Silent Interruption: In this type exchange of turns, no simultaneous speech, first speaker's utterance appears incomplete. For example,

DT: and you gave a list which included/most of the public sector

- workers who have been on strike in the last few months/you said you would/pursue those disruptive elements with
- MT: unremitting hostility
quite right
- DT: *yes and is that a word*
- MT: you have seen destructive elements today yesterday on the television

5. Interruption and Simultaneous Speech:

Zimmerman and West's (1977) opinion is that interruption is a form of simultaneous speech defined as a violation of a speaker's turn at talk. The use of interruptions and simultaneous speech can be interpreted as a way of controlling conversation. Sacks et al. (1974) make the point that occurrences of more than one party speaking simultaneously are common but brief.

Harris (1989) pointed out that 'the occurrence of simultaneous speech, whether an interruption or not, seems clearly related to aspects of control'. Simultaneous speech is divided into two types. They are:

- i. Interruptive simultaneous speech: West and Zimmerman (1983) characterize interruptive simultaneous speech as involving a deep intrusion into the internal structure of a speaker's utterance, and penetrates well within the syntactic boundaries of the current speaker's utterance.
- ii. Noninterruptive simultaneous speech: It is defined as simultaneous speech which begins and ends while the participant who has the floor is talking.

Accordingly, a number of researchers have tried to investigate the significance of simultaneous speech, especially interruption, as a "part of the 'micro political structure' that helps maintain the larger political-economic structure" and so as a potential locus of gender related differential language use paralleling the differences in "the distribution of power in the occupational structure, the family division of labor, and other institutional contexts"

6. Interruption and Sex:

A number of studies have demonstrated that interruption in conversation is affected by a number of social and personality variables. Feldstein, Alberti, Ben Debba and Welkowitz (1974) found that "women who are relaxed, complacent, secure and not overly dependent on the approval of others tend to initiate more simultaneous speech than women who are generally apprehensive, self-reproaching, tense and frustrated."

Roger and Jones (1975) reported a trend for males to interrupt each other more than females do. The earlier research shows that men tend to interrupt more than women do. Zimmerman and West (1975) reported that in male-female conversation men interrupt much more frequently than women. They interpret their results in terms of male dominance and the power relationships between men and women: "...just as male dominance is exhibited through male control of macro-institutions in society, it is also exhibited through control of at least a part of one micro-institution'.

Dindia (1987) found that women are more likely to interrupt informative speech and less likely to interrupt supportive talk. She concluded that "women in pre-interruption did not have less assertive speech interrupted, nor did they engage in less assertive types of interruptions, nor did they respond to interruptions less assertively."

Craig and Pitts (1990) also found that males interrupted females more overall and especially in mixed gender tutorial groups led by female tutors. In addition, these researchers found that female students ended up with the “least amount of speaking time and the smallest number of turns.”

Early studies of interruption also suggested that men were more likely to speak out of turn than women. This reported greater frequency of interruption by males has been explained through factors such as male dominance/female deference, gender role stereotyping, group processes, social expectations, and cultural differences.

However, Beattie (1981) found that 'Sex differences had no significant effect on the amount or type of interruption. Recent evidence suggests that the relationship between interruptions and dominance is much more complex than had previously been assumed. Interruption may be indicative of social relationships other than those purely of dominance. Sex of interactant did not have any significant effect on the frequency of any category of interruption.

7. Summing Up:

The present paper briefly introduces the concept of interruption that is an inevitable phenomenon in every language. It gives definitions, interruption markers, and selected types with appropriate illustrations. Further, the paper differentiates interruption from simultaneous speech and focuses on the exploitation of interruptions by men and women.

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**THE SOCIO-POLITICAL SIGNIFICANCE OF LITERARY
EXPRESSION IN THE POETRY OF CHRISTOPHER OKIGBO**

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Abstract:

Widely acclaimed by the contemporaries as well as the critics as, “the poet of Destiny”, Christopher Ifekandu Okigbo (1930-1967) strived hard as an assertive Nigerian poet, to establish an independent Biafra, through his poetry. Okigbo was a distinguished poet of post-colonial Africa in English dialect and a precocious twentieth-century writer. The poet's zeal to revolutionize the logical perspective of the society towards freedom of culture, civil rights and liberty, protection of property and human life were indicated through his marked references, traumas and recreations in “the events of the day” which accumulated towards vigorous involvement directly into Biafran war. The societal changes, political and identity crises in addition to the absence of a capable leadership were the driving factors among the other social changes which led the poet to immediately engage into the Biafran war eventually costing his life (August 1967). Okigbo's poetry were pertaining to the serious concerns of the society and its probable solutions, and his perspective of a poet adopting a romantic poetry was “not a human but ordinary artist divinely inspired, performer owned by uncovering the facts were hidden for the soul, and through which is subject to the influence of human renewal and spiritual rebirth. The poet, in the romantic tradition, jobs single-handedly as priest, prophet, legislator and for mankind, and a man speaking to other men with the voice of moral authority through the promotion of increased sensitivity, a man imbued with an understanding of the suffering of the soul, a kind of god. The main purpose of this paper is to focus on Okigbo's intentions depicted in his poem concerning the varied cultural perspectives, his imaginations arising poetical myths (mythopoeic), the incorporation of his ritual austerity into poetic praxis, his skilful blend of poetic approaches belonging to global traditions and most of all his outlook of the events both in his imagination and as experiences reflected are analysed. In addition, the social and political concern of the poet is also explored from the last sections of his final sequence of poems published as “Path of Thunder”, the swan song “Elegy to Alto” which is an emotional precise prediction of the deterioration of the African governance of the post-colonial period into a well-planned heist. Christopher Okigbo's poems instigate its readers to critically introspect against all the barriers, to attain the principles of an open, free and self-assured community. Therefore, this paper intends to critically review the socio-political significance and also analyse the

technique and poetic style of the poet. There are no previous diligent efforts to critically analyse the socio-political importance implanted in poetic monologue and thus the significant poetic contribution for a social revolution have not been capitalized. Hence, this paper will investigate the manner in which the socio-political elements have been articulated by Christopher Okigbo in his compositions.

Keywords:

Anglophone literature, Modern African Poetic, Christopher Okigbo, Biafra, mythopoeic imagination

The progressive development of literature was marked with the colonialism, and it also contributed in establishing a link between progressive development of literature, nationalism and identity. The country of Africa is unique in its culture, language, religion and the trends observed, even in its pathway towards modernism. Thus, African literature in its colonial lingual is a script, which for many reasons could be presented as a social document much more with its political background associated with colonization and was also a resultant of the same. The political colonial background was the condition which influenced the African poet and writer to consider and bring out the existing political and social issues by incorporating them in the poetry. When such issues are neglected by a writer or a poet, then it would be considered as inappropriate (Chapman 2003). Certainly, there are debatable notions, which emerge in Africa concerning the correlation between political texts and poetic texts and their part in featuring and representing the literary culture of Africa in an artistic perspective. The debatable questions should be considered with a view whether it pertains to either of the two categories, African Literatures or African literature since both of them a valuable equally.

Widely acclaimed by the contemporaries as well as the critics as, “the poet of Destiny”, Christopher Ifekandu Okigbo (1930-1967) strived hard as an assertive Nigerian poet, to establish an independent Biafra, through his poetry. Okigbo was a distinguished poet of post-colonial Africa in English dialect, Anglophone, African, modernist poet and a precocious twentieth -century writer. Although his early poems show a deliberate paring away of the source materials of the poetry, it would be useful to place his life and works in the historical context of their composition. The poet's zeal to revolutionize the logical perspective of the society towards freedom of culture, civil rights and liberty, protection of property and human life were indicated through his marked references, traumas and recreations in “the events of the day” which accumulated towards vigorous involvement directly into Biafran war. The societal changes, political and identity crises in addition to the absence of a capable leadership were the driving factors among the other social changes which led the poet to immediately engage into the Biafran war eventually costing his life (August 1967). Okigbo's poetry were pertaining to the serious concerns of the society and its probable solutions, and his perspective of a poet adopting a romantic poetry was “not a human but ordinary artist divinely inspired, performer owned by uncovering the facts were hidden for the soul, and through which is subject to the influence of human renewal and spiritual rebirth. The poet, in the romantic tradition, jobs single-handedly as priest, prophet, legislator and for mankind, and a man speaking to other men with the voice of moral authority through the promotion of increased sensitivity, a man imbued with an understanding of the suffering of the soul, a kind

of god. The main purpose of this paper is to focus on Okigbo's intentions depicted in his poem concerning the varied cultural perspectives, his imaginations arising poetical myths (mythopoeic), the incorporation of his ritual austerity into poetic praxis, his skilful blend of poetic approaches belonging to global traditions and most of all his outlook of the events both in his imagination and as experiences reflected are analysed. In addition, the social and political concern of the poet is also explored from the last sections of his final sequence of poems published as "Path of Thunder", the swan song "Elegy to Alto" which is an emotional precise prediction of the deterioration of the African governance of the post-colonial period into a well-planned heist. Moreover, there is a need to draw the attention of the emerging "song tradition" in contemporary African poetry, which is traditionally rooted in the society, perhaps modernized by Christopher Okigbo, and popularized by the Ugandan poet Okot P'Bitek. In Okigbo's writing explores difference between the aesthetic and spiritual state, with simple language and social aspects as the major instrument of self aspiration in relation to aesthetic and spiritual fulfilment. In spite Okigbo's narration was presented in the form of dramatic ritual and the distance or severance of the material from own spiritual history. The central attitude of Okigbo's poetry is important as it creates an image by which nearly all his major themes are defined as the transition recurring in the form of hero at the passage. The nature of this attitude is best seen in "Distance", where the poet attempts to conclude that the experience or an image that by nature does not admit of a closure. In earlier sequences, that attitude takes the form of a static image. Christopher Okigbo's poems instigate its readers to critically introspect against all the barriers, to attain the principles of an open, free and self-assured community. Therefore, this paper intends to critically review the socio-political significance and also analyse the technique and poetic style of the poet. There are no previous diligent efforts to critically analyse the socio-political importance implanted in poetic monologue and thus the significant poetic contribution for a social revolution have not been capitalized. Hence, this paper will investigate the manner in which the socio-political elements have been articulated by Christopher Okigbo in his compositions.

When considering the statement by Chinua Achebe, "While other poets wrote good poems, Okigbo conjured up for us an amazing, haunting poetic firmament of a wild and violent beauty", the standard of Okigbo's poetry is evident. Although, Okigbo had written poems, plays and novels based on the local setup, there was an amalgamation of contemporary with traditional African literature, which enabled him to be recognized as one among the Africa's distinguished poets with English language. Okigbo was also placed as the literary elite due to his works, which were parallel to the Lit.Crit, potential of the French, British or North American University. The poems of Okigbo were highly musical as it was a blend of elements belonging to the traditional African culture, including the poetics from Christianity and the West. The poems can also be found to be encrypted, which represents mystical imaginations even though his works are been well acclaimed. Among his published poetry collections, *Limits* and *Heavensgate* were of the year 1962 while his posthumous collections include *Labyrinths*, and *with Path of Thunder* in the year 1971. The literary works of Okigbo represented his social and political viewpoints in specific reference to the religious and cultural demarcations experienced in the colonial period in Nigeria.

The poetic literature of Okigbo has been celebrated currently as the legacy as his poetry exemplifies great principles that indicate the ancient wisdom which claims such

literature to be a revolutionizing force, very influential and that which has the ability to transform the society. The celebration, including keynote speakers, conferences on papers of scholars who are either upcoming or pre-existing and presentations to panel members affirm not only the reflection of socio-cultural and political events of the past during his time period, but also his intricate futuristic perceptions firmly emerging from these incidents. A number of African poets have enriched their works with oral forms which point to negritude, where Okigbo's treated copious elements in superstition, insult, religious rites; these antecedents illuminate negritude in an elaborate dimension. The prominence of Okigbo's literary works can be attributed to five major elements observed in his works, which are, his ability to include diverse traditional modes in his works, and also to infuse his ritual assertiveness into the poetic praxis, the poet's mystical poetic (mythopoeic) imagination, his skill to comprehend various cultures of the world, and most significantly is his ability to capture the incidental and ingenious visions of the reality depicted through the poet-hero, the Prodigal, wherein the "burden" and the "journey" extending of "several centuries" has organized an intricate "fable of man's perennial quest for fulfilment," in the sequence of poems which were "though written and published separately are organically related." There are some critics who could not understand Okigbo's poetry believed Okigbo was more of an appreciator of art than a poet to deliver a message through his poems.

In his own words, writing an appraisal of the kind of attention his work has received, Besong argued in "Bate Besong on Bate Besong" that "My work is aggressively revolutionary, using imagistic patterns of a symbolic imprimatur, dramatising topical political issues and thereby seeking to expose the corruption, oppression and incompetence of a post colonial preponderant neo-colonial structure. I am an inveterate experimenter with language. I will always deal with the internal conflict between forces of good and evil in settings borrowed from history and myth.

Besong's statement is a summation of the kind of treatment his work has received and is equally an appraisal of his creative philosophy which helps to shade some light on the cloudy nature of his art (Nji, 2011).

Similarly, Romanus Egudu's "The Defence of Culture in the Poetry of Christopher Okigbo", breaks down Okigbo's poetic philosophy into stages, namely: "The Suppression of Indigenous Religion", "Anti Catholicism", "Religious Revival" and "Literary Struggle". In each of these stages, he succinctly captures Okigbo's poetic concern, his distaste for Western religion and his ability to switch from Christian to Pagan myths, at the "Literary Struggle" stage, Egudu submits:

His Poetry is generally difficult and sometimes obscure. He, Okigbo Said that, my Limits was influenced by everything and everybody... it is Surprising how many lines of the Limits I am no sure are mine and yet do not know whose lines they were (Okigbo, 1971).

According to Egudu, Okigbo would not have found a better way to express the African and Nigerian predicament than by resorting to the vague form of poetic expression. He puts it that: "It is the irresistible pressure of experience under which the poet was being crushed that has ultimately melted the frozen waters of his soul and released the stream of his songs" (Egudu, 1972; Okigbo, 1971).

The Christopher Okigbo's his work in West Africa is considered as an exemplary poet concerning political issues even though his visions might be obscure and

subjective (Chinweizu et al., 1980). For an instance, his poems paint an evident picture of the Nigerian political crisis which followed immediately after their independence. However, the portrayal and style which exhibit this crisis isolate his vision to himself. In another instance, "Lament of the Silent Sisters II", the political crisis in 1965, both in Nigeria, entire Africa and also as depicted by Congo crises:

*THIS SHADOW of Carrion incites
and in rhythms of silence
Urges us, gathers up our broken
hidden feather-of-flight,
To this anguished cry of Moloch (Okigbo 1979) Labyrinths, p. 40).*

The intellect group or the scholars could only decipher the poet's intelligence in this poem. The poet predicted the invasion of armed forces and the eventual break out of civil war in the two nations in near future:

*What cast-iron steps cascading down the valley
all forged into thunder of tanks;
And detonators cannoned into splintered flames
in this jubilee dance of fire-flies! (Labyrinths, p. 40)*

The sequential poems in, "Path of Thunder" evidently indicates the intention of Okigbo to stress on the incidents which led to the break out of the civil war in Nigeria. The social and political events which recorded these incidents in his poems were the inability of the politicians and the unresolved issues between three regions. Thus, the predictions of the civil war were futuristic and were documented in his poems in "Come Thunder":

*NOW THAT the triumphant march has entered the last street corners,
Remember, O dancers, the thunder among the clouds ...
Now that laughter, broken in two, hangs tremulous between
the teeth,
Remember, O dancers, the lightening beyond the earth ...*

.....
*The arrows of God tremble at the gates of light,
The drums of curfew pander to a dance of death;
And the secret thing in its heaving
Threatens with iron mask
The last lighted torch of the century ...
(Labyrinths, p. 66).*

Okigbo was thrilled as mentioned in "Hurrah for Thunder", with the incidence of the first rebellion in January (1966):

*WHATEVER happened to the elephant –
Hurrah for thunder –*

Christopher Okigbo's Labyrinths also contains the thunder as a trope for change where the military's gun sounds have quieted the politicians loud drum sounds and the poet thus exclaims, "Hurray for Thunder". Therefore, the poet is thrilled to celebrate the military takeover instead of the first democratic trail (1966) which is now disintegrating in the nation's politics. The poet alarmingly declares to the soldiers (hunters) to beware of their excitement due to the victory, so that the soldiers do not forget the civilian riots which could smear them:

“if they share the meat let them remember the thunder” (1971-37). The lack of ability and capability of the political men of governance were addressed as “the stars of Iron dawn”, whom the poet found to be heedless of the presentiments of the civil war, thereby extending the military dominance and also the unsteadiness described in his lines as “a going and coming that goes on forever...” Christopher, Okigbo (1971. 72)

Eventually, the competency and the capacity of the military rule was found to be unsubstantial against the plethora of varied issues, which existed including the economic crisis, degenerated infrastructure, insolvency, corruption, religious, ethnic rivalries and discriminations among the other issues. The social and political issues were also affecting the poetic literature of post colonial Nigeria. The misfortune of the military among the public, in reality, could be deciphered in its reversed version in any narration, play or verse. Despite his elated state, the poet is aware of the broken political agendas and is also vigilant not to disclose the issues that occur in front of him, especially the disagreements of the emerging rulers in sharing the “loot”. In such a scandalous state of the proceedings, the poet refrains from exposing the reality expressively so as to gain attention:

*But already the hunters are talking about pumpkins:
If they share the meat let them remember thunder:*

.....
*Today for tomorrow, today becomes yesterday:
How many million promises can ever fill a basket...*

*If I don't learn to shut my mouth I'll go to hell,
I, Okigbo, town-crier, together with my iron bell (Labyrinths, p. 67).*

When considering the cultural identity of the African literature in the perspective of defence, a remarkable poet as Christopher Okigbo, an astounding poet of his time in West Africa is most certainly noteworthy. The poet with his remarkable skill brings out the positive and negative portrayal representing the vast differences in African culture in his work, Heaven's Gate. The poet vividly projects the positive cultural image of Africa amidst the negative Western culture present within. Similar to his Greek counterpart Aeschylus, who involved in the Peloponnesian war, Christopher Okigbo also engaged himself in the civil war of Nigeria for Biafra. Thus, it is evident that Aeschylus and Okigbo involved themselves in the war which represents their identity and also began to establish their literary aspirations depicting the values which their lands represent (Binebai, 2013). A mournful poet records his opinions in "For Christopher Okigbo", regarding the involvement of Okigbo in the Nigerian war as a honourable act to firmly stand and give up his life for the realities which Okigbo observed as “truths of light”, rather than to be compromising with the critical proceedings that occur (Akingbe, 2012)

Christopher Okigbo believed in Nsukka to be the origin of poetic inspiration and imagination and also as the most significant primary region of Igbo race. The abundance in artistic possessions and rich culture of the Nsukka was considered as the soul of artistic spring. The poems written by Okigbo prior to Nsukka in Four Canzones, evidently indicates the nascent, unrefined, persistent parallels, ambiguous verbiage and inconsistent sentences while the poet was still in the process of fine tuning at his Fiditi Grammar School. The portrayal of the images also awaits the poet's interpretation to be unfolded at his developing stages in poetic literature in the pre-Nsukka period. Okigbo acknowledges his primitive

poetic literature in “Lament of the Flutes” critically observing his own works during his developing stage:

*Tide wash...Memories
Fold-over-fold free-furrow
Mingling old tunes with new
And admonished the poet to:
Sing to the rustic flute:
Sing a new note.....*

Okigbo had carved himself a niche in the Nsukka environment which provided him with all its richness in cultural and artistic aspirations to bring out incomparable songs and latest notes distilled from the poet's imaginative soul.

The details of Christopher Okigbo's poetic literature are analysed for the way in which the issues are depicted by the poet as against those encountered by the people and also about the authoritative role of the self-centred gain seeking leaders belonging to different social groups. The poems distinctly reveal the social elements that threaten the social environment, exploiting and leading to the uprising of conflicts and division. While the poems clearly indicate this social unrest, we also analyse the strategies which the poems reveal to address these social concerns through creating awareness and stimulating a sense of aftermath and negative repercussions in the minds of public.

In Okigbo's perspective, “Poetry is not an alternative to living; it is only one way of supplementing life and if I can live life in its fullness without writing at all, I don't care to write” (Izevbaye, 1981: p.134). Such statements create a sense of poetic liability, which also implies the rationale behind the inhibitions in publishing poetry. The chorus of Okigbo's poems were intended to involve the audience as it could be sung together by even larger group of people. The active participation of the audience in the performances, the response is embedded even if the participants do not comprehend the meaning of the poems. Thus, there is a connection which is established with its readers or its audience resulting in a response where the readers are associated with it rather than being secluded from it. However, when the poems are approached from an intellectual perspective, reading and listening to these poems demand attention and investigation to derive its essence or connotation wherein mental exertion involved diminishes the excitement involved in such an enormous participation.

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**PORTRAYAL OF LIFE THROUGH LANGUAGE AND STREAM OF
CONSCIOUSNESS IN DORIS LESSING'S SELECT NOVELS**

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Abstract:

Doris Lessing has used language to articulate inner thoughts and emotions and to make sense of complex and abstract thoughts, she has very effectively communicated with readers in her novels through symbols and images. She has used stream of consciousness in her novels to show the characters' flow of thoughts and feelings through the mind. In this technique the thoughts are not related or rather disconnected to each other, but they flow like a 'river' or 'stream', which are random, disorderly and jump from one area to another. William James was the pioneer who coined the term 'stream of consciousness' in his book The Principles of Psychology (1890) and he offered the most widely accepted map of consciousness. According to him, mental processes are not always language-based because they emerge from sensations and are expressed through images and symbols. It was Henry James, a famous writer and younger brother of William James who altered the aspects of the subconscious from the field of Psychology to Literature. Doris Lessing was born on 22nd October, 1919 in Persia now known as Iran and was brought up in Southern Rhodesia. She recently expired on 17th November, 2013. She has published more than 55 books of fiction, poetry and non-fiction. Lessing had exceptional emotional response; she never seemed to be holding back or foretell her reader. Her characters were rampant and distinct. This article aims at studying the language part used by Doris Lessing to communicate the concept of stream of consciousness in her novels viz. Alfred and Emily (2008) and The Story of General Dann and Mara's Daughter, Griot and The Snow Dog (2006).

Keywords

Colours, Figure of Speech, Images, Symbols, Thoughts, Feelings

INTRODUCTION

Doris Lessing has used language to articulate inner thoughts and emotions and to make sense of complex and abstract thoughts, she has very effectively communicated with readers in her novels through symbols and images. She has used stream of consciousness in her novels to show the characters' flow of thoughts and feelings through the mind. In this technique the thoughts are not related or rather disconnected to each other, but they flow like a 'river' or 'stream', which are random, disorderly and jump from one area to another. William

James was the pioneer who coined the term 'stream of consciousness' in his book *The Principles of Psychology* (1890) and he offered the most widely accepted map of consciousness. According to him, mental processes are not always language – based because they emerge from sensations and are expressed through images and symbols... (James 152). It was Henry James, a famous writer and younger brother of William James who altered the aspects of the subconscious from the field of Psychology to Literature. Some of the well known examples of stream of consciousness in literature are William Faulkner's novel, *The Sound and the Fury* and Virginia Woolf's *The Waves*.

Doris Lessing was born on 22nd October, 1919 in Persia now known as Iran and was brought up in Southern Rhodesia. She recently expired on 17th November, 2013. She has published more than 55 books of fiction, poetry and non-fiction. Lessing had exceptional emotional response; she never seemed to be holding back or foretell her reader. Her characters were rampant and distinct. This article aims at studying the language part used by Doris Lessing to communicate the concept of stream of consciousness in her novels viz. *Alfred and Emily* (2008) and *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006).

DISQUISITION OF LANGUAGE

The language used by Doris Lessing in both her novels to portray life is excellent, extremely skilled, creative and profoundly touching. When it comes to *Alfred and Emily* (2008) it is a web of relationships saga where we find a connection between reality and creative writing. Whereas *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) elucidates much about the world the characters live in and about the future they may be heading towards. This article aims at studying the language part used by Doris Lessing to communicate the concept of stream of consciousness in her selected novels. Lessing employs colours, figures of speech, and meticulous punctuation marks in her novels to express different thoughts and feelings.

Doris Lessing's work illuminates the stream of consciousness technique; let us see an excerpt from her novel *Alfred and Emily* (2008)

“Alfred thought she looked tired and sad: a contrast to the frivolity of the last few minutes...” (Lessing, 2008: 22)

In the above excerpt Lessing probes the consciousness of Alfred who sees Emily and wonders who this beautiful girl is and then recognizes her to be Emily she was dressed differently. In dark blue skirt and dark blue stripped blouse with white collar she looked mesmerizing. Alfred observed that she looked tired and sad which was quite a contrast to the last hour which he had spent in Daisy's company laughing and joking with her. When we scrutinize this sentence firstly, we find it to be in third –person narrative mode. Secondly, it highlights the inner-world of Alfred and thirdly Lessing portrays a contrast in the consciousness of Alfred and Emily's mind-set.

In *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) too Lessing has used stream of consciousness form to express her narration; an extract follows to depict the same:

“She was always there with him, the thought of her, like the
Reminder of a beating heart: I am here, here, here...” (Lessing, 2006: 19)

The above lines portray the consciousness of Dann, the protagonist. Lessing here through Dann's consciousness renders sibling love which a brother and sister share. Dann

loves his sister Mara and couldn't accept the fact that she is married to Shabis. He feels that she is lost to him. He is extremely sad and remembers their past time spent together and maybe through intuition he understands that he is going to lose his sister to death and before his sister expires he becomes restless and starts to walk. He wants to leave the Centre and walk anywhere. For him walking was a medicine to get away from his past and thoughts of his sister. This sentence through the metaphor 'beating heart' emphasizes the shared love between siblings. The adjustment problems which a brother has when his childhood companion his beloved sister is married to another man.

As Melina Marchetta precisely says:

Never underestimate the value of knowing another's language.

It can be far more powerful than swords and arrows

Lessing has used colours in both her novels to portray life as she believes that colors give hue, tinge and brightness to a language and they are the most fulfilling aspect of our lives. They symbolize different meanings to life depending on ethnicity, culture and circumstances as the colour white symbolizes innocence and purity, black is said to be the colour of authority and power, the colour red symbolizes love. In "Alfred and Emily" (2008), Lessing gracefully uses colours as "Mrs Lane was now sitting in deep shade and her reddened face was returning to its normal hue" (11) and "Mr Redway was white with anger" (35) and in *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) she steers colours in her language as "Lengths of white falling water filled all that side of his vision" (5) and "Some still green trees were half sub-merged, the salt water whitening their branches" (54). Through colours Lessing has effectively described the change of texture of Mrs Lane which was red due to heat changing back to normal and a sketch of change of texture of Mr Redway due to anger, portrayal of waterfall and a narration of sub-merged trees whose branches turned white due to salt so that the effect of her narration is more striking on the reader.

Lessing uses figurative expressions in both her novels to enhance the embossing of style, to create a picture before the mind and to indulge the sense of proportion. In *Alfred and Emily* (2008) she has used Similes at different places like: "While their jaws moved reminiscently like those of gossips" (3-4). Lessing has used this simile to describe the chewing of cud by cows who were watching the annual celebrations of Allied Essex and Suffolk Banks and in the following Simile, "The girls' hands were rubbed red and raw, they both looked like skivvies; they were skivvies..." (16) Lessing conveys to the reader the thoughts circulating in the mind of Mrs Lane. She feels both Emily and her daughter Daisy were silly because they have joined Royal Free Hospital as probationers and they had to do hard cores like scrubbing, cleaning & washing floors which was the kind of work which they were not accustomed to do and hence they looked small and dirty. In *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) also Lessing has used rich and vibrant Similes like: "And then, rearing as he sat, in a movement like a striking snake" (232). In this simile Lessing compares the thoughts and feelings of the protagonist Dann who is emotionally stressed and physically ill at ease after seeing a man who has tortured him long back in Chelops tower. Dann conveys to Captain Griot that he feels the man has come to spy on him because he is a General and he is taking poppy and in the following simile, "The walls had split in two places, cleanly, and stood like shining leaves of solidified water" (249) Lessing compares the bubble glass of sand library which was broken by Captain Griot on the

orders of General Dann with explosives looked like shiny leaves of ice. Thus, through her usage of simile's Lessing has proved to us that she had tremendous visionary skill in her writings and she explored and portrayed the Psyche of the characters during different life situations.

Robert Frost in an interview in *The Atlantic*, 1962 said: 'an idea is a feat of association, and the height of it is a good metaphor'. He further says 'if an author doesn't know how to write a metaphor than he is not a good writer'. Thus, Doris Lessing has used metaphors in her novels to grip the readers in a captivating portrayal of life. In *Alfred and Emily* (2008) she has used metaphors at different places to compare between two objects or things like, "My battles with my mother were titanic..." (183) In this metaphor Lessing is talking about the 'elemental rivalry' between a mother and daughter where a daughter always wants to get away from her mother's domination and in the following metaphor "Life is not, after all, exquisite butterflies with the afternoon sunlight on their wings..."(224) Lessing talks about the life in Southern Rhodesia, where on one hand she enjoyed to see butterflies and on the other hand she hated beetles, also in *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) Lessing has used loaded and lively metaphors like, "It was so cold, the air, a heavy deadly cold and the animal was a cold weight..."(30) In this metaphor Lessing makes a comparison between the weather which is extremely cold and the cold weight of the little snow dog whom Dann has rescued from the marshy pool and in the following metaphor "The evening sky was a pearly lake, flushed pink..."(86) Lessing depicts and contrasts the beauty of the evening with a lake which signifies a pink pearl. Through this beautiful language of metaphors Lessing has made striking comparisons which lead the reader an imagination of things as if they are in front of him and he can identify and see them.

Antithesis is usually used by writers for creating greater effect on the reader by placing two opposite ideas in the same sentence. In her novel *Alfred and Emily* (2008) Lessing has used antithesis for the purpose of portraying life and one of its images in the consciousness of the reader. She has used striking, superb and excellent language in her sentences like "Emily stood, smiling, blinking away tears..." (11) And "she blows in and blows out..." (26). Lessing has used antithesis in this sentence to display the emotions played on Emily while saying goodbye to Mrs Lane. In the second sentence when Alfred visits Daisy and Emily's flat in London to enquire about their well being he often finds only Daisy in the flat and not Emily, thus Daisy justifies Emily's absence by saying she is very busy with her work. In *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2006) Lessing has crafted emotions through Dann's consciousness about his wife Kira by using antithesis like: "How he did love her-and how he did hate her..."(15) and 'However you measure it, time will swallow the Centre, whether by water or by fire, or both'...(265). In the subsequent sentence Lessing uses the antithesis 'water and fire' while Dann speaks to his niece Tamar about the Centre which is going to be submerged by water or it might be destroyed by fire. Lessing has used powerful expressions as antithesis in both her novels to portray different phases of life which have altered her way of thought, and added divergence, trimming and honor to her literary work.

Lessing from time to time in her novels has used parenthesis quite effectively. Parenthesis is a word or phrase inserted as an explanation or afterthought into a passage which is grammatically complete without it. It is marked off by brackets. Some sentences in Alfred

and Emily (2008) are structured with parenthesis as, “If this last sounds improbable, I met a man in the United States whose business it was (and still is) to accompany soldiers from the Second World War back to the scenes of their trial...”(170). Lessing has portrayed through the consciousness of Emily about the war books which contained two kinds of old soldiers, the first category was of those soldiers who cannot stop talking about war and the second category of soldiers were those who never said a word about the war to their families. In the above parenthesis Lessing states that if the second type of soldiers are questionable than she has met a person who used to and still takes these soldiers to trial where the wives of these old soldiers come to know for the first time what their men had been through the war. Thus through parenthesis Lessing portrays effectively the state of mind of these old soldiers. In *The Story of General Dann and Mara's Daughter; Griot and The Snow Dog (2006)* Lessing uses parenthesis pretty well as, “If these girls had been born into that city, Chelops (now gone into dust and ashes), would they have been like Kira? ...” (71). In this tricky parenthesis Lessing comments on the thoughts of her main character Dann, who wondered about Marianne's girls who helped her with the inn's work. These girls were quite merry, teased Dann and made fun of him in a jovial way. Dann thought may be if they would have been born in Chelops they might have been like Kira, his wife who was hard and unkind due to surroundings and culture in which she was born. Thus, we can say that Doris Lessing through parenthesis depicts the conscious thoughts of her characters and also includes that material that wouldn't normally fit into the flow of her text but she wanted to include it nonetheless.

Lessing wants her reader to be conscious, thoughtful and attentive while reading her narration and should be able to perceive sincere pictures of life painted by her. For this purpose she has included question tags at various places in her novels. In *Alfred and Emily (2008)* Lessing uses question tags such as: “Well, he could hardly stop her, could he? ...” (49) When the protagonist Sister Emily McVeagh saw her husband in a good mood, she inconsiderately asked whether she can join back as a Sister, in Royal Free Hospital. Her husband stood staring at her with a look of disapproval and said that wouldn't be very nice for him Emily felt he can hardly stop her but then she had her own doubts. In *The Story of General Dann and Mara's Daughter; Griot and The Snow Dog (2006)* Lessing has used question tags at various places for confirmation of a fact in the consciousness of one character about another character like: “She didn't have much fun, did she? ...” (278) Tamar, 'Mara's daughter' asks her uncle Dann whether her mother Mara used to dance. Then he replies in the negative and says to her that her mother was too much busy surviving for her life to dance and enjoy life and have fun. Then he has his own doubts running in his consciousness and he asks himself through question tag whether she enjoyed life or not. Thus, through stream of consciousness of Emily and Dann using question tag Lessing paints a picture in the depiction of the novel.

Doris Lessing uses graceful and straightforward language to express her thoughts. She has used Phrasal Verbs in *Alfred and Emily (2008)* at various occasions to make her language classy and prismatic like “Fall off” (114), “Fall into” (118), “Blow over” (123), “Put away” and “Throw up” (159) and in *The Story of General Dann and Mara's Daughter; Griot and The Snow Dog (2006)* Lessing has used Phrasal Verbs at diverse occasions like: “Up there” (78), “Look out” (84), “Grow up” (89) and “Went on” (100)

Doris Lessing is an exceptional author. She writes in a easy and poised manner, using

attractive language expressions namely metaphors, similes, antithesis, parenthesis and question tags etc., for the stream of consciousness technique. In both the novels she talks of dreams which bring images, feelings, thoughts and emotions that occur involuntarily in mind during the sleep.

An extract from *Alfred and Emily* (2008)

'I was dreaming of Tommy again, 'or Johnny or Bob. 'There he was, telling me a joke about something.'.... (Lessing, 2008:154)

Lessing speaks of her father who used to sleep badly and often had dreams of his comrades, his war friends. In the morning he usually told this to his wife that he had a dream of his friend 'Tommy' 'Johnny' or 'Bob' and he was telling him a joke about something. He also conveyed to his wife that his dead friends need not be angry ghosts and can be happy personalities as they were when they were alive. An excerpt from *The Story of General Dann and Mara's Daughter; Griot and The Snow Dog* (2006):

“He had been dreaming, as he lay with the beast so near, and it had been a bright dream...” (Lessing, 2006:29)

Dann was lying near the beast and was having a bright dream. With the sweet companionship of the beast he was sub-consciously dreaming about his beloved sister Mara whose companionship he missed. Thus, through her language and images and dreams Lessing incorporates positivity and brightness in her writings and conveys to readers that loving relationships lasts forever even after the death of the person. A person who has positive outlook and is sincere towards his loved ones is always blessed.

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**POST-COLONIAL FLUIDITY AND MAN-WOMAN
RELATIONS IN V.S. NAIPAUL'S *A BEND IN THE RIVER***

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In *A Bend in the River* (1979), V.S. Naipaul portrays the ordeals and absurdities of living in the new Third-World countries. He is concerned with the depiction of what happens in those unfortunate countries that have just freed themselves from colonial rule but are unable to reach the uncertain blessings of modernity.

He shows contemporary disfigurements in the post-colonial world, a world which is now marked by uncertainty, individual displacement and a misdirected sense of politics and future. One of the reasons for this uncertainty and confusion is the new political scenario that has emerged in the post-independence phase. Now the new rulers and leaders have scant regard for morality or principles and their greed and opportunism has brought in a further disorder and a sense of insecurity for people, groups and ethnicities alike. As such, the lonely individual or expatriate who is adrift in this patternless world, finds himself/ herself at the mercy of those who now take over the reigns of power and authority. In this bleak scene the respect or regard for human dignity or identity has little place, or even possibility.

Similarly, the theme of victimization and brutality, whether it is revolution, war, subversion or rape and murder, is a part of the insidious post-colonial world that is blind to history and tradition, deliberately imposes new forms of exile and oppression on those who are exiles, aliens or marginal people from other cultures and races who find themselves under grave threat of anonymity, or even elimination. Naipaul's leading figures in this work, as well as smaller characters are once again small and narrow-visioned, lacking a balanced view or judgement of reality; indeed that is the reason for their insecurity and false sense of freedom.

This novel is a product of material originally treated in journalistic entries, and reincorporated in *The Return of Eva Peron*. 'A New King for Congo: Mobutu and the Nihilism of Africa' was used in writing *A Bend in the River* in which Naipaul analyses post-colonial Zaire. However, these new African leaders fail to provide any positive life to their people, except a cult, which destroys the leaders and followers alike, while contributing nothing to society. These men become victims of their own self deceptions as those they exploit.

A Bend in the River is set in an unnamed African country undergoing political ferment. However, the landscape with the river, the rapids, the steamer service and close modeling of the Big Man's character on Mobutu as well as the events described make it obvious that the

unnamed country is no other than Congo or the modern Zaire.

A marked feature of *A Bend in the River* is the landscape and environment that is suggestive of violence, fear and bleakness, highlighting a sense of waste and uselessness of human endeavour in the face of past acts of cruelty and abuse. There is no respite from the atmosphere full of menace and threat, that looms large in different forms in the newly independent African state at a bend in the river.

In this novel Naipaul's treatment of sexual violence and inter-racial sex is much more explicit. Women become as much victims of their freedom and identity as they are willing partners in the sex game with men of other racial groups. Further, sex in this novel is not merely a matter of pleasure or diversion; it has a subtle colonial angle, so that bringing together men and women of different races (colonizer vs colonized) has a disastrous effect which leaves neither the man nor the woman unscathed or untainted. Women, for one thing, are out once again in search of adventure and mystery in alien places, for which they have to pay a heavy price. Yvette, after a tempestuous affair with Salim, enters into a sexual relation which ends up in aggression and humiliation, leaving them both frustrated. So women in Naipaul's later writings are treated as sex-objects, who are used for satisfying male ego or overcoming colonial inferiority.

A Bend in the River can be called a novel both about individual crisis as well as about the state of destabilized Third World states which heavily depend on borrowed western resources and material help. The external world of the novel is as chaotic, disordered, violent and almost deranged, as the mental landscapes of the characters are. The state of modernity in these traditional societies has been conditioned by the colonial intervention, but in the process, they have lost touch with their own history, tradition and native cultural assets. To this is added the process of expatriation in the Post-War World, so that exiles, migrants, refugees, political visitors, western observers, all find themselves placed in alien situations, and these situations do not offer much hope or solace to people who have been uprooted by history and colonialism. Most characters in *A Bend in the River* therefore, suffer from insecurity and alienation produced by their having left their homes and ancestry, and are exposed to dangerous and ominous developments in racially volatile states, particularly in Africa.

In this novel the characters are not West Indians but mostly Asians/ Indians whose lives and identity is threatened by the aggressive African nationalism and political disorder, chief among them being the protagonist Salim, Shobha, Mahesh, Nazruddin, Indar and others. However, the Blacks themselves are no less vulnerable, because the cynicism and violence unleashed by groups and outfits spares none. There are few women characters in the novel-Zabeth, the African women trader, whose son Ferdinand develops a bond with Salim, Shobha, Mahesh's wife who is content to live an insulated life of the immigrant, and Yvette, the glamorous wife of Raymond, the big western adviser to the President or the Big Man.

Salim is himself a rootless, anonymous and discarded man, a Muslim businessman of Indian origin in Africa. He is prone to loneliness and exiled existence from the beginning; to him a break for freedom, a way from family, community and ritual life is not just desirable, but it is the only way to survive. His wish is to make good his life individually, not bound by tradition. This is given greater urgency, as he drives a long distance towards central Africa to make a home for himself in the town at the bend of the river by the precariousness of his

community itself, brought to Africa with one tide of history, “forgotten by us, living only in 'books written by Europeans' that I was to read”(18). This community is now about to be swept by another tide of history, that of Black African nationalism. For Salim however, it means a fresh start in life, and his expectations at the town near the river are purely commercial and those of personal ambition. The irony lies in the fact that it coincides also with a fresh start for the town after it has been partly destroyed and Salim hopes his future prospects can fit in with the future of the town. But his perception is wrongly placed, for the town exists in terms of cataclysmic, destructive cycles of ruin and reconstruction. A critic has rightly pointed out about Naipaul's view:

His very explicit statement is that African time and history have a logic of their own which few can understand; that Africa is forever caught in an accelerated seasonal cycle of economic slump and boom, and of destruction and reconstruction. (Lemosse 89)

In this context, neither the Europeans nor other expatriates have been able to come to terms with the ruins and wilderness of Africa. The town is a hoax, giving itself to violent acts of insurrection and revolt, while the bush, the forest and the river stand for the permanent and the real.

One of the prominent themes in *A Bend in the River* is the great 'intermingling of people' in the world, a process that has been going on from Roman times and even earlier. But this process has acquired fateful and challenging overtones in the modern world because everyone is now subject to others' cultural and racial compulsions. One of the destructive consequence of this is the killing and beheading of Father Huismans, a European lover and a sympathizer of the folk and mythical Africa. Naipaul brings together such concerns as the dangers of those (like the Indian diaspora) made homeless in former colonies with the resulting threat of chaos, the need of ruthlessness to survive, the dangers of romantic love and interbreeding.

A significant recent dimension is the creation of 'The Domain' on the outskirts of the town, detailed in the section, 'The New Domain'. The Big Man tries to reconcile old with the new worlds and only adds to the chaos, the lack of unity and increasing violence. The Big Man is the arch-manipulator bent on imposing his own vain ideas and rigid views, false cults and schemes about material and political progress to the tribal people. Lastly, the President euphemistically hopes that bringing in luxuries, air-conditioned comfort and state-of-art buildings in 'The New Domain' will create an Africa of the future. Worse, getting foreign advisers to stem the economic rot and create new infrastructure would or could change the African mindset. All this is important because Raymond and Yvette emerge out of the creation of this Domain.

Salim rightly sees the Domain with its shoddy grandeur as a hoax, 'built out of foreign greed and African opportunism' (135). He is introduced to Domain by his old friend Indar who has become a 'guest' of the government. Soon Indar becomes his guide to the strange opulence of the Domain. Small as Salim is as a shopkeeper, he gets strongly attracted to its charms and luxuries. 'The Domain' becomes a haven for Salim, a place to retreat, to give him an air of education which he had missed out in the past. It is at a party that Salim is first introduced to Raymond, the middle-aged European historian and his young, attractive wife Yvette. Salim is overawed by Raymond's exalted presence as 'the Big Man's white man' (236) and the glamour

attached to his coveted position in the impoverished state. Soon after, an affair develops between Salim and Yvette revitalizing Salim. In the course of his affair with Yvette, Salim discovers the reality behind the glamorous life Raymond and Yvette seem to live. Yvette reveals her fears and frustration regarding their uncertain future because of the indifferent attitude of the Big Man has adopted towards them. When Yvette tells Salim that her life is still fluid while his is settled, he realizes that no one has certainties of any kind. In reality Raymond has been exiled from the centre of power and is struggling to keep his job and his house. His fame has already been taken over by the new generation of intellectuals back home and therefore he is at best, second-rate. His attraction for the Big Man as in other Third World countries is understandable-the white superiority and expertise that the Third World always craves for. Yvette, on the other hand, is half his age and she has a rather unenviable background. She was poor, vain and ambitious, but strikingly attractive. Raymond spent more on her at parties than she could ever hope to earn in an year. Hence, Yvette's relation with Raymond is based more on money and promise of a life-long charm and comfort than any emotional tie. She is fond of expensive clothes and confesses to marrying him for potentials. Now she has already lost interest in him, more because of his failure to satisfy her sexually. Like Jane in *Guerrillas*, Yvette seeks new men and goes from affair to affair seeking someone to whom she can again attach herself and find purpose in her life. Her sexual appetite seems insatiable and at times brutal. Bruce King rightly states:

Yvette is one of Naipaul's European women like Jane and Linda who follow a man to the Third World expecting to find excitement and a better life but who are disappointed and lacking talent, unable to escape. (King 119)

Underneath the apparent contradictions, oppositions and conflicts between society and individual, there lies the compulsive reality of disillusionment. In the racially and culturally complex society portrayed in *A Bend in the River*, Naipaul enables the narrator to present the essential dilemma of a fluid world. The objective reality of the displaced, the marginalized with past and present is completely distorted. Freedom and security are mutually opposed, leading to a depressing ending for individual hopes. To quote from the text:

Life in our town was arbitrary enough, Yvette seeing me as settled, with everything waiting for me somewhere, had seen her own life as fluid. She felt she wasn't prepared as the rest of us... that was what we all felt, though: we saw our own lives as fluid. But in the town, where all was arbitrary and the law was what it was, all our lives were fluid. We none of us had certainties of any kind... In the end we wouldn't say where we stood. (20)

In Naipaul's later writings love, sex and power get interrelated to create a web of inter-racial and inter-community male/female relationships. Salim's relation with Yvette is of the similar category. The mingling of races has had a long history of sexual relations between colonizers and the colonized whose results have only been violent and bizarre. This mingling also casts doubt in *A Bend in the River* on sexual relations involving various races, people and tribes-Salim and Yvette, Mahesh and Shobha, Arab men with African women. Salim is more than blinded with Yvette's sexual fantasies, he has visions and dreams of her body and these mesmerize him. He thinks he has found a new manliness, a new purpose in life through the sexual fantasies of Yvette's white body. In Naipaul's novels sex tempts people from their own best interests and disorders their lives. To quote Bruce King again, 'From *Miguel Street*

onwards Naipaul has been examining the causes of masochism and woman beating; one of the major themes of his novels is the way male impotence and insecurity turn into sadistic rage against women' (King 122).

Salim knowingly overlooks Yvette's faults, her low vision, lack of judgement, her vulgar ambition, in which she is trapped. He is so possessed by her that he is ready to forgive all her faults, such is the carnal attraction for Yvette's white body. Another reason is that, with Yvette, he experiences a joy and satisfaction he has never known before in an erotic relationship. His past sexual experiences mainly with women in brothels had only produced in him contempt and failure about himself. He feels a great need for tenderness, 'to see and comprehend the woman he embraces and in the process to discover a new self' (287). Such is the rage that he neglects his shop, his work, caring only for meetings with her.

As he is preoccupied with the idea of winning Yvette, he is frightened by a vision of decay of the man he has known himself to be. Feeling bound to Raymond through Yvette, Salim experiences indirectly the power of the President, to which "everything, everyone was attached as with strings, which he might pull or let dangle" (201). After his serious involvement and disillusionment with Yvette, Salim realizes that had he "understood" more about Raymond earlier, he might have seen Yvette more clearly- "her ambition, her bad judgement, her failure" and would not have become "involved with people as trapped as myself" (199). Yet, it asserts itself in his deeper ambivalence of the self manifested in his love for Yvette which produces self-esteem, self-hatred and shame "to have reduced my manhood just to that" (213). But this ambivalence leads to more self-awareness:

"She gave me the idea of my manliness I had grown to need. Wasn't my attachment to her an attachment to that idea?" (218)

However, his attachment to Yvette is also in a way a necessity of displacement and adaptation, a psychic need:

"And oddly involved with this idea of myself, and myself and Yvette was the town itself – the flat, the house in the Domain, the way both our lives were arranged, the absence of a community, the isolation in which we both lived. In no other place would it be just like this, and perhaps in no other place would our relationship be possible." (218)

However, he soon realizes that his relation and craving for Yvette also depends on Raymond's well-being. With Raymond's dismissal by the President, it is clear that the days of foreigners in the town are numbered. Political tension thus gets related to human contacts as well. Sooner or later, Salim and Yvette must leave the country, and also each other. Salim even feels ashamed that he had reduced his manhood just to that. In the end, the violence of Salim's attack on Yvette on the last night comes when he comes to know that she has other lovers. His sadistic brutality comes out in terms of racial hatred turned into abuse. Salim's chauvinistic attitude was so bad that he had to beat and manhandle Yvette when he thought the relationship had come to an end. The scene is a mixture of sensuality and mutual exchange, that turns into rage and hatred. Salim holds her legs apart and spits into them. But it is ironic that despite that insult and Salim's self-hatred, Yvette later telephones to console him. For Salim at the end, it was false to think he had realized his manhood through Yvette. It is interesting to see in Naipaul's two late novels how sexual attraction and contact ultimately ends up in self-contempt and humiliation, especially of the women. Salim's fear is the fear of pollution and

taint, as he first slaps her and asks 'Am I Raymond, tell me. Am I Raymond?' (236) This clearly shows his anger at being compared with someone weak and only socially respectable. Like the treatment of Linda and Jane in earlier novels, the attitude towards Yvette is of an unabashed degradation. White women reduce themselves to liberal ideas, adventure and excitement, perhaps because they are culturally and socially allowed a free ranging relationship with males. This liberation and seeking vulgar excitement in physicality exposes them to danger when they enter the Third World where standards of morality and sex tend to be conservative on the one hand, while the inner sickness due to dissatisfying sexual life of men force them to attraction and sadism for that supposedly unattainable object-the white female body. Both men and women ultimately find it impossible to transcend their psycho-social background and their limitations. In the words of a critic:

Sexuality in Naipaul's fiction is contrary to that literary tradition in which nakedness implies stripping men and women of their cultural and political roles as well. For Naipaul, power games and political identities are so intricate a part of life that they virtually preclude intimacy. (Nesher 541)

A Bend in the River is a sharp critique of post-colonial third world society. The whole history of the newly independent countries is full of violence, there is no certainty of any kind. Everyman is an island.

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**TRUTH AND MIRAGE: REFLECTIONS ON PREMA NANDAKUMAR'S
CAMPUS NOVEL *ATOM AND THE SERPENT***

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The campus novel is a fascinating genre that has gained global readership and popularity because of its subject matter and setting. John E. Kramer writes that the campus novel: "...incorporates an institution of higher learning as a crucial part of its total setting and ... includes, among its principal characters, graduate or undergraduate students, faculty members, administrators, and/or other academic personnel"(ix). Campus Novels, departing from the customary portrayal of the university as a respected seat of learning, depict the conflicts and illegal practices that are associated with the university.

In these novels Academy is shown as a place of intellectual tiff, where little intellectual work takes place and the academics are portrayed as normal human beings who are not different from regular people. Their flaws and hypocritical nature are mercilessly brought out in these novels. Since Academy is a place that attracts most people because of its make-believe idealistic notions, therefore, when these notions are juxtaposed with reality, they provide a rich source for parody, satire and irony. According to Elaine Showalter: "the best academic novels experiment and play with genre of fiction itself, comment on contemporary issues, satirize professional stereotype and educational trends, and convey the pain of intellectuals called upon measure themselves against each other and against their internalized expectations of brilliance"(4-5).

In the west, we have a very robust tradition of campus novel. *The Masters* (1951) by C.P. Snow, *The Groves of Academe* (1952) by Mary McCarthy, *Lucky Jim* (1954) by Kingsley Amis, *Pictures from an Institution* (1954) by Randall Jarrell, *Pnin* (1957) by Vladimir Nabokov, *Eating People is Wrong* (1959) by Malcolm Bradbury, *Changing Places* (1975), *Small World* (1984), *Nice Work* (1988), *Thinks...* (2001) by David Lodge are the few significant works that have enriched the corpus of the campus novel in the west.

The genre has, in the recent years crossed over the boundaries of the Anglo-American World. In the present scenario, many Indian novelists are getting fascinated by campus novels and are contributing to this genre. Indian English novelists like R.K.Narayan, Prema Nandakumar, Anuradha Marwah Roy, Anita Desai, Rita Joshi, Meena Alexander, Kaveri Bhatt, Ranga Rao, Rani Dharker, Chetan Bhagat, Amitaba Bhagchi, Srividya Natarajan and many others have proved their mettle in this genre.

The present paper is focused on the satirical portrayal of campus life as depicted in

Prema Nandakumar's campus novel *Atom and the Serpent*. The novel is a biting satire that attempts at exposing the depression that is eating up the present-day academia. The novel highlights how education and the sacred vocation of teaching have become more and more business-like and how acquisitive desires have engulfed the minds of the academics. The plot of the novel is woven around Dr. Kamalapati Vatsa, an atomic scientist from Bombay who comes to a provincial university campus as a visiting professor. During his stay, Dr. Vatsa comes in contact with the Vice-Chancellor, Principal, academicians of various types, research scholars and other servants of the institution and observes the psychological clashes among the inmates as well as the wide proliferation of university intrigues and scandals. Through the perplexing, though eventually enlightening experiences of Dr. Kamalapati Vatsa, the author paints a thorough picture of the multi-faceted campus life in an Indian university and exposes the severe break down of morality and the proliferation of perversion in thought, conduct and action with reference to the faculty. The present paper aims at elaborating how these issues are depicted in the novel.

The novel highlights the unintellectual interests of the professors and brings out their keen interest in politics rather than in the development of literary activities. For instance, the tussle for power and position can be seen between Dr. D.K. Adhyaksha, the Vice-Chancellor of the University and Dr. Dattatreya, Principal of Applied Politics department. Dr. Dattatreya is shown constantly striving to replace Dr. D K. Adhyaksha as the Vice-Chancellor. Sheela Rani, wife of the Principal is also seen scheming against the Vice-Chancellor, along with her husband, for her own promotion. This shows how academicians who occupy unambiguous hierarchies in the University set up are involved in various mechanisms of power politics.

The novel also throws light on the internal wrangles and compartmentalization prevalent among the faculty members. During the dinner given by the Staff association in honor of the visiting dignitaries, Dr. Vatsa observes that there was no academic community in the campus but only competing power-groups, and he rightly feels: "What a set! What a priggish, swinish, preposterous set! What a knot of vipers biting one another interminably" (38). He observes: "One group might have been hatching a plot against another in that subtle, suave, poisonous way that is perhaps characteristic of the provincial universities" (289). All this politicking makes Dr. Vatsa parallel the Indian academic world to Vishakadatta's *Mudra Rakshasa*:

Go-getting was the order of the day! There were no guiding lights, although darkness had descended on the Groves, and knots of vipers were slyly moving about. The play is a network of political intrigues, Vatsa thought, even like our own universities. (193)

As the novel proceeds, the corrupted world of education is unleashed layer by layer in front of the readers. The kind of corruption which is found among teachers and professors is ethical corruption which mainly includes unscrupulousness, jealousy, lethargy and total disregard for duty. Sheela Rani for instance is denied professorship because of her lack of research qualifications and she follows all the possible devious methods to acquire professorship. Infact, towards the end of the novel, she is shown to have acquired professorship without a doctorate and without even going through the formality of an interview.

The novel also indicates how the incapable academicians, with their hypocritical behavior, become the object of ridicule. Sheela Rani for example, is known in the whole of the

university, as the 'CCC'-Classic Class Cutter. She evades her duty by cutting classes. She often doesn't even remember that she has a class and when students enquire about the class, she wastes no time in cancelling it and sends them to the library: "Oh! So it is! Well it's already some time past, so what's the point? You may tell the others too that there's no class; you can lose yourself in the library!" (164). Here a similarity can be drawn between Sheela Rani and Matangini Mistri from M.K. Naik's *Corridors of Knowledge*, who also adopts all possible methods to reduce her lecture time. The author also refers to Sheela Rani's method of assessment of the students' examination answer scripts:

Where had she the time to assess answer-scripts from, may be, a dozen universities? Perhaps she farmed them out among her assistants and pocketed the remuneration. Anything was possible in that intriguedom, and especially for her! (160)

A similar way of shirking from responsibility is found in Dr. Yana. When one of the students who was to present a paper in the seminar held in Yana's department absents himself, it is proposed that all the present candidates would read a passage from a book. Yana decides makes use of this opportunity for leisure, and instead of engaging the group, prepares himself to unwind. It is amusing that he himself shrinks from his responsibilities and expects others to be attentive on his behalf:

I'm going to relax, I'm dog-tired. Somebody bring a book or magazine, be sharp!" None of those present felt exactly energetic ... "Every other seminar peters out in this manner. The paper-reader is absent, the discovery-reporter has misplaced his note! I'm afraid, Vandana, you are slack", Yana said. But there was no frustration in his voice. He was bored, that was all. (145)

The novel thus abounds in the instances of lethargy among teachers. The novelist also points out how the teachers are seen to be least bothered about upgrading themselves academically. For instance Dr. Yana shows least interest in books and academic endeavours. In Yana's bookshelf, Vatsa finds:

...the off-prints, book-lists and the free scientific literature sent to him. There were books, too, having library markings. Vatsa spent a few minutes gazing at the titles, but many of them wore an ancient look. Yana obviously had no time to keep abreast of new publications, thanks to his administrative preoccupations. (34)

When Vatsa enquires if the Departmental has a library of its own, Yana replies: "No, no. What's the use? Nobody is interested in books here. These are all from the University Library" (34). Teachers are also seen as being totally disinterested in research work, thus further highlighting the sorry state of education in the campus. Sheela Rani is good neither at teaching nor research, and so, exalts teaching and flaunts contempt for research. At one point in the novel, she says unabashedly: "The need in Higher Education today is teaching, not research. But our authorities won't understand this. No wonder Higher Education is gravitating to the gutter" (148). Since she doesn't have a Ph.D. herself, she irreverently calls Ph.D. as "superlative silliness" (46) and a "stupid anatomical appendage" (47). Dr. Yana also considers research "an exercise in futility, almost a hoax" (144). It is unfortunate to see that with all the facilities in the universities, people have stopped taking interest in research work and thereby wasting resources and opportunities.

Dr. Vatsa becomes more familiar with the corrupt and unethical practices of the faculty as he gets into close proximity of the fraternity of teachers. The author for instance

hints at the corruption prevalent in the selection process of the university because of which the standard of education and educators is deteriorating constantly. In the Staff Association Hall, the faculty members are seen discussing the possibility of Dattatreya becoming the VC and Sheela Rani becoming a professor. Through their conversation one gets to know the inside-story of the selection process: "Appoint a yes-man committee, wine and dine them at Silka Pinta, and get your favorite duly selected. It has happened often before" (225). The hard realities of the Indian education system dawn on Vatsa and he realizes that: "Ritualistic interviews and wrong appointments had become the rule rather than the exception in the Indian Universities" (225-26).

Dr. Vatsa also comes to know the unethical and corrupt practice of awarding first class grades to the students by whom the teachers get favoured. Sheela Rani informs Vatsa that Prof. Yana was gifted a car from a rich student of his for giving him first class in examination: "So be it then. We have a professor who is known to have a first class car" (123). To this Yana in the drunken state replies: "What is there? There are others here who have such first class fridges or first class stereos or first class foreign film projectors! What if?" (123).

The deterioration and commercialization in today's field of education is also brought out in the VC's words that the principal's hostility towards him began when he had not recommended his name for a foreign trip: "Things got out of my hand when I did not recommend him for a foreign trip!" (23).

The Campus life of today is portrayed in the novel as cheaply westernized, imitative and self-alienated. The novelist presents how some of the very important ideals of Indian culture are being violated by the Indians themselves under the influence of western culture and so-called modern education. Vatsa's statement that "The West is winning its battle of subduing the East by its culture" (56) is applicable on Dr. Yana. He is westernized in his speech, dress and behaviour. After his visit to America, he constantly indulges in looking down upon everything that is Indian and has adopted "What is there in India' attitude" (34). A sample of his disparaging speech belittling his own country is given: "Roads! You call them roads! We have a University Engineer who won't be employed as a rag-picker in the United States!" (31).

One can also observe in the novel how the highly regarded Indian value of teacher-disciple relationship is jettisoned. The teachers ask for favours from students and students take the teachers for granted considering the favours done to them. For instance every time Yana entertains a guest in Silka Pinta Bar, he makes his rich final year student Rajshekhar to pay the bill: "Prabhat simply phones him and that kid prepares the stage" (120). The repercussion of bearing of such favours from students is also shown in the novel. The student for instance takes advantage of his favours to Yana and impudently answers him when Yana refers to his absence in the Department: "And would you say that I missed much?... When you're sure of your class and your future, what's the point in attending classes? Isn't it preferable to hunt chances in cinema studios?" (119) One can note that how the image of 'Guru' in India has been subverted in today's world.

Noticing all these perversions, corruption and malpractices in the field of education, Vatsa feels totally depressed: "I'm ashamed to call myself a teacher, a Doctor, a Professor! What's it we are doing in our Institutes and Universities? It's not teaching, for we are indifferent to the students! It's not leadership, the way we drag the young minds down!" (136).

He then reflects on the words of Prof. Rajeswara about his father, Visweswaranatha Datta, who was a great Sanskrit scholar, teacher, guide and benefactor:

There was such Brahmatejas on his face...How Spartan was his life! He had plenty of money but spent everything on scholars and scholarship. How many benefactions he founded in his time! I was myself the recipient of one of his scholarships till I could get employment ... Even later he continued to help me for the publication of my research work. And with what grace he gave! He almost made it appear that the giver was the real receiver! (197)

It is through Rajeswara that Vatsa realises the contrasting environment during his father's time and feels guilty for his once being condescending of his father's way of existence and for blindly promulgating modern science: "...this ancient knowledge has as much relevance for us today as modern nuclear science...I feel guilty because I only saw deceptive appearance, not the deeper reality" (207).

Prema Nandakumar, thus beautifully highlights the fact that Indians should never neglect the significance of their traditional values and core teachings even in the modern age of Science and Technology.

Prema Nandakumar's *Atom and the Serpent* thus powerfully projects the relentless realities of an Indian University campus which is replete with expediency, ethical degeneracy and all kind of menacing politics, jealousies and intrigues.

Through various ironic and satiric portrayals, the novelist tries to show that though there seems to be little hope for education but maybe there is still some hope for rectification and a fresh beginning: "Trapped between the atoms twyfold terror and the Speckled serpent's spue, hiss and bite, Ah, how sustain hope of savior Grace? Only patience, purgation and prayer: Beyond this darkest night, perhaps the Dawn!" (8).

Since *Atom and the Serpent* is a campus novel of contemporary India, the whole picture breathes with a wide acquaintance of every current event of the world we are living in today. The purpose of the author in writing this novel is mainly to expose the way modern universities in this country function. The author also reflects as to how the citadels of learning going through a frenzied phase of vehemence, selfishness and greed, defeat the purpose of creation of these institutions. True to the subtitle-'A Novel of Campus Life in India Today', the novel has pictured a realistic and interesting portrait of the campus life in India today.

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**IDENTITY CRISIS IN MICHAEL ONDAATJE'S
COMING THROUGH SLAUGHTER**

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Abstract:

The present paper attempts to study Michael Ondaatje's full length prose work "Coming Through Slaughter" (1976) from postcolonial perspective. The paper mainly focuses on the erasure of identities and self destruction of historical figure, cornet player jazz pioneer Buddy Bolden New Orleans whose life was barely recorded and whose music was never heard, whose creativity is not only exceptional but excessive causing self destruction, resulting in the crisis of his own identity. Bolden's schizophrenia makes him invisible to the outside world and removed himself from the popularity of the 20th Century.

Keywords :

jazz, novel, Slaughter, identity crisis etc.

Crisis for identity is very common theme in post-colonial literature. Michael Ondaatje's historical novel *Coming Through Slaughter* explores the theme of identity crisis, through historical legendary figure of 20th century named New Orleans, a cornet player Charles Buddy Bolden (1876 – 1931), an African – American musician, pioneer of jazz music. In *Coming Through Slaughter* Ondaatje recreates the historical figure whose life was barely recorded and whose music was never heard. "Here there is little recorded history" (Ondaatje 4). Ondaatje searches for this 'lost' or missing figure. In brothel district of Storyville, "there are over 100 prostitutes from 'pre-puberty' to their seventies" (Ondaatje 4). The world portrays here is inhabited by people who are living at the margins of society; pimps, whore, barber, musicians playing in bars, where Oyster dances are performed, where no one talks about morality and no rules govern civilized society, where Bolden lived. Bolden is represented at the centre of the community. 'This is N. Joseph's shaving Parlor, the barber shop where Buddy Bolden worked' (7).

Buddy Bolden is depicted as the infamous man about town. "His life has a fine and precise balance to it. A barber, publisher of 'The Cricket', cornet player, good husband and good father" (11). Buddy Bolden has power to change the look and identity of his customers with razor as well as with his music and writings in 'The Cricket.' Bolden lacks control, limits and strength. No one heard Bolden playing on recordings in such a way:

There was no control except the mood of his power... 'It was just as important

to watch him stretch and wheel around on the last notes or to watch nerves jumping under the sweat of his head (39).

Bolden's wife had a love affair with a pimp Tom Pickett. In the barber's shop he violently attacked Tom Pickett. Music is Bolden's identity but like his actions and emotions his creativity is also exceptional and excessive. His music is self destructive. Pickett incident made him unpopular. Buddy didn't leave at the peak of his glory. His music is his life blood. Bolden is fascinated towards his ideal girl audience in the final parade. His self is immersed into music that he forgets audiences. The girl mirrors the sound of his cornet with her body and Bolden mirrors the dancing of her body. He sees Nora and Robin within her. Blood comes from his teeth into cornet. "It comes up flooding past my heart in a mad parade, it is coming through my teeth, it is into the cornet, it from my mouth"(154).

Bolden literally does not able to restrain himself. And a gorgeous dancer who pushes him to further limits causes self destruction. He fell down on the same street..... 'The career beginning in this street of the paintless wood to where he gave his brain away'(156). His identity remains as an excessive and emotional, and self destructive by crossing limits of his own strength rather a famous musician of 20th century. His identity as a musician is crossed and spread like garbage 'Bolden removed himself from the fame of the 20th Century game of fame.'

'In Powers of Horror: An Essay on Abjection (1982)' a feminist psychoanalytical work by Julia Kristeva discusses the sense of Horror within with 'the collapse of the border between inside and outside'. This essay provides a conceptual framework for understanding Bolden's psychological portrayal. Essay concerns about the link between corporeal boundaries and human identity which is equally related to *Coming Through Slaughter*. According to Kristeva 'It is as if the skin, a fragile container, no longer guaranteed the integrity of one's own and clean self'..... gave way before the dejection of its content..... urine, blood, sperm, excrement.' This description given by Kristeva aptly applied to Bolden's body and mind. Bolden once wished. 'I had wanted to be the reservoir where engines and people drank blood, sperm, music pouring out and getting hooked in someone's ear" (129). In the final parade incident, Bolden seems uncertain of skin's ability to hold him together to define himself. He is not able to hold himself and can't keep people and things out, can't distinguish life and art. And at the peak of his musical career he lost himself. A famous fucker, a famous barber, famous cornet player lost himself in order to escape from these delineating labels. His wife Nora Bass tells Webb a detective friend of Bolden about Bolden's disappearance from five to six months from shell Beach. He walled himself in Robin and Jalein Brewitts (Shell beach musicians) home for psychological safety. In Shell Beach station Bolden continued to stand hiding behind the mail wagon and says 'Help me. He was scared of everybody. He didn't want to meet anybody he knew again, ever in his life'(41). But Bolden's old friend Webb finds him and convinces him to return his own home and be a public figure: "Why did you do all this Buddy, What good are you here, you're doing nothing, you're wasting, you're...."(94).

In Brewitt's house Bolden stays for two years, unfortunately, 'Bolden haven't played, note for nearly two years' (94) where music is his true identity. He closed himself in this physically unlocated building of Brewitts. His identity as a musician is cruised. Bolden's disappearance is a gesture of 'landscape suicide' says Webb. Bolden by 'wiping out his past' trys to erase his existing life, erasing his own identity as a barber, publisher of 'The Cricket', a

cornet player, good husband and father and an infamous man about town.....”(11) never professional by mind. Webb says, “in my mind, you're just an outline and music” (53). Bolden by disappearing certainly erased his identity as sound, music, rather sight. Bolden by disappearing falls over the edge into permanent schizophrenia. He becomes invisible to the outside world, 'Buddy Bolden who became a legend when he went berserk in a parade....' (157). One of Bolden's friend says, 'Bolden went mad trying to play the devil's music and hymns at the same time.'

From June 5, 1907 till 1931 Bolden was dropped into amber in the East Louisiana, a State Hospital due to brain ham rage. After his death, Armstrong says:

You went mad by playing too hard and too often drunk too wild too crazy.....

There was the climax of the parade and then you removed yourself from the 20th Century game of fame, the rest of your life a desert of facts. Cut them open and spread them out like garbage (158).

Bolden becomes totally quiet, he died. His true identity is obscured forever. There is complete absence of him. He was buried in unmarked grave. There are no records of him. His identity is totally erased. However, Webb through Bellocq finds the only existing photograph of Bolden Band. After Bellocq taking a print 'he dropped the negative into the acid tray and watched it bleach out to grey'(56). This bleaching out from black and white to grey signifies the lack of certainty, erasure of Bolden's identity. And finally Ondaatje says, “When he went mad he was the same age as I am now.” Here Ondaatje expressed Bolden's life as his own. As Bolden experiences a crisis of alienation, Ondaatje faces the same but not destructive like Bolden.

E. J. Bellocq a historical figure like Bolden also experienced identity crisis. 'His death by fire around himself' (94) suggests the same. As like Bolden, Bellocq, a 'Secret Character' photographer is not recorded in history and 'without any prizes' (185) and whose pictures are not available to see. Nora's mother a spark lady also disappears. She was strangled. Her disappearance entangles her crisis for identity.

To sum up, crisis for identity is very common theme in most of the post-colonial literature. The term 'Post-colonial' is described by Ashcroft, Griffiths and Tiffin in *The Empire Writes Back : Theory and practice in post-colonial Literatures*, as 'resonant with all the ambiguity and complexity of the many different cultural experiences, causing identity crisis. *Coming Through Slaughter* is a novel by Ondaatje dealt with the issue of identity crisis.

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**NOURSHING CULTURE AND TRADITONS IN THE FICTIONAL WORK
OF ANITA RAU BADAMI AND ROHINTON MISTRY**

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Abstract:

The present paper is an attempt to understand, how Anita Rau Badami and Rohinton Mistry tried to nourish Indian culture and tradition in their literary work. This paper discusses the depiction of social, cultural and traditional India in the fictional work of these two writers and tries to throw light on the Indian culture, society and traditions from 1960s to 2000 in Mumbai and various places from the India and Canada. Anita Rau Badami and Rohinton Mistry, deviating from their contemporaries, constructs a distinctive fabric of the experience of the communities of diaspora settled in the different parts of the world and India, with their unique cultural heritage, religious obscurities, distinctive concept of humanity, personal relationship, self and identity.

Anita Rau Badami shares the twilight of Indian and Canadian cultures. She has perceived the phenomenon of immigration with a distinctive perception of life conditions. Ignoring the issue of identity crisis, she asserts her position as a creative writer beyond the burden of geographical and national boundaries with intense emotional sympathy. She explores the complexity of Indian family life and uses her pen with the assumption that the oddity of immigration and the aesthetics of loss in the face of cultural displacement can be challenged with the innate realisation of the dynamics of familial and other personal relationship. Through her novels, Anita Rau Badami accepts that in Indian society the bonding of personal relationship continues even beyond the family relationship.

Anita Rau Badami's novels deal with the complexities of Indian family life and with the cultural gap that emerges when Indians move to west. Anita Rau Badami's major novel, *Tamarind Mem*, published in 1997, is a beautiful and brilliant portrait of two generations of women, set in India's railway colonies. This is the story of Kamini and her mother Saroja, nicknamed *Tamarind Mem* due to her sour tongue. Anita Rau Badami weaves a tale of bittersweet nostalgia in her first novel, imbuing her descriptions of Indian domestic life with painfulnoticeable details as she explores all the small ceremonies the make family life so simultaneously rich and infuriating.

In her second novel *The Hero's Walk*, published in 2001, Anita Rau Badami embarks on exploring the mental conflict of the children of immigrants. She expresses her sympathy

for those immigrant children who are rootless in their own native soil. The nostalgia of homeland, the lingering shadows of past, the unconditional surrender to native cultural surroundings do not constitute the psyche of the children of immigrants. Such children persistently suffer the divided vision, and fail to achieve the desired wholeness. In *Hero's Walk* the idea of immigration casts its shadows in the life of the three generations of a south Indian family.

The novel *Can You Hear the Night Bird Call?* Published in 2006, divided into five parts is the narrative account of the exile and homelessness in the life of three women of Sikh community, who had been the victim of the riots of Partition and they subsequently face the torture during the partition and emergency. Sharanjeet Kaur, the chief narrator has located herself in Canada but her sensibility remains rooted in her own homeland that means India. She has an irresistible longing for the relation that she had left behind in Punjab. It is an unconscious payment of her lost national identity that in Vancouver she becomes a saviour for all those who come from India. Through the passion of hospitality of Sharanjeet Kaur, Anita Rau Badami has justified the Indian values of humanism and brotherhood. In this novel Anita Rau Badami associates the issue of migration with the trauma of partition. In such conditions immigrants from the community of minority feel themselves more uncertain. In this novel Sharanjeet Kaur's ideas of personal relationship is comprehensive including the entire community of Indians. In Vancouver she opens a café and names it "Delhi Junction". She feels a rare contentment looking at the crowded tables and waiters running in and out. Her efforts to manage Delhi Junction are motivated by her mission rehabilitate Indian immigrants in unaccustomed earth. Her consciousness to recollect the names of her customers with thousands of personal details provides a rare touch of emotional and human quality to the diasporic vision of Anita Rau Badami. Sharanjeet Kaur names her personal house "Taj-Mahal" and declares, "Its doors will remain always open, for all those, who need a space to stay" (Badami, Anita Rau, 2006, P.63). The generosity of Sharanjeet Kaur and her husband vitalises the immense brotherhood of Punjabi community in Indian and Canadian soil. At one moment Sharanjeet Kaur tells, "But this is Punjab, inside my home it will always be Punjab" (Badami, Anita Rau, 2006, P.134).

Tell it to the Trees, published in 2011, it opens on one freezing winter morning, a dead body is found in the back-yard of the Dharma family's house, and it is the body of their tenant, Anu Krishnan, why had she a stronger to the mountains, been foolish enough to go out into the blizzards? From this gripping opening Anita Rau Badami threads together a story of love and need and chilling secrets never told aloud. This is the story of a dysfunctional family and what happens when some of their secrets are shared with their tenant, Anu. The novel begins when the body of Anu is found on the Dharma's property. The story recounts the events leading up to her death, and the family history of the Dharma's.

Rohinton Mistry is a Parsi Zoroastrian and a person whose ancestors were forced into exile by the Islamic conquest of Iran. Mistry's ancestors sought refuge and settled down in India years ago, yet neither identify themselves nor are fully recognised as Indian. Rohinton Mistry is an accomplished fictionist, in all the three novels, he deals with the life of the Indian middle class in Bombay comprising several communities. In his portrayal of the mosaic urban community life, he also focuses on the interaction of the Parsis with the other communities. Mistry in his all novels, gives us a glimpse of Parsi culture and faithfully

captures its rhythm.

Such a Long Journey, Rohinton Mistry's first novel is moving domestic tragi-comedy that introduces readers to Gustad Noble, a devout Parsi and dedicated family man, who becomes enmeshed in the political turmoil of the Indira Gandhi years. It is a gripping account of Parsi and Indian culture and a beautiful grafted, well-engineered tale of life in Bombay. In this novel we have a compound wall, which at the beginning of novel people use as open air latrine and at the end of novel that wall becomes the wall of devotion. Mistry writes, "This wall features the iconic figures of most religious faiths that exist in India: Hindu, Muslim, Parsi, Christian and Buddhist. The artist's holistic vision also encompasses Yellamma – the deity of devdasis and protector of prostitutes" (Mistry, Rohinton, 1991, P.287). In this novel we have characters from Parsi, Hindu, Muslim and Christian religion, through this character Rohinton Mistry portrays the culture of Indian communities.

Fine Balance, Rohinton Mistry's second novel, chronicles the sufferings of outcasts and innocents trying to survive in the state of internal emergency of the 1970s. The four main characters are Dina Dalal, a Parsi woman, poor and widowed after only three years of marriage, Maneck, the son of an old school friend of Dina Dalal, and two tailors Ishvar and his nephew Om, members of the untouchable castes. In this novel Rohinton Mistry talks about the problems of Untouchability, Caste System, Hindu-Muslim riots and the poor people who are living homeless in the Bombay. Rohinton Mistry with this discrimination on the basis of caste and religion sometimes show the humanity of the Indian people and sometimes criticised the discrimination. In this novel one character says, "Government passes new laws, says no more untouchability, yet everything is the same. The upper class bastards still treat us worse than animals" (Mistry, Rohinton, 1996, P.142).

Family Matters, is the story of Nariman Vakeel, who suffers from Parkinson's disease. He lives with his stepchildren, Jal and Coomy, children of his wife's first marriage. Nostalgia is a recurrent theme in Mistry's Family Matters. This nostalgia is generally for a past way of life, forever lost to the main character. It is occasionally manifest in the idealisation of religious rituals which are seen as a way to preserve the past and prevent the disintegration of the family and the community.

To conclude this we can say that Anita Rau Badami and Rohinton Mistry being different from their contemporaries, has made a unique contribution in the field of Indian fictional writing in English. They have depicted a true picture of Indian and Canadian cultural life through their novels. Anita Rau Badami and Rohinton Mistry both are Indo-Canadian writers, both are immigrants, that's why they have focused on the problems of immigrant people and diaspora people. Through their novels they sometimes criticised the Indian culture and tradition and sometimes they have praised it. From their novels these writers have tried to keep alive the Indian culture and they have introduced it to the whole world.

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LOVE FOR BOMBAY IN ROHINTON
MISTRY'S FAMILY MATTERS

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Abstract:

The present paper concentrates on Bombay in the work of Rohinton Mistry's *Family Matters* (2002). Born in Bombay and migrated to Canada in 1975, he writes primarily about the India and particularly about Bombay of his youth. *Family Matters* is a beautifully written novel set in the mid-nineties Mumbai tracing the lives of three generations in a Parsi family of Bombay city. The paper tries to explore Rohinton Mistry's love for Bombay city through the character of the novel Mr. Kapur. At the present city has been renamed as Mumbai. Bombay has its important place in almost all Mistry's works. Sometimes it is depicted as a protagonist and humanized. The city is depicted vividly showing its optimistic and pessimistic sides with all the entailed social effects.

Rohinton Mistry born in Mumbai, India. He is an [Indian](#)-born Canadian writer in English. He is an author belonging to [Parsi](#) community of Indian origin. He migrated to Canada in his early twenties with his wife in 1975, settling in Toronto. His books portray diverse facets of Indian socio-economic life; as well as Parsi Zoroastrian life, customs, and religion. Many of his writings are manifestly "[Indo-nostalgic](#)".

Family Matters is the third [novel](#) by [Rohinton Mistry](#). It was first published by [McClelland and Stewart](#) in 2002. The novel is set in the city of [Mumbai](#), where Mistry was born and grew up, and tells the story of a [middle-class Parsi community](#) living through a domestic calamity.

The present paper discusses Rohinton Mistry's "[Indo-nostalgic](#)" love for Bombay city, renamed as Mumbai. Bombay has important place in almost all Mistry's works. Sometimes it is depicted as a protagonist and humanized. The city is depicted vividly showing its optimistic and pessimistic sides with all the entailed social effects.

Mistry has chose Bombay as a background for all his novels and short stories. Mistry's characters lives in the place, which are dark and dusty, and their lives are also filled with tragedy pain, struggle and difficulties. At the same time Bombay is also depicted as an interesting city and is being loved by his characters especially in *Family Matters* by Mr. Kapur, the owner of Bombay Sports Emporium and Yezad's boss. Mr. Kapur is very passionate for the city, Bombay. He is ready to do anything for the sake of his beloved city Bombay. Even during discussion with Yezad, Mr. Kapur expresses his pain.

sometimes, when Mr. Kapur spoke about 1947 and Partition, Yezad felt that Punjabi migrants of a certain age were like Indian authors writing about the period, whether in realist novels of corpse-filled trains or in the magic-realist midnight muddles, all repeating the same catalogue of horrors about slaughter and burning, rape and mutilation, fetuses torn of womb, genitals stuffed in the mouths of the castrated.²

Mr. Kapur tells Yezad that how he arrived in Bombay and how Bombay makes us prosperous.

We had to run, and we came here. But Bombay treated us well. My father started over, with zero, and became prosperous. Only city in the world where this is possible.³

Rohinton Mistry expresses Mr. Kapur's love for Bombay through this novel *Family Matters*. His love for Bombay is special and pure like a love for beautiful woman. And he is ready to give his last drop of blood for her life sake.

What I feel for Bombay you will never know. It's like the pure love for a beautiful woman, gratitude for her existence, and devotion to her living presence. If Bombay were a creature of flesh and blood, with my blood type, Rh negative – and very often I think she is – then would given her a transfusion down to my last drop, to save her life.⁴

Mr Kapur preserves the baby pictures of Bombay which are very significant for him. These photographs are more valuable than the money for him. So he handles it very carefully.

Beyond money," said Mr. Kapur. "These are my beautiful Bombay's baby picture Priceless. Her time for innocence. Now look at the other one."⁵

In an emotional anger, Mr. Kapur says, "My beloved Bombay is being raped."⁶ He has seen enough of the ruin of Bombay. By deciding to run for the municipal elections as an independent candidate he tries to do his part in saving the Bombay city; unfortunately it never becomes a reality, because towards the close of the novel, he is murdered by two youths belonging to Shiv Sena. He expresses his emotions to Yezad – "Because Bombay is everything to me."⁶

Here Rohinton Mistry comments on changing political situation in Mumbai because of power politics of ethnic and natives pressure groups like Shivsena and restless situation of people from various culture who now identify themselves as people of Bombay.

Rohinton Mistry describes various features and welcoming nature of Bombay in *Family Matters* through the character Mr. Vikram Kapur. He narrates:

You see how we two are sitting here, sharing? That's why Bombay has survived floods, disease, plague, water shortage, bursting drains and sewers, all the population pressures. In her heart there is room for everyone who wants to make a home here.⁷

In the word of Jaydipsinh Dodya, "Mistry's love for city, Bombay, shines through loud and clear in the words of Mr. Kapur."⁷

Bombay endure because it gives and it receives. Within this

warp and weft is woven the special texture of its social fabric, the spirit of tolerance, acceptance, generosity. Anywhere else in the world, in those so-called civilized places like England and America, such terrible conditions would lead to revolution.⁸

Here Rohinton Mistry talks about unique qualities of city Bombay. It has space for everyone who wants to have shelter in this city irrespective of cast, community, gender, language, culture, nation. This city is perhaps the best example of multiculturalism in the country. Perhaps it is the love for this city which makes the people to run with its speed in spite of its heat, dust, dirt and over crowded situation and totally commercialization.

Mr. Kapur is very interesting character in '*Family Matters*'. He is always cheerful about Bombay city and always thinks to do something for her. So he decided to celebrate all festival in his shop. And present gifts to all children and people of different community of Bombay. Yezad also appreciate this idea of sharing gifts to all. Mr. Kapur wants to make his shop like mini Bombay.

“From now on,” said Mr. Kapur, “in this shop we will celebrate all festivals :Divali, Christmas, Id, your Parsi Navroze, Baisakhi, Buddha Jayanti, Ganesh Chaturthi, everything.”⁹

Great miracle for Mr. Kapur which occurred at a railway platform, where all passengers from different religion, cast and community help one another to climb on to a running train. And he feels very safe in that dangerous situation. This event is very wonderful and memorable for him. But he realized that it was not a miracle but it happened over and over period, a routine commuter procedure. So he was very excited to tell Yezad and Husain :

Whose hands were they, and whose hands were they grasping? Hindu, Muslim, Dalit, Parsi, Christian? No one knew and no one cared. Fellow passengers, that's all they were. And I stood there on the platform for a long time, Yezad, my eyes filled with tears of joy, because what I saw told me there was still hope for this great city.¹⁰

It is very intricate for Mr. Kapur to describe the beauty of Bombay in his words but he is very eager to express the wonder, devotion and grand beauty of his beloved Bombay. He represents beauty of Bombay like a woman wearing different ornaments.

This beautiful city of seven islands, ...this enigma of cosmopolitanism where races and religions live side by side and check by jowl in peace and harmony, this dear city now languishes – I don't exaggerate – like a patient in intensive care, Yezad, my friend, put there by small, selfish men who would destroy it because their coarseness cannot bear something so grand, so fine.¹¹

Yezad asked Mr. Kapur, that you are really enjoying this Christmas festival. Mr. Kapur replayed his opinion about his cosmopolitan shop. I think that his shop is mini-Bombay, because he keeps workers from different community in his shop.

You know my policy: in our cosmopolitan shop, we honour all festivals, they all celebrate our human and divine natures.

More the merrier.¹²

Mr. Kapur says Bombay is like a religion, it's like Hinduism. It has all accepting nature. Real Hinduism welcomed all creeds, beliefs, dogmas and theologies, making them feel home.

The same way, Bombay is makes room for everybody. Migrants, businessmen, perverts, politicians, holy men, gamblers, beggars, wherever they come from, whatever caste or class, the city welcomes them and turns them into Bombayites.¹³

Above lines explores, the greatness of Bombay in the novel *Family Matters*. This novel reveals around that Mr. Kapur's love for Bombay and his devotion for Bombay city.

Rohinton Mistry wants to depict his love for Bombay through the character Mr. Kapur in *Family Matters*. Bombay is Cosmopolite city where all people from different religion, cast and community live together with harmony of happiness.

The broad mind of Bombay is seen in its citizens and their peaceful life living together and spread different colour of religion, caste, community or cultural background. Bombay is nothing but the real model of contemporary India which goes beyond the diversity of its nation and brings them together in 'unity in diversity'. At last it is better to say that Bombay is always ready to accept everyone in her own arms: "Bombay opens her arms to everyone."¹⁴

Thus, Rohinton Mistry through his novels comments on multi ethnic, multicultural, multilingual nature of Bombay and his love for this unique city in the world.

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11
**IDENTITY CRISIS IN SHOBHA
DE'S FICTION**

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The present paper attempts to study the crisis for identity in Shobha De novels. Shobha De is certainly a feminist writer. Like her contemporary Indian women novelists, she has concentrated on the problems of working women and gives a new approach to them. The displacement and marginalization of women in patriarchal society and women's attempt to revolt against this system is at the central of her writings. Jaydipsinh Dodiya and Dhavan write in this connection: "She (Shobha De) constantly tries to shatter patriarchal hegemony and raises a voice of protest against male dominance" (15). Though, her novels reflect the comic element, she is by nature a serious novelist stating the moral vision. All her novels depict her view of life—to some extent optimistic and mostly pessimistic. Her life provides subject matter and themes for her works. But this reflection does not make her works purely autobiographical. Her novels won several prizes and awards. She has not been included among the prominent contemporary women writers. Marital discord, family life, ghosts, impact of social and political policies, alienation and repression of women, inequalities of class, race and gender are some of concerns of her novels.

Shobha De's first novel *Socialite Evenings* deals with childhood, family relations, mystery, alchemy, social identity, revenge, culture and transformation, the subjugation of female in patriarchal society etc. The female protagonist, Karuna and her metaphors are yearning to complete her bodily need. She frequently departs emblematically the protrusion about her imagine, her vision that is an actuality in Malabar Hill. But Karuna's male partner is not kind and generous. In an attempt to establish her identity, she leaves her husband's house and starts to live with Anjali.

Shobha De attempts to portray the feminine characteristics. Her female characters are bold and rebellious. Her novels depict the world of marital discord. The female characters need the companion to fulfill their natural urge. In *Socialite Evenings*, the central character, Karuna refuses to follow the patriarchal norms because she is not happy in her marital life. Her's is the life devoid of love joy and mutual faith. Her husband cannot respond her as she expects. The couple leads a life full of distrust and meaningless. That is why Karuna voices her protest against traditional married life: "I think our marriage was over the day our honeymoon started. We've got nothing going. I don't love you - never have. As for you - I really don't know to this day why you chose to marry me. I don't think you even know who you

married” (De 1988, 185).

Karuna takes a revenge on male dominated society by establishing relationship with Krish. Extramarital relationship is not a sin and crime according to Karuna. It gives her a sense of herself and identity. Karuna attempts to find a way up and professionally establishes herself in a highly competitive world of advertising and becomes emotionally and financially independent while the husband is made totally helpless. Karuna does not want to have a baby and seeks abortion when she gets pregnant, and later learns that she cannot conceive any more. In the process of establishing her identity, she divorces her husband and takes up journalism as her career.

Another character Anjali is presented as attractive, self-assured, conscious of her plus points and clever enough to hide her negative points. She leaves behind her teenage daughter under her husband's care allows her to take any man to bed, as long as she did it discreetly.

Shobha De's *Sisters* also depicts the themes of family relations, conspiracy, violence, hetero-sexuality, sex and morality, apartheid, ambition, poverty, greed, sacrifice, social and political system and transformation. In *Sisters*, Mikki's wedding ceremony turns into a need. This is because it gives them safety, category as well as extravagance. However, it allows them to pamper with infidelity, infidelity is potential simply inside wedding ceremony. It may start like a probable get away from the hollow wedding that occurs with Mikki and her sister Alisha's sexual relation. In spite of this surface about female's individuality, in *Sisters* Mikki and Alisha, both struggle to find gratitude with marketing as well as TV invention.

Being step-sisters, both Mikki and Alisha led a life of isolation. Both are the daughters of different mothers. Mikki grows up in luxury and comfort whereas Alisha lives a life of deprivation and scarcity in the suburbs of Bombay only because she is an illegitimate daughter. Alisha is portrayed as hostile and bitter to the world especially to her father and her step-sister, Mikki. When her father died, she did not shed tears. Her father's death matters nothing to her. She sneers at herself and her mother existing as an open secret in her father's life. However, she has not broken. She is presented as tough girl who makes up her mind for the loss. She sets out to make sure that the open secret was made official now as she prepares to go to “Shanti Kutir as Seth Hiralal' other daughter the one he fathered but never acknowledged” (Shobha De). It is interesting to note that Alisha does not intend to go to the hanta Kutir to mourn her dead father but to grab forcefully what she does not get lawfully. She seems upset and furious and prepares to take on her adversities. Thus, Shobha De depicts a woman who rebels against her father. Even Mikki refuses to follow the tradition of wearing white coloured clothe at her parents' morning: “Mikki hated white. God, she hated it” (Shobha De 409). Mikki is harsh at the morning of Gangubai and ask her to stop. She hardly seems to have been shocked by the tragic death of her parents in a plane crash. Her description of her father brings out her attitude towards her father: “ Her father has been quite a man... quite a bastard too” (Shobha De 410). Thus Shobha De's women characters are not emotional, subdued and weak ladies of manners. They are depicted as aggressive, pragmatic and strong.

Shobha De's another novel *Strange Obsession* is published in 1992. The novel revolves around the life and lustful relationship of two young women named Amrita and Meenakshi. Amrita comes from the noble and educated family. She decides to search her lot in modeling. With this purpose she settles in Bombay where she meets Meenakshi, a modern

high flown lady, free from all taboo and values. She is very much pervert and polluted in her thought and plan. She is the spoiled daughter of wealthy father. She expects sex from her father. But her father's refusal transforms Meenakshi into a lesbian. She withdraws from society. She has bad company and consequently falls out of school. She becomes friendly with local dadas and develops hatred for her own father and every man. She becomes a lesbian and forcefully falls on an upcoming model, Amrita.

Meenakshi's obsessions are so strong that she murders Lola, the model and the competitor of Amrita: "It wasn't just an acid attack - the poor girl was carved up nicely. Her insides were minced and shoved through her vagina" (Shobha De 1992, 68). Amrita is not willing to accept the proposal of Meenakshi. She is afraid of the society. At the same time she thinks that her relationship with Meenakshi will never fill her womb. However, Amrita is saved by her husband. At last Meenakshi dies and Amrita feels liberated. For Meenakshi, lesbian was a result of hatred and fear of deception from men. It was a revolt against society and norms laid down to under-rate women. By belonging to Amrita, protecting and helping her, she posed a great threat to male dominance and disrupted patriarchal oppression.

In De's *Snapshots* it is interesting and at the same time awesome to see women seeking sexual relationship with women without bothering for any social sanction. Shobha De's women go all out in enjoying the status as new modern woman. They shatter the age-old concept of the traditional Indian woman with their assertive, individualistic and carefree attitude towards life. In this new image the new women have got extreme independence in almost every field and one of the most striking freedoms they enjoy is sexual freedom. No longer is the new woman dependent on man for her sexual fulfillment. De has made a bold and innovative attempt to portray heterosexual relationships.

The novel unveils the life of six girls of Santa Maria High School leading predictable mundane lives of domesticity and imagined bliss. Among these six girls, Swati is the most powerful female who demonstrates her control over males and females alike. Rashami and Aparna from *Snapshots* desire for power and enjoy power. They feel that their power is rooted in their sexuality. Their realization that power has potential and not danger has enabled them to challenge the traditional concept of morality. Aparna is grown up with shame. She is shameful "about her body. Shame about her adolescent looks... Shame about practically every aspect of her life. It was the environment she was raised in. Guilt was its defining feature" (Shobha De 1995, 6). But she is not fragmented by the psychology of guilt and inferiorization instilled in her by the society. She revolts and uses her sexual potential to enjoy life. She desires for power. She has refused to follow the traditional concept of morality. Another character Champa Bai is a prostitute. She also desires for power: "We are here to satisfy their lust not for sex but for power" (Shobha De 1995, 43). Her claim concretises women's role in the game of power.

In short Shobha De is essentially feminist writer. The agony of female and her attempt to create her identity are the major concerns of De's novels. She is deeply concerned with the alignment of power that exerts physical, political, economic and social control over women to fragment her. Karuna of *Socialite Evenings* constructs a convincing case to project women's power.

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**JOHN MASTERS' *BHOWANI JUNCTION* AS
A HISTORICAL NOVEL**

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Abstract:

The present paper attempts to study John Masters' Bhowani Junction as a historical novel. It deals with historical events. In this novel John Masters presents Anglo-Indians' search for their identity against the historical background of India's struggle for independence. The novel is set amidst the turbulence of the British withdrawal from India. The novel also deals with the life of Anglo-Indians living in Bhowani city during the last year of the British Rule over India. It shows the historical approach. The writer tries to bring out peace and harmony in the minds of Anglo-Indians. The story throws light on the thoughts and feelings of Anglo-Indians about themselves, Englishmen and Indians. It contains the efforts of Victoria Jones, an Anglo-Indian girl, to find her own identity and that of her Anglo-Indian community during the period between the last year of British Rule in India and the dawn of India's independence.

Keywords: -

John Masters, historical, Bhowani Junction, Anglo-Indian, turbulence, Eurasian.

The long rule of British India quite naturally produced two types of literature called the 'Indo-Anglian' and 'Anglo-Indian'. Anglo-Indian literature comprises the works written about India. In *A Sketch of Anglo-Indian Literature* Æ.F.Oaten defines an Anglo-Indian Literature as, 'the greater part of a comparatively small body of Englishmen, who during their lives, became residents in a country so different in every respect from their own seldom took root in its soil. On the contrary they strive to retain English in thought and aspiration. Anglo-Indian literature, therefore, is for the most part, merely English literature strongly marked by Indian local color.' (Oaten: 9-14). Initially, Anglo-Indian literature was the literature, full of travel books and stories of adventures. The closing years of Warren Hastings' governorship was the real birth of Anglo-Indian literature. There are several writers who have written about India. But it is only Paul Scott, who has made significant contribution to the body of Anglo-Indian Literature. Some other writers who have written about Anglo-Indian fiction are Henry Derozio, Henry Meredith Parker, John Masters, and James Duff etc. John Masters has written many historical novels in Anglo-Indian literature.

An Oxford English Dictionary (1970:304) defines the historical novel as 'dealing with

history, treating of history as a historical treatise of writer using history as its basis as a historical play, novel etc.' *The Dictionary of Literary Terms* (1972:302) defines historical novel as 'a form of fictional narrative which reconstructs history and recreates it imaginatively with historical and fictional character.' It also adds that the supreme example of historical novelist in English literature is Sir Walter Scott and that this kind of fiction has become extremely popular.

John Masters' *Bhowani Junction* is a historical novel which takes place in 1946 when it has become almost clean and clear that the British will soon leave India and the Congress Government will take over the mile of India. The texture of *Bhowani Junction* is woven into internal and external conflicts of the Anglo-Indian characters named Patrick Taylor and Victoria Jones. The writer presents the story of the lovers against the historical background of Royal Indian Navy's Mutiny, which took place in 1946 as the part of India's Freedom Movement. It seems that *Bhowani Junction* is a historical novel in a broader sense of the term. The novel does not give the whole account of the Royal Indian Navy's Mutiny of 1946 from its beginning to the end. The novelist does not want to elaborate the story of Royal Indian Navy's Mutiny. He wants to show the effects of this Mutiny on the Indians, but not all over the country, but only on those who live in and around *Bhowani Junction*. The novel deals with the life of Anglo-Indians living in Bhowani city during the last year of the British Rule over India. Through the Anglo-Indian lovers, the writer mainly presents the search of the Anglo-Indians for their self-identity and their real home. However, the writer presents the story of the lovers against the historical background of Royal Indian Navy's freedom movement.

Bhowani Junction is primarily narrated in the first person by Victoria Jones, the daughter of an Anglo-Indian railway family. Victoria has recently returned to her hometown, Bhowani, following a tour of duty as a WAC officer. For years she has been courted by an Anglo-Indian railway man, Patrick Taylor, whom she sees as embodying, the worst trademarks of our people—inferiority feelings, resentment, perpetual readiness to be insulted. Victoria's recent exposure to the world beyond the railway colony has led her to become impatient with such attitudes in her own community; thus, she terminates her relationship with Patrick, and grows increasingly irritated with the Anglo-Indians, particularly their deference to and mimicry of the British, and their allusions to faraway England, which they have never seen, as 'Home'.

The novel then shifts to a more adventurous focus, as Victoria, Patrick, Ranjit, and the British officer, Rodney Savage with whom Victoria has a brief relationship, seek to locate and thwart a violent terrorist named K.P. Roy.

Bhowani Junction is set amidst the turbulence of the British withdrawal from India—the violent months leading to Indian Independence. The heroine of the novel, Victoria Jones, an Anglo-Indian girl whose search for her identity in the new India forms the basis of the novel. She searches for a space of her own through her liaisons with a fellow Anglo-Indian, an Indian (Sikh) and a British Officer. Masters brings out the dichotomy of the Anglo-Indian that they are not accepted by the British and at the same time they feel to be superior to a native. In this connection Patrick Taylor, the Anglo Indian railway man, said 'we couldn't go Home. We couldn't become English because we were half Indian. We couldn't become Indian, because we were half English. We could only stay where we were and be what we were. The English would go any time now and leave us to the Wogs' (27-28). That is the real dilemma of the

Eurasian community.

In the beginning of the novel, when Patrick Taylor meets Victoria, he remarks that the trouble faced by his old school and the plight faced by the Anglo Indians is the same. 'The trouble being that the Anglo- Indians did not want to sink to the level of the Indians, and the Indians hated as for being superior to them and St. Thomas' was a kind of symbol of the whole thing, because it was only for Anglo Indians and Domiciled Europeans' (12). Victoria has been courted by Taylor, in whom she sees as an embodiment of 'the worst trademarks of Anglo Indian people-inferiority feelings, resentment, perpetual readiness to be insulted' (81) and these are the things that she wants to get rid of in herself. Victoria's exposure to the world from the boundaries of the railway colony has opened her eyes and becomes irritated with the attitudes and inhibitions of her community as a whole. Victoria finds it difficult to mingle with British society after being subjected to rape by Graham Macaulay, a British officer. After that incident, she tries to search her roots in India. She believes that when the British leaves India, the only way for Anglo Indians have to live in India and to adopt the Indian culture and beliefs. The British officers consider Anglo-Indian women to be sexual objects but they are not ready to tie nuptial knot with these ladies. Eurasians try to assimilate Indian culture, beliefs and practices as their mind has been trained to imbibe the British ideas, beliefs and culture. The word of Sardarini, an Indian and mother of Ranjith Singh Kasel, is an eye opener not to Victoria alone but to the entire Anglo Indian community. Sardarini says : 'we are going to make you realise that you are Indians-inferior Indians, possibly disloyal Indians, because you have spent a hundred years licking England's boots and kicking us with your own boots that you are so proud of wearing. . . . Why don't you see that you are an Indian, and act like one? We are strong now. We will look after you' (143). Victoria explores an Indian identity for herself, wearing the sari and she looks in the mirror. 'It was me, but this person in the mirror was more beautiful than me. She was a beautiful Indian girl in her own clothes' (144). Later Victoria accepts her identity neither as a British nor as an Indian but a true Anglo-Indian. The author tries to bring out peace and harmony in the minds of Anglo-Indians that they can live in this world without fear, inferiority and inhibitions. The reunification of Patrick and Victoria put an end to Anglo-Indians dilemma and the search of Victoria for true love and identity has come to an end. The Anglo-Indians have created a culture and identity of their own, distinctive in its blend of East and West. It is not a question of suppressing the Anglo in Anglo-Indian but a question of releasing the Indian and making something truly Anglo-Indian. N.S.Pradhan is one of the few postcolonial critics who interpret Bhowani *Junction* somewhat favourably. In his article *The Commonwealth Review*, he comments that 'one of the strongest appeals of Masters' fiction . . . is the effective use of symbols and metaphorical images,' and in the case of *Bhowani Junction*, symbols such as the railway 'truthfully reflect Anglo-Indian dilemmas and predilections'.(Pradhan:9-13).

In this sense the novel *Bhowani Junction* shows John Masters' historical approach. The study has shown that in the colonialist narratives the native characters occupy marginal and lesser space. The natives are never shown as worthy human beings, in spite of their adoption of the culture of the colonialists. The novel is notable for its portrayal of the Anglo-Indian community who are closely involved with the Indian rail way system. By analyzing the crises in the life of the Eurasians, the novel resolves the dilemma and gives the readers' a soothing effect.

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CHARLES DICKENS' GREAT EXPECTATIONS: AN OVERVIEW

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Great Expectation is Charles Dickens' masterpiece. Dickens' experience as well as experiment running a great range from satire to gothic melodrama and violence to crime fiction is implicit therein. *Great Expectations* describes village, town, and city life. It portrays the upper, middle, and lower classes. It depicts the deep loves and fears, hopes and disappointments of maturing boy-hero Pip. It offers a dark vision of the psychological effects of the particular kind of class-society fostered by industrial capitalism in the 19th century England. Edwin Whipple observed, "The plot of the novel is noticeable as indicating, better than any of his previous stories, the individuality of Dickens's genius."¹ The novel is carefully organized so that at each new turn of events the main character and narrator, Philip Pirrip (Pip), learns more about himself and the harsh world.

Pip lives with his sister Mrs. Joe in a small cottage in the marsh country. Mr. Joe is a kind blacksmith. One day Pip visits the gravestone of his parents in the cemetery and he is suddenly seized by a fearful man, wearing a great iron chain around his leg. The man picks Pip up and shakes him until his pockets are emptied. In a terrifying voice, he threatens to tear Pip's heart unless he promises to get him a knife (a cutting tool) and some food. Pip fulfills his promise by bringing the convict his own uneaten dinner from the night before, as well as a variety of goodies from Mrs. Joe's pantry and a tool from Joe's forge. The convict thanks Pip, and sets out in pursuit of another convict.

The Joe family celebrates Christmas the next day. Pip now realizes that he gave away a few of eatables stealthily to the convict the previous day. She has invited the big-voiced, bald-headed church clerk Mr. Wopsle, the 'sawdusty' wheelwright Mr. Bubble, and Joe's uncle Mr. Pumblechook. They sit down to eat and their talk turns to a litany of Pip's crimes. 'I was always treated,' Pip observes comically, 'as if I had insisted on being born in opposition to the dictates of reason, religion, and morality.' Only Joe supports Pip.

Next Pip faces a group of soldiers who are trying for catching the escaped convicts. Joe repairs their handcuffs. The soldiers catch the convicts in a pit, and take them to a prison ship.

The two Pip and Joe, both playmates and relatives return home, of course, each worried in appearance. Pip regrets to have stolen food and helped convicts escape.

A rich lady by name Miss Havisham calls Pip one day. She led a life of seclusion. She

requests that Pip provide her some diversion in her loneliness by playing. Hopeful that Miss Havisham might eventually 'do something' to help Pip advance in society, the Joes send him off. Miss Havisham is extremely eccentric despite her very advanced years. She dresses as if she were a bride. She was jilted by a man and her only interest is to train Estella (the young girl who lives with her) to take revenge upon mme. Estella mocks Pip for his rustic language though he has fallen in love with her. This is a kind of humiliation for Pip. *Great Expectations* is a book about social class. It is about how class discriminations seep into and affect man's life. Pip then regrets to have been brought up in lowly social environs. He decides not to follow blacksmithy, but some other dignified profession. He asks Bidley for this. He takes lessons from her. One day when he visits a pub to fetch Joe, a stranger connected to the escaped convict gives him some money. Though he accepts it, Pip feels guilty about it. Pip continues to educate himself. The hope that Miss Havisham will eventually make his fortune sustains him. But when he visits Miss Havisham on his birthday she tells him that Estella has been sent away to Europe to be trained 'for a lady.' On the other hand, Joe is wounded, perhaps by his assistant Orlick. This remains a mystery.

In chapter eighteen, we notice that Jaggers arrives to help Pip. He tells that Pip he has 'great expectation' –that he has 'come in to a handsome property,' and that he will be made a gentleman. The only conditions are that Joe release Pip from his 'indentures,' that his benefactor remains a secret. Much to the man's surprise, Joe agrees immediately to release Pip. Jaggers informs Pip that a man by the name of Mathew Pocket will be his tutor, and that he, Jaggers, will be his guardian. Pip is to settle down in London.

Pip is buoyant now. He is proud of the great expectations. He decides to disassociate with his village. He forgets the event of having helped a convict in the past. Pip's passage from the country to the city is significant both as a decisive stage in his personal history, and as marker of an important feature of the sociological landscape of Victorian England. In moving away from the village world of Joe and Bidley and Mr. Wopsle, Pip leaves behind a stable, deeply rooted, traditional community where everyone was known and where the home and the workplace were one. In London, he finds an anonymous, quickly changing, unfamiliar world of people and things. Abstract knowledge, professional prestige and money are valued. This contrast in value-systems is rendered most vividly in Pip's encounter with the lawyer Mr. Jaggers and his helper Wemmick. Both Jaggers and his assistant Wemmick love privacy, and both are mechanical in life.

On the other hand, gentlemen include the tutor Matthew Pocket, and Pip has a lodging with his son Herbert, who had once vied for Estella. Herbert trains Pip about city culture. They speak of love failures too. Pip supports Herbert's efforts to marry Clara, a decent and good-hearted girl whom his mother sees as socially 'beneath' him, while Herbert attempts to warn Pip away from Estella, whom he describes as capricious. He tells her history. She was adopted after a suitor not only broke Miss Havisham's heart, but also managed to obtain the ownership of family brewery. Now onwards, Pip resumes an air of a gentleman. He involves himself in a young men's club 'The Finches of the Grove' whose members do little but drink and insult one another. Pip gets the worst of it in these exchanges from a high-born loafer Bentley Drummle. He courts Estella slavishly when she returns from Europe, but Drummle rivals him as Miss Havisham recognizes the advantages of Drummle's family's wealth. And to complete his unhappiness, Pip does little to maintain contact with Joe, Bidley,

and the village.

One day Mrs Joe dies and Pip visits the village. He dines after the funeral with Biddy and Joe, but their relations remain strained. On an after dinner walk, Biddy doubts Pip's promise to come back and see Joe regularly.

Pip turns 21 of age. He thinks Miss Havisham must be his benefactress. He hopes to marry Estella. Jaggers, not to speak of, chides Pip for his continuing problems. Two years later Pip discovers, to his great shock, the identity of the sponsor. Herbert Pocket is away on business for the firm in which Pip has helped to establish him. When he opens the door, Pip finds an aging but muscular man with a happy look. He recoils in horror from this most ungentlemanly figure. He is the convict. The man kisses Pip with the words: 'You acted nobly, my boy! Noble Pip! And I have never forgot it.' Pip allows the man in and offers him a drink and a place by the fire, where the man tells his story. His name is Abel Magwitch, and he was banished for life to Australia after that event in the Kentish marshes. There he reformed and applied himself to honest business and became successful in sheep farming. His sole motivation in all this was to make a gentleman out of the little blacksmith's boy who had once helped him. So with the help of Mr. Jaggers, who had once been his lawyer, he contributed all of his extra money for Pip's luxury. 'You see,' he tells Pip, 'I'm your second father. I've made a gentleman of you!'

Pip is in further troubles now. He has lost the best wishes of both Havisham and Estella. Not to speak of, he has lost his benefactors Joe and Biddy in the village. Worse than all this, he is compelled to help Abel Magwitch to escape again from death sentence. Herbert, on return, tells Pip that Magwitch grew an orphan, and had a partnership with Compeyson. Both once did a bad thing with Havisham. When the police caught them, Compeyson escaped putting the blame on Magwitch, who then decided to take revenge on Compeyson. This Compeyson loved and betrayed Havisham.

Pip speaks of all this to Havisham one day. Both Pip and Herbert escort Magwitch for his going abroad. Wemmick tells Magi's story. Twenty years ago, Molly was tried for murdering her own three-year-old child, as well as a woman ten years older. The crimes were committed out of jealousy on her part over a 'tramping man' to whom she was married and who was the father of her child. She was ultimately acquitted due to Jaggers's brilliant defense. Similarly, Havisham helps Herbert Pocket through Pip, and tells Estelle's story, of course, without knowing anything about her mother. Accordingly Magwitch once involved with a highly jealous and vengeful young woman. She was accused of murdering another woman by throttling her, but Jaggers defended her and she was acquitted. This woman and Magwitch had a child, but on the same night when the other woman was murdered, she swore to Magwitch that she was going to destroy the child. Pip guesses that Magwitch is Estella's father.

Pip understands that Orlick, his enemy killed his sister Mrs Joe. Magwitch, sadly, is not so lucky. His escape via the Thames is foiled, and he dies in a prison infirmary, but not before Pip has a chance to tell him that his daughter is alive and beautiful and that he is in love with her. After Magwitch's death, Pip passes into an exhausted illness. When he recovers he finds himself under the gentle care of Joe. He is to a great extent reconciled to Joe, and soon attends Joe's wedding to Biddy. He goes to work for Herbert's company, and lives a bachelor. He works hard, and becomes the proud sponsor of little Pip-the child of Joe and Biddy. He has

one last encounter with Estella, who tells him of her unhappy married life with Bentley Drummle, and their separation. In the original version of the novel their meeting is merely warm, and Pip sees that Estella's difficult experiences have made her a wiser person. In the revised version, Dickens implies that they are married. George Bernard Shaw observed that Dickens's Estella is an elaborate study. Shaw is unhappy with the novel's ending. Whereas Hills Miller defends the ending in which Dickens at his friend Lytton's advice, caused Pip and Estella's re-union.

Edwin Whipple thinks '*Great Expectations* represents a transition from his earlier, purely comic works of more serious cast.' Dickens uses authorial voice in it. He invents and he experiments. He shapes, disposes, penetrates colors and contrive things. Margaret Oliphant thinks "Dickens, the writer, the editor, rich in genius and natural power has produced great social effects in this novel."² Forster thinks the hero Pip represents the Victorian middleclass who are in misfortune. Q. D. Leavis thinks the case of *Great Expectations* lies in its examination of guilt and class-consciousness.

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**WOMEN CAUGHT IN EMOTIONAL CRISES: A BIRD'S EYE
VIEW ON THE NOVELS OF NAYANTARA SAHGAL**

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Traditionally, in the Indian male dominated society, the female child is brought up under the strict social norms and conditions. Right from the childhood, it is the society that determines how she is to live; what she is supposed to do; where she can/can't go and even what she may (dis)like. It is the society that imposes the way of her life and she has reluctantly to accept. When she gets maturity, she is handed over to the new master i.e. 'her husband'. In the in-laws house, she has to live as if she is a well trained and well-oiled machine; she is emotionally and psychologically neglected by all. She is supposed to be always ready to undergo any kind of ordeal. Ironically she becomes like an inanimate toy. It reminds us the dialogues between struggling Nora and Helmer in Ibsen's '*A Doll's House*'-

Helmer: Before everything else, you're a wife and a mother.

Nora : believe that before everything else I'm a human being -
just as your are-....or at any rate I shall try to become one.

Marriage is the traditional ceremony in the society which is also considered to be the sacred act that ties two opposites together; it is expected that both the husband and wife have equal rights to enjoy their individual privileges. But the reality is always as we have never expected. Simon de Beavoir, in '*The Second Sex*' has appropriately opines-

One is not born, but rather becomes a woman. No biological, Psychological or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine.(Simon de Beavoir)

The feminists have been deadly against these culturally and socially imposed norms and conditions that have always caused the degradation and devaluation of women. The feminists do not deny the biological differences between male and a female. What irritates them is irrational proclamation of men to be superior to women. The feminists view that women is not born but made by the society. The patriarchal norms which reduce women's status to inferior social beings are further perpetuated by myths and traditions which unfortunately have been embedded in the fabric of every society.

In India, since woman is considered to be an “embodiment of sacrifice, silent suffering, humility, faith and knowledge”, she is supposed to be virtuous, chaste, submissive,

homely, graceful, and devoted to her husband and his family. She is expected to seek pleasure in this relationship. All that indicate that woman should not have any right on her own; that she has only duties in relation to man.

Nowadays the young women are becoming conscious of their being victimized by the biased attitude of the society. They have become strong enough to assert their individuality and challenging the taboos and tormenting social norms. Though they are seeking education and achieving status in the professional and legal fields, they have still to struggle for their identities and equality in the prejudiced society where the gender based discrimination is practiced against women.

Nayantara Sahgal has presented women characters, mostly with good educational background, in conflict with a patriarchal society and depicted their struggle to pop out of their shells. Her novels mainly focus on the suffering of married women. However, the efforts are taken to get a glimpse of the factors conditioning their personalities in terms of having sex before marriage.

By means of the character of Nita, in *This Time of Morning*, Sahgal has dealt with the position of a woman in Indian society before marriage. Nita is a young, beautiful daughter of Dr. Narang. Her father is a queer blend of Eastern and Western Culture. Influenced by the Western life style, he drinks and dances. But when it comes to his daughter, he would act in the most traditional manner, imposing severe restrictions on the movement of his ambitious daughter. The Narangs never let their daughter to go unescorted to parties; as Mrs. Narang utters. "We don't allow Nita to go out alone. Her father would not hear of it." The Narang's concern for the safety and protection of their daughter exemplifies their conformity to traditional values.

Sahgal refers to the rigid and orthodox social codes in her *A Time to be Happy*, where Sanad, a young officer working in a foreign company "Selkirk and Lowe," wants to spend his evening with girls like his English officers but dare not do it, because "well brought up young Indian women did not go out with young men unchaperoned. To be seen alone in public with a man would have been a scandal enough for the rigid code of a provincial town."

Marriage seems to be a license to do things hitherto prohibited. Nita too has a thirst to do something, and does not want to be bound by nuptial knots as yet. She requests Rakesh to influence her parents in the matter. "I don't want to marry at all just yet. Now you're back, Rakesh, do persuade Mummy and Daddy I should have a job. It's ghastly doing nothing. (32) Later her parents do allow her to take up a job but for a very different reason. Kalyan, a Minister, had offered the job and they simply didn't have the heart to refuse (147) a Minister's offer. But Nita looks something more than merely a job; she strives for independence and her individual identity. Nita's parents also want their daughter to settle down by means of marriage. They do not give any importance to the wishes of their daughter; they are not in a position to ask their daughter what she wants and force her to marry the man of their choice whom she neither loves nor admires. Nita's suitor is an eligible bachelor, rich and pleasant-mannered and "she had nothing against him, only she did not want to marry him" because she cannot reconcile herself to the fact that Vijay is a stranger "with whom she would spend her life, whose name and children she would bear." However, she can't assert herself to refuse to marry a man of her parent's choice.

Nita feels utterly unhappy and the sense of restless overpowers her when she learns

about her parent's decision to marry her off to a stranger. But the desire to be her own self leads her to commit something taboo. She gets connected with an elderly man, Kalyan. When she first meets him, she "stood mesmerized in front of him." She finds a strange comfort in his company and visits him frequently on the pretext of decorating his drawing room. Once she refuses to go home and frankly expresses her love for Kalyan:

But don't make me go.

He rose from his chair, Nita.....

She got u, too, and came like a sleep walker into his arms, clinging to him.

Don't make me go, please don't make me go. He took her by the hand and then to his room. (A Time to be Happy P.30)

Nita's pre-marital involvement is not the result of the Western liberated life-style: it is an attempt to fulfill her inner desire for love and communication. As Jasbir Jain opines about Nita's sexual involvement with Kalyan," with Kalyan Singh, sex comes naturally to her not because he loves her but because she has unconsciously allowed herself to love and admire him and turn to him in her desperation at being hedged in by convention. Though Nita is engaged, emotionally she is still dependant on Kalyan and often meets him to shower her tenderness on him. She tells him: You gave me the freedom to be myself. I had never had that before. I'd never have known it but for you. And she finally admits: I've been so happy with you. Nita in fact is the "product of the dichotomies in her upbringing. On the one hand she is brought up in accordance with liberated life-style, but when the time comes to decide about her marriage, her parents decide her future and she is supposed to silently submit to their wishes.

Sahgal has also dealt this issue in *Storm in Chandigarh* through married couple, Saroj and Inder. Saroj is leading a miserable life with her husband, Inder. Bitterness comes in their life when Inder comes to know of Saroj's past. Sahgal does not focus much on Saroj's life before marriage: we know only that Saroj, during her college days was friendly with one of the college mates, who would visit her house, quit often. Out of curiosity she once had sex with him. But later when Inder comes to know of it, he treats her brutally and considers her a sinner. He would punish her quite often and torture her physically and mentally.

Ironically, Inder tortures his wife for having pre-marital relationship once only, that too in innocence, while he had no explanation to offer for his own extra-marital relationship with another man's wife. These double standards make one of Sahgal's characters comment angrily: "It always amazes me what is taken for granted in a man is horrifying in a woman. Even in this day and age. Imagine."

In Indian society, isn't it strange and astonishing that when an unmarried girl has the sexual intercourse with any man, it becomes an unpardonable crime for her, but if the same thing is committed by man before or after marriage, it is considered no crime at all? Young women in Sahgal's fictional world are helpless victims of the taboo-ridden, conventional society. Instead of asserting themselves or fighting against the odds, some of them easily accept the role traditionally offered to them, while some others opt for death as the ultimate solution to the mundane man-made problems.

Madhu in *A Situation in New Delhi* a victim of gang-rape finds no sympathy either from her parents or from the society, and ultimately chooses to burn herself to death. When she is hospitalized after the rape, she cries in agony but nurse puts her hand on her mouth to

stop her. That gestures allegorically symbolize the authoritarian forces trying to silence the innocent sufferers. It may also appear that the nurse, a woman, is conveying to the victims the need to suffer silence, for cries can cause curiosity and thus lead to a scandal. The nurse behaves like a wise and experienced woman who knows that women are to suffer in silence and cries will make the matters only worse for the victim.

Leela in *This Time of Morning* finds no one who would help her in distress. She needs care, love and sympathy of her parents. But she finds herself isolated and a burden on her parents. Humiliated and agonized parents want to get rid of her by marrying her off and consult many astrologers about it. The astrologers too assure them that she would be married within a year or so. Madhu, however, does not want to marry and even seeks a prominent lady minister Devi's help in the matter. Madhu's parents do not want that the neighbours should know about the incident of rape as this may lead to their social defamation "She screamed in the night and at home they said she was going mad the way she carried on." At home, no one pays attention to her emotional needs or shares her grief. Four days after her return from the hospital, she resumes her studies in the university and her brother is made incharge of her till "they could hand her to another household." But before they can settle her marriage with a man from Delhi, she decides her fate otherwise. Even if she had been married, once the incident was known, she would have been condemned to perpetual misery. How can the society pardon her for her loss of virginity, when it did not forgive Saroj for the same reason! Perceiving the consequences, Madhu took the fatal decision of burning herself to death, instead of leading a miserable life after marriage.

By means of the depiction of the incident of rape, Sahgal's doesn't intend to highlight the hooliganism and disorder in the educational institutions, but to show that a woman in a patriarchal set up, has nowhere to go once she is stigmatized. She has to suffer without any concrete reason. Her crime is that she is faultless. She has mutely to do penance for her being woman. This incident unveils the real face of the society and the position of women.

In our social set-up, the parents of a girl do not act boldly and firmly out of fear of the society. Instead of bringing the guilty ones to law for punishment, they prefer to suppress the matter because they know all too well the hypocrisies of the society. Conforming to the social ways, they consider keeping their daughters fortified by the house walls till they are handed over to their rightful masters. It is appropriately observed:

Nayantara Sahgal is consciously concerned with the suffering of women in "the prison-house of loveless marriage." In the novels of Sahgal, for the women, both options are fraught with suffering and anguish. The Sita-Pativrata tradition tells her to suffer in silence; her modern educated mind asks what if her husband is not like Rama? Is she still to remain a faithful wife? Nita, Saroj, Simrit, however, realize that breaking away is also very painful. There can be no clean break and easy solutions. (Naik, MK)

What Nayantara Sahgal tries to focus with her political and ideological understanding is the woman's position and her superiority. In her *The Day in Shadow* Simrit is apparently emancipated because she snaps a meaningless conjugal relationship, a matrimonial bond that had lost all its sanity and solidarity. Simrit projects the image of a frustrated woman, angry wife trying to inject tension or even disintegration into the family in the process of asserting her individuality. These women leave the family or turn to a man other than the husband, thus

shattering the prime rule of chastity in the individual code.

The stigma that sticks to a lonely woman, whether a divorcee or otherwise, is her own. There is none to share it. A divorce is some kind of a dreaded disease that leaves behind "pock marks". This dread makes Simrit drift from one relationship to another. Even after all her humiliations, Simrit thinks Raj, the second man in her life, is 'born to lead and educate'. G.P. Sharma comments on the prevailing barbarity in society:

The trend of society has also been identified with barbarity and mammon worship becoming the fashion. (Sharma, G. P., 1978 p. 272)

Her novel *Rich Like US* draws the line that distinctly separates the two sexes. The division is uneven and a part of the social set-up. The two sexes give rise to two distinctly divergent perceptions of human life. In this novel we have Ram, an Indian living in England, making overtures of love to Rose. Consciously and deliberately, he is extricating her. Sahgal calls it an "emotional labyrinth", a world around her (Rose), drawing her deep into it, shutting Rose inside. When Ram makes the Shattering revelation that he has a wife and family back home, Rose is already too deep in love emotionally and physically to do anything against it. Ram seems to believe in the ideology that old wives are like cabbages to be cut and thrown or kept in the cold storage for future use.

Thus, with keen perception and sensitivity, Sahgal delineates the problems and sufferings of married women, who feel entrapped, oppressed and doomed to the care of husband and home, and also focus on their reactions.

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**A STUDY OF FEMINISTIC IDEAS AND INTERPERSONAL
RELATIVENESS IN THE WORKS OF SHASHI DESHPANDE**

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In Indian literature, fiction has acquired a prestigious position. It explores the social reality, the complex ways of men and women and their relationships. The famous and outstanding writers, Mulkaraj Anand, Raja Rao and R.K. Narayan and many other writers contributed to Indian writing in English and their varied thematic concerns and narrative techniques attained a status that can measure up to international standards. Since emergence women writers during the last quarter of the nineteenth century, fiction became a powerful form of literary expression and acquired a prestigious position in the Indo-English literature. Supporting the point, K. S. Ramamurthy observes “For their works scanty output, it was qualitatively superior to those of many others who wrote before and after them.” (1987: 66)

English education particularly for women had brought opportunities to play many new roles to enjoy greater individuality, recognition and responsibility, started informing the world about their bitter experiences through their writings. Professor Alphorns Karkala observes: “They tried to tell the world the obstacles women faced and the disadvantages they suffered in an orthodox Hindu world. These women writers struggled to give form and shape to their autobiographical accounts which attracted publishers both in India and abroad” (1970: 78-75).

Western feminist movements influenced Indian women and assisted to express their feelings and bitter experiences to write differently from men. While men write about servants, business, law, sexual and romantic affairs, women write about their own experiences, sufferings, subjugation, their inner feelings and their personal relationships with their husbands, children, parents, and other members of the family. In fact, most of women's literature is personal to such a degree that the confessional style of writing has been labelled “feminine” even when men employ it. Owing to the circumstances of their lives, women writers have often turned inward to explore the private rather than the public sphere.

Sahitya Academy and Padma Bhushan Award winner, Shashi Deshpande reveals about relationships, the subjugation of the women and shows how Indian woman's mind has been indoctrinated for centuries. Besides breaking the silence, most of them like to live within the family and try to understand themselves, their social status and their history in the context of interpersonal relationships. Instead of stereotyping and the mythical approach, she tries to break long silence of the Indian women and come out of consciousness of the conflict

between her self-ideas and societal paradigms. Maintaining a fine balance between traditional beliefs and individual needs, to serve her purpose, she creates characters according to her need. She tells to Laxmi Holmstrom "I don't think any character in my novels comes out of necessity, to serve some need of mine" (1998: 242-50).

Focusing on marital relationships, she tries to expose the trained mind of the woman who subsequently plays several roles in the family. According to the Indian tradition, marriage is a sacred ritual that binds wife and husband at several levels. Soon after getting married, the wife goes to her husband's home and develops a new relationship with the strangers. Very soon, she realises to change her personal life style; in fact, her entire life is changed according her husband's wishes. As the institution of marriage has been changing due to the process of industrialization, urbanization and westernization, the joint families have been broken. Nevertheless, the women of Deshpande are different and they are not modern, traditional, revolting and submissive. The protagonists do not revolt against the outdated beliefs, but they are introverts, listen to their subconscious mind, and suffer silently. However, they cannot share their opinions and ideas with their husbands and elders boldly. They develop relationships in order to forget the fear of the past. The women in her novels deal with the problems, adjustments and conflicts but they submit themselves to the traditional rules. She reveals that all her characters are concerned with their selves and they learn to be honest to themselves. Reiterates in every interview that everyone has to live within the relationships and there is no other way. She believes that these relationships are human bonds and bandages.

Finding much scope for human relationships, emotions, it is not an exaggeration to say that their experiences extend a soothing, healing touch for readers and the characters have strong psychological dimensions. In every character, the stream of consciousness-technique moves back and forth in time, interior monologue and flashbacks bring out the inherent fear, frustration and suppressed desires lying in the sub consciousness.

Though her fiction has feministic ideas and trends, she hates to be called 'a feminist.' In her view, leaving family and deserting children is not feminism. She desires to depict her characters live within the family and develop personal relationships, affections besides achieving self-identity and stand equal to her husband in intelligence, education, profession and household work. Replying to Geetha Gangadharan, she reiterates,

Yes, I would. I am a feminist in the sense that, I think, we need to have a world which we should recognize as a place for all of us human beings. There is no superior and inferior, we are two halves of one species. I fully agree with Simone de Beauvoir that "The fact that we are human, is much more important than our being men and women. "I think that's idea of my feminism". (1998: 251-55)

Most of Deshpande's novels begin with disappointment, disagreement and quarrelsome in marital relationships. Her heroines like to get married according to their choice in order to rescue themselves from traditional mores, gender discrimination and restrictions imposed on them by their parents, guardians and relatives. The married girl cannot escape from the age-old traditions and suppression. The domination of the man in patriarchal society destroys their desires and individuality. Observing the disappointed characters in Deshpande's novels, Indira Nityanandam comments: "They lived happily ever

after” is shattered. To most of them love becomes a trap as Saritha, Jaya, Mira, Indu, Devi and Devayani too rejected the concept of love calling it “a big fraud, a hoax, that's what it is. . . . The sexual instinct . . . that's true. The material instinct . . . that's true too. Self-interest, self love . . . they are the basic truths” (2000: 53). It is believed that the women who get married with love lead happy romantic life. But her women, after living ten to fifteen years of their married life, feel unhappy, disgusted of sex and lack of romance. The narrators, in the course of time, quest for their self-identity and show their ambivalent attitude towards their mothers or mother-surrogates-anger and remorse, hostility and harmony.

In the twentieth century, the growth of educational and vocational opportunities helped the women voicing their feelings freely. Reform movement changed the status of women economically, politically, socially and culturally. Male domination is gradually reduced. As Meena Shirwadkar observes:

As women received education, they began to feel an increasing urge to voice their feelings. The awareness of individually, the sense of compatibility with their tradition bound surroundings, resentment of male dominated ideas of morality and behaviour problems at home and at place of work or in society-all come up in a welter of projection. (1979: 2)

However, the dominance of man and the submissive nature of woman have been embedded so deeply in to the Indian psyche and the encouragement, rules, rights and opportunities remained in words on the paper. The male mentality has been framed and cannot digest the women to be equal to man. Alladi Uma says: “It was designed to develop in a woman those qualities that were seen as essential to making her a good house wife reticence in speech, subservience of manners, fortitude and conscientiousness.”(1989: 4)

Though woman is economically independent, educationally intelligent and socially free, it has become certain to her to attend to household duties and shoulder work place responsibilities. Added to these, she cannot escape from bearing children and rearing them. Her own sons, who are aware of her working outside and inside of the home, want to adopt the same manner to their wives and never help her in household chores. As the image of woman, family and society kept on changing all through the ages, the views of the writers are also changing accordingly.

Her protagonists, placed at the centre of the family, prove themselves to be willing or unwilling conformingly helping the traditional value system to go on. Before a study of her individual novels is made, it is essential to understand what interpersonal relationships are.

The study in interpersonal relations is focused on the person which reveals how a person thinks and feels about another person, how he perceives him and what he does to him, what he expects him to do or think and how he reacts to the actions of the others. The relations are processed unconsciously. According to psychological phenomena, the human relations can be sensitively significant. In an interpersonal environment, man cannot be described as a lone subject. In the view of Fritz Heider,

Generally, a person reacts to what he thinks the other person is perceiving, feeling and thinking, in addition to what the other person may be doing. In other words, the presumed events inside the other person's skin usually enter as essential features of the relation. (1958: 29)

The personal and social situations are illustrated clearly and analytically in plays,

stories and novels. Compassion, subjective environment, perceiving, images and attitudes, suffering, experiencing, sentiments, desire and pleasure are the characteristics that establish the role of the person in his whole life.

A relationship is an interpersonal process where two or more people interact with one another. We meet the people in different situations, share our experiences, and develop a kind of relationship with them. A good inter- personal relationship is identified for human personality with an understanding of the problem of other persons leading to co-operation and trust.

Interpersonal relationship is a series of interactions where one individual perceives the other individual as a human being. If two individuals have healthy relationship with each other both can learn to have more satisfying relationship. Closeness, in interpersonal relationship, builds trust, develops self-esteem and helps to grow good behaviour.

In the light of above understanding of interpersonal relations, here an attempt is made to evaluate Shashi Deshpande's novels which are built around a family and its stakeholders. Deshpande says in an interview with Vanamala Viswanatha, "everybody has to live within the relationship for there is no other way and it is necessary to women. This is that I have tried to convey in my writings" (1987: 82-86).

Deshpande accepts the views of C.D. Narsihmaiah who says that family relationship is a theme on which epics after epics can be written. The women's education brought political, economic, cultural and socio-psychological changes in the individual relationship of Indian people. As Anuradha Roy writes

Marital relationships have almost inevitably been the focal point of novels written by women. But there is a quantitative difference in tone and perception in novels which adopt an explicit or implicit feminist stance. The emphasis is not the development or mechanics of the relationship but on the forces which work together to make the relationship a farcical exhibition of togetherness. Functioning along fixed parameters, marriages become an arid formality, devoid of contact. (1999: 87-88)

Woman is essential to man to seek and hope better life and attains self-realisation in the position and relationship of husband and wife is clearly defined. Talking about the institution of marriage and human relationships in the author's minds, Deshpande tells Geeta Gangadharan

Human relationship is what a writer is involved with a person to person and person to society relationships. These are the primary concerns of a creative writer and to me; the former is of immense importance. My preoccupation is with interpersonal relationships and human emotions. (1998: 251-55)

Shashi Deshpande promptly accepts that the family is at the centre of all the activities influencing human relationships. Most of her themes revolve around family relationships, mainly relationship between the husband and wife and their dilemmas and conflicts. She feels Undoubtedly, my novels are all about family relationship. But...I think, I go beyond that because the relationship which exists between human being outside,. ... When I am writing about the family, it is not just about the family. It definitely does not limit my canvas on the contrary, that is where everything being. (Geeta Gangadharan, 1998: 251-55)

Deshpande's novels offer a social world of complex human relationships. Man-woman relationships especially in the context of marriage, the trauma of a disturbed adolescence, sexual discrimination, the rejection of the dependency syndrome and introspection are some of the feminist concerns her novels deal with. In her view, both wife and husband should live together with their children respecting each other.

Motherhood is the noblest and the greatest tribute to the woman as a selfless, loving and thoughtful mother. Therefore, she bears and rears the children and cares for their welfare and does not tolerate if any untoward thing happens to them. In the epics, woman is defined as Goddess and Divine Mother and symbol of patience, forbearance and suffering. Besides, she is also treated as fore-seeker of evil and epitome of sex and lust. Alladi Uma rightly comments on the role of the women in Hindu society.

The Hindu mind has created Schismatic Goddesses; on the one hand Durga is difficult to know or to approach; on the other, as Mother of the Universe, she epitomizes tender love...Kali, often thought of as Evil, Death, Destroyer, Devourer, and is also creator.(1989: 4-9)

As a silent sufferer for ages, at every stage of her life, she has to depend on her father, husband, son and grandson. According to Indian customs and traditions, she is brought up as passive, pure, faithful women and accepts the given role in shaping her destiny. The Digambara Jains hold the view that women can never attain salvation except by being reformed by men. In the view of Mary Ann Fergusson, "in every age woman has been seen primarily as mother, wife, mistress, and a sex object – their roles in relationship to me." (1973: 4-5)

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**IS RUPA A LIAISON BETWEEN SONA AND NISHA IN
MANJU KAPUR'S NOVEL HOME? – A STUDY**

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Abstract:

To develop healthy relationships, and to perceive and interpret other people's emotions it is necessary to have a competency in communication. A person who acts as a go-between for two or more parties is called as liaison. The Oxford Advanced Learner's Dictionary defines that liaison is “a person whose job is to make sure there is a good relationship between two groups or organizations”. Liaisons represent the particular group and may explain their goals. In the novel Home” Manju kapur has portrayed the differences among the characters in their attitude and approach. In a traditional family it could become a tremendous task to establish good relationship between the elder and younger generation. Even the elders have their own opinions and beliefs and wanted to follow it. Moreover they would insist their children to follow the same. The family members are forced to face the conflict which arises out of their different point of view to a particular event or an action. The social status, the women attain after the marriage may not be the same between the sisters. Their children would create and have an unacceptable notion. In a family, all the members do not have the same thought and character. In this context the paper would make an attempt to analyse how both the sisters Sona and Rupa differ from each other socially and economically and Rupa who would fit into the role of a liaison in the family especially among the trio Sona, Rupa, and Nisha to establish good relationship without giving place for the bitterness to creep in.

Keywords:

differences, liaison.

The difference between the status of the sisters, Sona and Rupa, was clearly portrayed in Manju Kapur's novel *Home*. Sona was introduced as the eldest daughter-in-law of the cloth-shop owner and Rupa as the wife of an educated, badly paid government servant. Sona was rich and Rupa was poor. The life after their marriage made them to compare each other in terms of family, economic and physical appearance. The name Sona itself meant “Gold” (7 Kapur) which contradicted to the colour of Rupa who is much darker. Rupa had the responsibility to look after her father-in-law, husband and the pickle business, whereas Sona

was burdened with much responsibility and worries in Banwari Lal's family. Sona got married to Yashpal who fell in love on her but Rupa's marriage to Prem Nath was an arranged one. They both believed that the family problems of the other's were light and insignificant than their own. The ultimate difference was brought between them when Sona gave birth to a girl child after two years of her marriage.

Considering the differences between the sisters it was natural to feel jealous on each other's growth and welfare. Rupa had both internal and external "thorn" (Kapur 1) in her life. She was childless and the family was fighting in a court against the tenant who refused to pay the rent and tortured them to sell the house at a low rate. She had frequently told Sona that "We are cursed, Didi", asked "what to do?" and accepted her miseries as "fate" (Kapur 1). Sona could not look at her own life with such complacency. She was filled with bitterness on hearing the remark of Rupa and the ". . . ache in her empty heart and belly. . ." (Kapur 2) increased. Rupa did not have sister-in-law to experience the mental agony which Sona felt due to being childless for years. Pyare Lal's marriage with the daughter of the whole sale cloth dealer and their "prospective" (Kapur 13) sons shook her future life. She realized as she had not realized three years ago that her fear lay like a "stone" (Kapur 13) in her consciousness. The novelist had rightly pointed out that ". . . it was possible to envy a woman in the same situation as herself. . ." (Kapur 16).

Rupa accepted her fate, started the pickle business and she was encouraged and supported by her husband, father-in-law and brother-in-law. Sona became very strict in following the rituals and felt jealous when Yashpal played with Pyare Lal's baby son. Rupa did not concentrate on fasting and she did not feel jealous against anyone. Sona tried to be calm and prayed to lord Krishna to bless her marriage life with a child, girl or boy. Her prayer was granted but with an additional responsibility. Vicky was brought from Bareilly, when he was ten years old, after her sister-in-law Sunita's unexpected death. In order to motivate and to console Sona, Rupa shared her difficulties with the tenant, and the hard work to earn a little extra money. But Sona was disappointed as Rupa did not give the due acknowledgement for Yashpal's help in earning the extra money through the business. Realising Sona's indignation Rupa gave the credit to her by telling that they live in her "shadow" (Kapur 25). She also praised the generosity of Sona's husband and remarked that "One day your time will come Didi, I am sure of it" (Kapur 25).

After two months of the visit to a shrine at Chittai, near Almora, Sona conceived. Rupa received the information without showing any excitement and brooding over her as the only childless woman in the family. Both the sisters had experienced some change in their life after their visit to the shrine. Rupa's business developed as she supplied the pickles to local restaurants and she also hired a woman to help her. When Rupa told her willingness to visit the shrine again Sona opposed her idea and told that Yashpal ". . . can't be travelling all the time. . ." (Kapur 32). Sona's reply was not new to her. Rupa knew that her sister had always been turning her back whenever she got what she wanted. Though she was hurt by her sister's words, she did not have any hatred against her. She was happy to learn from Sona that her mother-in-law had changed from "poison to honey. . ." (Kapur 34). She had the skill to alleviate the tension between them and also with other's relationships. It was obvious when she took the harsh words of Sona into her heart and came out with the words of gratitude and praise in order to have smooth relationship. Her interpersonal communication skill made her

to take a few more challenging tasks in Banwari Lal's family.

Sona was very open in her remarks as she became "... a true mother ... " (Kapur 25) after ten years to Nisha and later to Raju. She had the courage to express directly how she hated Vicky and why she always kept him occupied with work. When Sona wanted Vicky to take Raju outside the house to ride the tricycle Nisha also expressed her wish to go out. As a mother she tried to protect her from the hot sun and restricted her to be inside the house. The good intention of the mother intensified Nisha's rebellious attitude. The argument on the complexion of lord Krishna revealed the different nature that could be portrayed between the mother and daughter. The novelist shifted the readers' attention from the duo to the trio, Sona, Rupa and Nisha. Nisha's "bad dreams" (Kapur 63) opened the way to enter into Rupa's house. Nisha became an apple of an eye in her aunt's house, the bond between Rupa and Nisha became strong and she could sleep without any disturbances at night. Rupa successfully made Yashpal to understand the nature of Nisha's disturbance with a casual reference to Vicky. The death of Banwari Lal compelled Sona to bring back Nisha to her house. Despite Rupa's concern on Nisha's studies, Nisha was brought back to her parent's house.

Both the mother and daughter were shocked to know how they had failed in fulfilling the expectations of each other. Sona understood that her daughter had not learnt any skills in cooking and Nisha realized that her mother did not give much importance for the studies and wanted her to help when someone ate. Nisha defended her aunt when Sona blamed Rupa. Sona wanted to make a point that it was "... relatively cheaper to learn the lessons of life at home than to learn from the world outside" (Khera 63). Rupa never failed to support Nisha in her studies and pointed to Sona where the cooking had taken them. Her love towards Nisha was invariably the same whether Nisha was in her house or at her sister's house. She was one among the other members who created an opportunity to Nisha to do English Honours at Durga Bai College till the family found a bridegroom with similar horoscope. Nisha's acquaintance with Suresh pushed Rupa to step in to keep the family together. When there was a discussion to modify the old house with more space, Rupa was sent to have a talk with Vicky who was very stubborn to have a flat for his family. She warned Vicky of both Ajay and Vijay's plan to take the law into their hands. Here it became clear that Rupa's role as a liaison was established in Banwari Lal's family.

The rapport between Rupa and Nisha led them to share Nisha's personal affair with Suresh. Nisha asked Rupa's opinion on love marriages and told that Suresh would meet her father in the shop. The information she gathered from Nisha helped Rupa to visualize the vanishing hope of Sona. The tension increased in the family with a few more information collected about the background of Suresh who hailed from a class and caste far below them. Nisha rebelled and argued with her brother and uncle losing the trust they had on her. Rupa was compelled to arrange a meeting between with Suresh without anybody's knowledge. "But she was like a mother to the child. ..." (Kapur 205) and was aware of the risk involved in it. She hoped that her sister's family would not find it and her pickle business would not be affected. She was very much aware of the fact that "... listeners ... need to know that an argument makes sense; ... it must follow the rules of logic and be verifiable" (Oberg 95). As she wanted to be successful in her persuasion she explained the life of Sunita and how her parents' marriage was fixed. She pointed out the desire of her parents who wanted the best for her and how much they love her. She understood that Suresh was weak and it was Nisha's

determination which pushed forward the whole affair. In the last meeting arranged in the Moti Mahal made it clear that Suresh's love for Nisha was true but he was not ready to make her family unhappy.

Rupa tried her best to find the right treatment for Nisha's skin allergy. She felt the need of her mental and physical support to her sister who worried too much on her daughter's skin treatment and Raju's little care towards herself and Nisha after his marriage. The idea of helping in Rupa's business came to Nisha as she could spend the time to divert her attention from the mental stress. Later Nisha started her Nisha's Creations with the help of his father following the role model of Rupa. It was from Rupa that Nisha learnt the details of Arvind whom the family had found with the same horoscope. Sona expressed her relief to Rupa that she had done her duty to Nisha and now she could "die in peace. . ." (Kapur 305). Nisha's pregnancy meant a lot to both the families so she was not allowed to travel from Daryaganj to Karol Bagh frequently to look after the business. Nisha was not ready to hand over the responsibility of running the business to Pooja. Yashpal used the ultimate weapon of sending Rupa to explain Nisha that it was because of Nisha's circumstances that Pooja wanted to take over the full responsibility. Rupa also had explained that making suits were not equal when compared to a baby. She reiterated Nisha that she was clever and she could restart the business in future. Rupa's effort had its result and Nisha too felt relieved which she did not show explicitly. Towards the end of the novel Nisha was shown as a happy person with her twins and relatives.

Throughout the novel the connection between the mother and daughter was kept intact. It was Rupa who played a significant role whenever she smelt a crisis in the life of Sona and Nisha. She became almost a liaison between both of them. Banwari Lal family could not find any other suitable person apart from Rupa when they need to settle and bring a solution to the problem. Rupa's contribution in strengthening the relationship through her proper communication was great. She represented Banwari Lal's family and went to Arvind's place to convince Nisha with her parent's decision to hand over the responsibilities to Pooja without any bitter feelings on both the sides. Considering the differences among Sona, Rupa, and Nisha, no one could imagine that someone in the trio would play the role of a liaison. But Rupa had all the qualities for being a liaison as she was very confident in establishing a good relationship. Sona would have found it difficult to provide "....safety and security...." (Kapur 333) to Nisha. The support of Rupa in bringing up Nisha from her childhood to womanhood and her ability to solve the conflict in the family through her proper communication proved that she played the role of a liaison between Sona and Nisha.

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**BASAVARAJ NAIKAR'S *THIEF OF NAGARAHALLI*
AND OTHER STORIES AS LOCAL CULTURE LITERATURE**

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Former Professor Basavaraj Naikar of Karnatak University, Dharwad also happened to be one of the finest creative writers in Indian English literature. As I know, he was an outstanding academician and scholar both in English and Kannada. He first served as Professor of English in Gulbarga University, and then in Karnatak University. Another of his colleague Dr Mallikarjun Patil also followed Emeritus Professor Naikar's career closely. Prof. Rajendra Chenni of Department of English, Kuvempu University, Shimoga happens to be as fine creative writer as Prof. Naikar. In fact, there is a book called *The Creative Writings of Basavaraj Naikar, Rajendra Chenni and Mallikarjun Patil* that was edited by Dr. Basavaraj S. Tallur from Dharwad.¹ Dharwad as a place of literary culture, boasting several writers writing today. K. Raghavendrarao is just another giant with a novel and several volumes of poems. These writers particularly Basavaraj Naikar reminds us Mulk Raj Anand and Chaman Nahal, both academics and creative writers. Naikar's books of short stories, particularly the first one, *The Thief of Nagarahalli and Other Stories* (1999) is an embodiment of regional literature and culture. The book has several good short stories like 'The Thief of Nagarahalli,' 'All for Gold,' 'My Husband went to America,' 'She Wanted a Child' and 'Fulfillment.' The stories are traditional in terms of stuff and structure. They depict more of a rural life than urban.

The first story of the first book is "The Thief of Nagarahalli" (the title story). Malla's successful career was heightened by two awe-inspiring thefts. The job was terribly challenging when Malla successfully robbed off all the ornaments from a dead body by making a hole in the wall and making the dead hands clap while it was kept in a sitting posture against the wall by the relatives. By generating the Macabre apparition with the dead hands clapping he made the relatives and villagers flee from the place and succeeded in his mission. The second mission he managed to complete by stealing a copper pitcher full of golden ornaments from god's room of Desai's house on the Navaratri festival day. He executed his operation with overflowing self-confidence without any hindrance by hiding himself among the oxen, and made an easy entry into Desai's house by terrorizing the old lady at the knife point. Naikar very ingeniously sketches Malla with his exploiting the situation by creating an atmosphere of superstition among the village folk. Naikar's Nagarahalli is a feudal world reminding the 1830s Thug culture in the Deccan Plateau.

Bhagabat Nayak observes that, "All for Gold" deals with man's greed for gold and passion for sex as a recurring motif."² The story "All for Gold" is an adaptation from Rayappa Pattar's folk play *Sangya-Balya*. This folk drama had a real ambience in Bailahongala of Belgaum district. The play is known for illicit love and romance and it reminds us Italian *comediade arte*. The story is that of Sangya a rich man. Balya, a poor fellow is his friend. Both are intimate. The former supports the latter. One day they go to attend a village fair and Sangya notices Ganga. He falls in love with her. He finds a necklace that actually belongs to her. Later he sends Balya to her to see whether the ornament belongs to her and secure her good will thereby. Balya fails in his endeavor. Sangya employs Paramma. Paramma seduces Ganga to her demand. Sangya and Ganga sleep for a few nights. With Sangappa she enjoys the night in paradisaal pleasure and feels as if their souls were floating in the high sky without the gravitational pull of the earth."³ Enjoying the golden opportunity Ganga is torn between necessity and ethics. Unfortunately Virabhadra, Ganga's husband returns home unexpectedly and catches the fellow. He murders him. S. P. Singha observes, "The story blends in its intricate pattern religiosity and amorousness, conjugal love and extra-marital passion, friendly loyalty and betrayal, roguery and simplicity, mercy and revenge."⁴

The next short story "My Husband went to America" is about an Indian graduate in America marrying a white woman. What matters for us is Girija's sobriety and sacrifice. Marriages are made in heaven but its bliss is achieved on the earth. But while it is performed in choice and celebration, divorces are made in re-choice and signing legal papers. Both these create enough ethical concern in every religion and society. In this story Naikar describes how one is devoid of ethical values and the other succumbs to it with emotion and devotion. Rajasekhar and Girija are the newly married couple that moves to goddess Chamundi for blessing unlike their traditional counterparts. Rajasekhar's winning of scholarship for Ph.D. at Princeton University in America has excited Girija for being married to an extraordinary scholar who did not know that her husband was leaving her for good. On the other hand her love for Rajasekhar is doubled in the years of his absence and at the news of his award of Ph.D. Girija was beaming with pride on the one hand and shrinking with the thought of separation from her husband on the other" (65). Her marital ambitions are shattered when she hears from her father-in-law about Rajasekhar's remarriage to a receptionist, Elsy, from Minnesota in America and they have two children.

Likewise, "Mother's Husband" presents a macabre account of incest. "The Invisible Face" is about fake business.

"She Wanted a Child" depicts an Indian situation where woman wants marriage and children. Manjula, who is barren, wants a child somehow and steals one from a hospital. She is put in jail. H. V. Deshpande says the story is "a drama of psychological conflicts."

"When the News Came" is a comedy of confusion. Coffin in the House" is about sexual depravity.

"The Anonymous Letter" is about academia. This is about university politics.

In "Fulfillment" the character Bharati marries a man of her taste though he is below her in position. In Dr Aroonima Sinha's view, "Bharati's initial rebellion against class, caste and her poor father is the only factor that lends colour to her character. But subsequently she is back into the traditional mould of a Bharatiyanari - the long suffering, penance-practicing

female waiting patiently for fate to hand out the rewards.”⁵

“Mother's Husband” is based on the 'Setavi' myth popular in Karnataka and Maharashtra. Setavi or Sattvi is a dreaded demi-goddess, who writes the fate of the newly-born. Once while consulting the Register of Karma she was horrified to learn that her own girl-child would be copulating with her son. After this the Setavi myth is dropped and the author gets busy in narrating the story of Setavi's daughter, Kamalata, her sexuality, marriage and the turn of fate when she unknowingly sleeps with her own son. She gives birth to her son's son and on learning the shameful facts, she commits suicide carrying with her son-grand-son. Naikar has very dexterously woven the Oedipus theme with the Indian setting.

Naikar is a fine story writer one may say. Both the plot and characterization is good enough for the general reader. Usha Bande has this to say, “In building his theme around a given situation the author seems to be so engrossed that he pays scant attention to characterization. Naikar's men are generally deceitful, cunning, greedy, selfish and lecherous. For his selfish end, Kamalata's husband never tells her his profession, Balya deceives his close friend for gold and Sangappa's uncontrollable desire drags him to his grave. No doubt, the Nemesis plays her role and punishes the guilty but only after the damage is done.”⁶

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**HUMAN CIRCUMSCRIPTION IN DECODING THE SENSE OF GRACE:
A STUDY OF O'CONNOR'S SHORT STORIES *THE RIVER* AND *A TEMPLE
OF THE HOLY GHOST* FROM AN ANAGOGICAL PERSPECTIVE**

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Flannery O'Connor¹ (1925-64) is a devout Roman Catholic whose oeuvre is a fascinating collection of 32 short stories, 2 novels, a collection of letters and more than one hundred book reviews for two Catholic Diocesan newspapers in Georgia. Though short-lived, the swirl of incense of her writings has crossed the continents and the oceans at a remarkable pace. Considered one of the exceptional American literary collections of the 20th century, it reflects Southern Gothic life and racism in a unique manner. Flannery O'Connor's stories are a mosaic of imagination and religion. She has made her writings a medium of faith in Christianity. Her stories review the theme of Christian theology and disclose human search for God. Though the body of O'Connor's stories is in a religious outfit, the soul or the underlying fact undeniably is the matter of life and death. We find the characters, not only the protagonist but the others also encounter a sort of experience or undergo a variety of feelings in their search for God knowingly or unknowingly and achieve Grace ultimately, which is the self-satisfaction a human being achieves at the end of his action. Every story has a human side which leads the readers to ponder over the question of grace and human circumscription in understanding grace in its true sense.

*The River*² and *A Temple of the Holy Ghost*³, two short stories of Flannery O'Connor's earliest collection of short stories, *A Good Man is Hard to Find* have been chosen for a critical appreciation. "*The River*" is a story of a four or five year old boy, Harry Ashfield, whose unappeasable desire to find the Kingdom of God makes him end up his life, where as "*A Temple of the Holy Ghost*" tells a story through the eyes of a twelve-year old child who shows wisdom beyond her age in contrast to her fourteen year old cousins. Flannery O'Connor makes an attempt to symbolize humanity through these insane and inexperienced children. If the stories are read in their literal sense, we find Harry Ashfield of *The River* as young as to be reasonable and the child of *A Temple of the Holy Ghost* as young as to be judgemental. But the end of the stories is quite disturbing. Even rational people fail to take up things reasonably. What struck me was the ineptitude of human nature in interpreting the divine spirit. This paper is a study of that interpretation.

At the outset of the story, *The River*, Mrs. Connin, the baby sitter, comes straight from her night shift to take Harry Ashfield for the day. She discourses with his father on baptism of

the child since a preacher, named Reverend Bevel Summers, is around the river in order to literate the people of the Kingdom of God. The discussion underlines the importance of baptism in Christianity (...he ain't fixed right... Well, then, for Christ's sake fix him... p.154). Baptism⁴ is one of the commands of Jesus Christ and He says that those who believe in Him and receive baptism will be saved. *The New Testament* is the good news of God's promise to save those who believe in Jesus Christ as Lord and Saviour.

It is very evident that the child is sent with the baby sitter in the early morning without the warmth of love or affection as Mrs. Connin has to provide him a handkerchief to blow his running nose. Harry is a child of four or five years only. The age needs the warmth and tenderness of parental care. Harry lacks it desperately and there lies the real problem. If his parents could satisfy his mental and spiritual hunger, his fate might not be the one given in the story.

When Mrs. Connin asks Harry his first name in order to tell the preacher, he imprudently lies saying his name is Bevel which raises her eyebrows for a moment. Actually, Harry is uninterested in his household life. He has no voice of his own. He is unable to act himself. His is a passive, neglected life in his dark living room. The description given by Mrs. Connin of Bevel is that he is not an ordinary preacher. This makes Harry envious of him. Harry finds something significant in that man which he has not experienced in his small life. He assumes the probability of a new identity through the adoption of a prominent name. O' Connor perceives the common man in Harry. The world is always like Harry's. People become mesmerized by the extra-ordinary power of someone who they think is unreachable to them and follow him blindly which ultimately leads to their downfall.

Harry's childhood is a dreary one with a father who doesn't show any sparkling emotions towards him and with a mother who is fatigued with her own ailment. They do not have time to spend with their only child. They neither teach him anything religious nor are they themselves religious. Harry receives neither moral nor spiritual values from his parents. This vacuum made Harry's tender heart think of adopting the name of a person who he considers is above the reach of mundane life and believes that he can do some miracle. The question Harry poses to Mrs. Connin that whether Bevel will heal him, reveals the child's hunger for divinity. Even his physical hunger is not satisfied by his parents as they send him always in the early morning feeding him nothing. Harry's own words that he does not have time to be hungry yet, give a didactic meaning. The child may not have the thought of spiritual hunger before Mrs. Connin introduces Bevel to him. Disturbance in his morning schedule forces him to put his physical hunger aside. His life is like that of a caged bird waiting for someone to open to a world of exuberant novelties. Mrs. Connin is here to liberate him and to satiate his hunger. She is ready herself. To Harry she is an incarnation of a divine power. She has a lap where he can sit peacefully or hide himself when troubles squeeze him. She has a heart to console him when he weeps, which his mother fails to offer. Mrs. Connin is not like the other sitters; she takes the children out and gives them an exposure to new things. Little Harry believes that he is made by a doctor named Sladewall but coming out with Mrs. Connin gives him a new knowledge that he is made by a carpenter named Jesus Christ. Even he gets wonderstruck at the picture of Jesus Christ who has a long hair and a gold circle around his head. He is not exposed to the religious matters by his parents. Mrs. Connin even shows him a Bible which is gifted to her by her great grandmamma and she considers it is her prized

possession. She says that every word of that book is gospel truth and she reads that book to him. His naive mind cannot understand much but he realizes the value of the book that tempts him to put the book inside the inner lining of his coat without her notice later in the story. Even the scrapings of Mrs. Connin's care are treasure of love to him, since he is starving for personal communication. She used the time which she spends with him to enrich his knowledge and experience which his parents forget to do. The scar of loneliness on his life is so deep that none is able to heal except the real healer. Here O' Connor brings out the picture of the sophisticated life schedule of the new generation in which we forget our primary duties and close the eyes to reality in disguise of a search of something else which we never achieve or even if it is achieved we will not be satisfied but run behind another. It is human nature. It is written in the *New Testament* that parents should not treat their children badly or make them angry. They should be raised with Christian discipline and instruction⁵.

Reverend Bevel is introduced to Harry as a man of extra - ordinary capacity. At the river, Harry sees Reverend Bevel knee deep in the water enlightening the crowd. Reverend Bevel believes that if they have not come for Jesus, they have not come for him either (p162). According to him, there is only one river, that is, the river of life, made out of Jesus' blood; that's the river one has to lay his pain in; in the river of Faith, in the river of Life, in the river of Love, in the rich red river of Jesus' Blood. He says that all the rivers come from that one ocean and flow back to it. It's a river full of pain moving towards the Kingdom of Christ. Here O'Connor wants to tell us about the healing power of Jesus who is born to take away the pain of humanity and give them happiness. Reverend Bevel cites the examples of Mark the leper, Luke the blind and John the dead to testify his words. Here the river is the symbol of Christ Himself and dipping in the river means being with Christ and getting that spirit. That feeling will bring forth the necessary change in a believer. It is believed that a true believer and follower of Christianity will finally reach the kingdom of God⁶. Harry doesn't know the meaning of the word, *baptism*⁷ and when the preacher explains to him about the Kingdom of Christ, he thinks that baptism will take him there straight away so that there is no need to go back to his monotonous life. Here also Harry represents an ordinary human who finds the path of spirituality to escape from the materialistic worries and burdens. Moreover his small wisdom counts the knowledge that he will be considered a Christian in its fullest sense. He considers baptism the pinnacle of divinity.

But contrary to his assumption, after baptism he is still on this earth and when he goes back home, his parents are seen least enthusiastic or excited at his change and to add up his desperation his father laughs at Mrs. Connin when she says that the preacher is a healer and prayer is offered on behalf of Harry's mother. To his shock, even Harry's father comments that healing by prayer is inexpensive. Here O'Connor intends to convey the sort of atheistic human attitude and discontent towards the one who exhibits inclination towards theism. Though the boy is exhausted, instead of putting him on the bed or feeding him something, his mother is much concerned about what he has said about her to the preacher. Even when his mother pulls him into a sitting position, he feels as if he has been drawn up from under the river and mutters, *I count* (p168). Harry is completely absorbed by the morning experience.

He is haunted by the thought of the Kingdom of Christ and wonders how he can reach the river and the urge is so stark that sleep does not embrace him. Though he starts at the early hours, by the time he reaches the highway, the day becomes hot. Mr. Paradise, who happened

to meet Harry at the river the previous day sees Harry from his doorway moving alone and follows him in his car. Dusty, sweaty and weary little Harry is seen trying to find the path he took the other day. He does not see Mr.Paradise as his only attention is the river and the Kingdom of Christ. It is human tendency. If we set our mind on something we blindly work for that or follow that irrespective of the thoughts of its consequences. Here Harry can envisage only the river and the moment he reaches it, he bounds into it with his shoes and coat on with an impulse. As the preacher Bevel does, he takes a gulp, swallows some and spits the rest out and then looks around standing in water up to his chest. When he is taken into the river the first time by Bevel, though it is said that he is taken to the Kingdom of Christ, neither the Kingdom nor Christ is found under the water. But some impression and importance is created in his mind by this occurrence. He does not want to play fool with preachers any more but wants to be baptised by himself. He decides to keep on going until he finds the Kingdom of Christ in the river. He puts his head under the water and pushes forward. In a second he begins to gasp and sputter and his head reappears on the surface. He starts again and the same thing happens. He tries again and comes up choking. He senses that something pushes him back in the face and he takes it as another joke. He has come far for nothing and he begins to hit, splash and kick the filthy river. He lets out a low cry of pain and indignation. Seeing something approaching, he plunges into the river once again without knowing that it is Mr. Paradise who has come to save him. The waiting current traps him and pulls him swiftly forward and down. All his fury and his fear leave him alone. He is in search of the Kingdom of Christ. But here actually Christ has appeared in the form of Mr.Paradise that Harry is unable to understand. He is in search of a figure which he has seen in the Holy Bible and the Kingdom which is explained to him by Mrs. Connin and Bevel. His age and knowledge are far behind comprehension of this fact. In the case of an ordinary man sometimes age and knowledge stand behind his comprehension level.

Here little Harry is a martyr of human naivety. He epitomizes human thirst for grace as well as the immaturity in understanding the eternal truth. Of course Harry is not of the age to think reasonably but O'Connor speaks of the human nature through the illustration of a child as it is the case with an ordinary man who does not understand the meaning or purpose of religion. He follows those who can influence him through any means making his weaknesses a prey. He may fall into the hands of pseudo saints or run behind black magic and tarot cards. This ingenuousness is a curse to humanity. It is believed that parents are living Gods. If so, it is their obligation to bring the children close to the eternal truth and if it happens in every family, true baptism happens and no river will take away lives against God's wish.

A Temple of the Holy Ghost is another distinct piece of writing of O' Connor, in which the author meets the religious theme with dexterity of insight. The influence of Catholic upbringing on an adolescent American girl living in the South is depicted in the story in such a way that the reader is made to think that God has created every person in his own image. The title itself is an expression of the same impression. Christians believe that Holy Spirit or Holy Ghost is the third divine person of the Trinity: Father, Son and the Holy Spirit. *The New Testament*⁸ speaks about the closeness of Jesus and Holy Spirit during his earthly life. The holy *Bhagavad-Gita*⁹ also pronounces the existence of Super Soul or Paramatma. Lord Krishna¹⁰ informs Arjuna¹¹ that Super Soul¹² exists in all living beings and He is beyond the reach of the physical senses. The Bhagavad-Gita says that certain people discern the Super

Soul within themselves through meditation, some through the elevation of knowledge and some others through doing their work or serving his fellow beings regardless of fruitful returns¹³. A person becomes progressive in mystical understanding when the mind resorts to the Super Soul.

Throughout the story the narrator is called child paradoxically. The child shows the wisdom well beyond her years. It is a wisdom bestowed on her by the solid catholic family environment and the incisive willingness to absorb and follow the instructions in spiritual matters wholeheartedly. But she lapses in her behaviour. The author might intentionally have called the narrator a child. Neither the child's name nor the child's identity is revealed but the child's view of life is projected throughout the story. The child's perceptions are weaved into the instances that happen at home during the weakened visit of her two cousins, Susane and Joanne, two school-going, immature, obnoxious, flimsy, 14 years old girls, boarding at the local convent school.

As the story proceeds, we come to know that the two girls are advised by the oldest nun, Sister Perpetua at the Sisters of Mercy in Mayville that the most effective way to drive back the advances of any young man towards them is by saying that they are the Temples of the Holy Ghost. Throughout the weekend, the girls address themselves as Temple1 and Temple2 after which they collapse into fits of laughter. But the child cannot find any fun in it and gets exasperated. The idea of Mr. Cheatam, a rich old farmer, or Alonzo Myers, an eighteen year old local taxi driver wooing them around, is really funny, she thinks. Even her mother thinks the girls are pretty silly and states that they are the Temple of the Holy Ghost in the true sense. She means that they are true at heart and in every individual lies the presence of God and the only difference is the realization of that fact. But the children take it in such a way that the child's mother is also made of the same stuff as Sister Perpetua who over focuses on unearthly matters.

When the child's mother becomes restless, thinking of the way to entertain and contain the girls, as they are very awful. If they are not engaged by some means, they will create hell at home. The child recommends the two Wilkinsons, Wendell and Cory, the farm boys who are going to be Church of God preachers and the mother thinks they are perfectly safe with those boys. Here we find the faith in morality attributed to mysticism; blindly she believes them though she does not have any personal contact with them. Here comes the question of present day society where even religion is treated as a business and the concept of devotion and self-sacrifice are only a far cry. The child's mother in turn reminds us what the quality of mystic life is supposed to be.

Hiding behind a barrel, when the child watches the behaviour of the two girls before the boys, she finds them as usual, giggling and talking to each other about the convent, ignoring the boys. In order to entertain the girls one of the boys starts blowing softly on the mouth organ and the other starts strumming the guitar and starts singing a song that sounds half like a love song and half like a hymn. The girls predictably start giggling and when the singer finishes singing, they begin to sing with their convent trained voices. The girls again start giggling and the child stamps on one of the girls' feet getting irritated of their irrational behaviour. Here we find that though the child is younger to them she is balanced. The provoked girl abuses the child in a frenzied way and calls the child a big dumb Church of God Ox. Here also the author does not spare the religion. O' Connor seems to have created such a

scene to bring out the difference between the mature Catholic practice and the immature discernments. The girls' insanity, the influence of convent life and their ingenuousness in understanding the real sense of religion are very prominent in their talk.

After the dinner when the child is left alone as the other children are left for the fare, the child cannot sleep and listens to the distant sound of the calliope and reminisces her last visit. She notices certain closed tents which contain things that are known only to grown-up people. From the advertisements she imagines that what is inside the tents concerns medicine and she makes up her mind to be a doctor when she grows up. Then she decides to be an engineer following the searchlight. Later she decides to become a saint because that is the occupation that includes everything one can know. But she knows she will never become a saint. She does not steal or murder, but she is a born liar. Indolent and impudent, she is deliberately ugly to almost everybody. She is swollen with the worst sin of pride and that pride made her stay at home without accompanying the elder children to the fare. She makes fun of the Baptist preacher who comes to the school at commencement to lead the devotion. She believes she can never be a saint but a martyr if she is killed. She is exhausted by these thoughts and goes to her bed without saying her prayers. When she remembers that she has not done her prayers she gets up immediately and kneels down to pray, which reflects her fear of God and the importance which she gives to the doctrines and ethics. Here O'Connor draws the attention of the readers to the operation of the child's mind. She is striving for grace. It is a feeling seen in every human being. We find the child's wisdom in evaluating herself and it is worth noting that she is well aware of what she is. This self-evaluation is required in every one's life to understand oneself and to put right his or her actions in order to strengthen the personality and face life assertively. It is stated in the *Gita* that those who obtained real knowledge from a self-realized soul will never fall into illusion and realizes that all living beings are part of the Supreme Power¹⁴.

When the child enquires inquisitively about what they have seen at the fair, the girls are not willing to reveal everything that they have seen there saying that there are some things that a child of her age does not know. But the child asserts that she is millions of times smarter than her age and they are forced to speak about the freak who admits the abnormality as God's way. She turns into a bundle of nerves hearing the words of the girls which is really unimaginable to that small brain. Drained to answer herself the queries framed in her mind and fully occupied by the account of the freak, she falls asleep. Still in sleep, the words of the freak, *God made me this way and I don't dispute God done this to me and I praise him.....A Temple of God is a Holy Thing ...* echoes in her mind. The freak's intellectual perception and acceptance of God's wish is really thought-provoking. Though the freak is a being with a deformity, it realizes the spirit dwelling in every being and reminds the gathering that those who desecrate the temple of God will be punished in the same coin and advocates rising up as everyone is God's Temple. O'Connor seems to have voiced herself through this freak. She has accepted her illness as God's wish and has worked for a better cause without having any ill conscience. Anyway this incidence makes a vital change in the girl's attitude and development.

The last part of the story reveals the human search for completeness. The child accompanies her mother to the convent to drop the children after the holidays. As soon as they reach the convent they are asked to attend the prayer or benediction. Even before her ugly

thoughts are stopped, the child begins to realize that she is in the presence of God. Life is really a challenge and it will never give completeness. Challenges will be there, either internal or external in the search of completeness. We will always be in search of it. Here the child is in search of completeness. She thinks beyond her age and acts in accordance with her wisdom. Though she immerses into prayer, the thought of the freak in the tent involuntarily flashes into her mind and his words echo in her ear. She realizes that the path to completeness is through self-awareness that self-realization and self-satisfaction are the only routes to completeness of human life, she learns from the life of the freak. Unlike her counterparts who are misled by their own inadequacy, she succeeds in uniting the power of Holy Ghost and her own judgements.

Here we find a lot of difference in the attitude of the three children. As a contrast to the girls from the convent school, the child shows a mental disposition and takes things in a constructive way. The words, *I'm not as old as you all, but I'm about a million times smarter* are really a pointer to the child's wisdom. Though the girls say that they are the temple of the Holy Ghost, they cannot take it in a divine sense, but the child really means it. That is the reason why the words of the freak resonate in her mind even in her sleep. Contrary to this, the other girls just laugh at what they have seen in the tent. They do not have the right temperament to understand or interpret the words of the freak though they are bound to convent life. Their outlook of life itself is different. Their thoughts are mean. But the child's wisdom is due to her upbringing and acceptance of that which cannot be found in the girls though they are convent bound.

In both the stories we meet characters desperately seeking grace considering it as the decisive target of life. Harry Ashfield in *The River* is neither religiously educated by his parents nor aware of spirituality by himself. It is a mistake done to him by his parents, though the parents do not mean it intentionally. The hunger for grace is boundless as Harry blindly goes to the river in search of grace. The human constraint in understanding grace in its true sense is prominent in the story as even Mr. Paradise has unrealistic interpretations of Bevel, the Preacher and bouts him for not being able to perform any miracle. In *A Temple of the Holy Ghost*, the two girls wrongly take the evangelization resulting in the catastrophe of obsession that the term *the Temple of the Holy Ghost* itself makes the girls panic and think much of grace in them. By addressing themselves as Temple1 and Temple2 they reassure that. They are self-centred and represent human incompleteness. But the child, in contrast, in the middle of the foul thoughts, realizes the presence of God. She strives for grace, even considering a saintly death to be her calling. After all, the human perception makes the variance. We cannot find fault with anyone. The mistake is within the individual and how one comprehends the knowledge of divinity. Doctrinal perception varies from person to person depending on his environment, intellect and wisdom. It is above mundane knowledge. *The Bhagavad Gita* also states that those who obtain real knowledge from self-realized soul will never fall into deception but realize that all living beings are part of the Supreme Power¹⁵.

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**NAIKAR'S *THE SUN BEHIND THE CLOUD*
AS A HISTORICAL NARRATIVES**

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Basavaraj Naikar was an outstanding professor of English in Karnatak University, Dharwad. He is a bilingual writer in English and Kannada. He is a creative writer too and even a fine translator. As Christopher Rollasan writes of Naikar himself that Naikar is a genuine writer. His writings, particularly creative—his novel *The Sun Behind the Cloud* (his next novel is *Light in the House*, 2007) and two books of short stories *The Thief of Nagarahalli and Other Stories* and *The Rebellious Rani of Belavadi and Other Stories*—speak of his genuine interest and multifarious literary activities.

Naikar's *The Sun Behind the Cloud* is a historical narrative. Manohar Malgonkar's *A Bend in the Ganges*, Chaman Nahal's *Azadi*, Khushwant Singh's *I Shall Not Hear the Nightingale*, K. A. Abbas's *Inquilab* and Vimala Raine's *Ambapali* are good historical novels. In these novels the pervading strain is the past. What we find is a dynasty or a kingdom being depicted in all its regal glory. Here the historical character is determined of the incidents – of the wars, peace, conflicts, or colonial encounter as in the case of Naikar's novel. A historical novel unravels the period history of a dynasty, its kings, administration, wars and conflicts. Naikar's *The Sun Behind the Cloud* is a fine historical work, dealing with the King of Naragund, Bhaskararao (meaning the sun) Bhave's colonial encounter with the British on the events of disarmament and adoption in the latter part of the 19th century South India.

The Sun Behind the Cloud is about Bhaskararao Bhave, popularly known as Babasaheb, the King of Naragund in the present district of Gadag, Karnataka State. This region is Naikar's own region. If this is one important reason why Naikar has written the present historical novel, the other and possibly more important reason is that he wants to depict his own grandfather Mr. Virabhadranayaka who served the king as a general. Naikar says he heard much about the king Babasaheb and his great grandfather from his kith and kin. He made research in the local history. He knew that the king was depicted by the British as a debased chief. Naikar desired to rehabilitate him. M. A. Jeyaraju writes, "One reason for the paucity of historical novels in Indian English literature is that, till recently, very little usable source material was available, since most accounts of India's past were British-authored and hence prejudiced by imperialist motives."¹

Naikar has made use of imaginative realism. He has read G. S. Halappa's *History of Freedom Movement in Karnakata*. He has used local legends and myths. There are some

correctives. For example, the recorded history says that the king was hanged. However, Naikar deviates from this record and resorts to the depiction of real happenings as available in oral renditions. He depicts the king as being impersonated. It is said he escaped to Nepal where he met Nanasaheb and then got back to Kashi and married a woman there. It is said he had a child from her and led a sanyasi life. Naikar's stand is quite justified on the grounds of authorial license and historical necessity. M. H. Abrams observes, "The historical novel not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and narrative. Some of the greatest historical novels also use the protagonists and actions to reveal what the author regards as the deep forces that impel the historical process."²

Naikar is an insightful historical writer. Like Sir Walter Scott he is meticulous. His *The Sun Behind the Cloud* starts majestically: "In 1800 Appasaheb Sarkar was ruling over the princely state called Naragund. The hill of Naragund lay northwest and southwest across the vast plain. The sturdy hill of about eight hundred feet had the grand look of a sleeping lion. The capital called Naragund was situated on the top of that leonine hill. Apparao Sarkar was walking up and down in his court and feeling rather fidgety"³ (SBC, p. viii). The Sarkar was fidgety, for his wife was going to deliver a child. The king wanted a male issue and he got one now. He named him as Bhaskararao. The word meant 'sun.' Bhaskararao grew up. He had education in military and administration. Bhaskararao was a smart boy at 16. King Apparao married him Savitri from a cultured family. The prince spent the next five years happily.

One day Apparao fell ill. He died. The state of Naragund wore a mourning look. So Bhaskararao assumed the charge of the kingdom. He thought of reformation. He checked up his officers and army. He removed Raghopant Limaye from service as he had indulged in anti-state activities. Of course, Limaye met the DC of Dharwad and tried to instigate him against Naragund. Then the British East India Company appointed Manson, a Political Agent for Indian princely states at Kolhapur. Manson summoned all the princes for a meeting. Accordingly, Babasaheb attended the meeting with dignity which annoyed Manson.

Naragund received a letter from the British political agent to the effect that since the British are their protectors the princely states should not have their army. This was the Disarmament Act. The king had to ask his people to destroy their arms. Babasaheb asked his people to hide them. One day the British soldiers visited Naragund and searched for weapons. Of course, the villagers pacified them.

Babasaheb had no son. This haunted him. He discussed the issue with his Divan Vishnu Kulkarni. The latter suggested him to have an adopted son. But the British government did not allow it. So the king had a meeting about it with Bhimaraya of Mandargi and others. Mr. Manson attended the meeting. Finally the Political Agent did not allow Babasaheb to adopt a child. Babasaheb argued, "You cannot say like this Manson sahib. Our country is called Hindustan because we believe in Hindu religion which has allowed the privilege of adoption for the heirless all through the history. You cannot take away that privilege from us. That would be sheer injustice. Please think over it." (SBC 44). Manson turned angry. Babasaheb tried to beat Manson. This made both Manson and Babasaheb to wage a battle for justice. So there was a battle between them. Babasaheb's army attacked the British at night. The British soldiers ran off. So did Manson. But the Naragund soldiers murdered Manson. In a way, both the British and Indian chiefs geared to remove each other

from power. Already the Indian Sepoy Mutiny was underway in the North. In the south, in view of Nanasahab's order, the kings of Naragund, Mundargi, Chitradurga, Hammigi and Surapur had a secret meeting in Naragund. They planned to wage a war on the British. Raja Venkatappanayaka was made the president of southern kings. Bhimaraya was the secretary. But Babasaheb own officers Krishnaji Pant and Banya Bapu helped the British. The new Police Officer Thomson and DC Oglivy planned for the removal of the king of Naragund.

The enemies gathered their courage and forces. Bhimaraya of Mandargi was to help Babasaheb. But the British were very clever. They preponed the war and took the Naragund army. The British had rifles while the Naragund army had traditional weapons. Their shooting frightened the local army. Not to speak of Pant and Bapu, the officers in charge of ammunitions had adulterated the gunpowder. This made Naragund's guns useless. Ultimately, the Divan Raghopant prayed the king and queen to escape. They escaped. The king escaped with Divan Raghopant and Commander-in-Chief Vishnu Kulkarni. The general Virabhadranayaka fought the British. Naikar writes, "Virabhadranayaka stood near the palace along with his troops. As the British soldiers rode near his troop, he stood ready to fight with them. He rushed towards them and struck at them heroically. He ran his sword through the belly of a British soldier who fell to the ground with a piteous yell. Then another British soldier tried to aim his gun at Virabhadranayaka, but before that Virabhadranayaka knocked his gun with his large blood thirsty sword and smote at the enemy's neck which was severed from its trunk and fell to the earth. By the time a bullet hit the belly of the horse on which he was saddled. He jumped off the horse and held it tightly and fought with his right hand. ..One of the British soldiers aimed at him and pulled the trigger and lo! The bullet hit Virabhadranayaka in the chest and burst out of his back thereby creating a gory hole in his body"(SBC 129).

Later the Divan Raghopant was captured and hanged. King Babasaheb was arrested. He was put on trial and was to be hanged. However, his servant helped him for impersonation. So he escaped to Nepal and met Nanasahab there. He came back to Kashi. He married a young woman incidentally from Naragund. He got a male child Ganeshpant. Thus he lived there happily. The novel is very well constructed on a historical event. Naikar's historical imagination is in full swing. Jibesh Bhattacharya observes, "*The Sun Behind the Cloud* presents a native king's revolt against the powerful British rulers and may be treated as an account of the first battle for freedom by the Indians during the first half of the nineteenth century. The novel is a wonderful recreation of the age and the locale where the incidents took place. It is an imaginative recreation of events or characters giving out the secret aroma of the past."⁴ John Joseph observes aptly: "Naikar's *The Sun Behind the Cloud* can be very well compared with Chinua Achebe's novel *Things Fall Apart*. Both novels deal with the establishment of colonialism and the tragic consequences in India and Africa respectively."⁵ So Naikar's novel is a classic work of colonial encounter.

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HOW TO DEVELOP WRITING SKILLS: A BRIEF OUTLOOK

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Writing is one of the four skills of language learning. It is needed in every walk of life. It is not only used in the form of mobile SMS, passing comments on Face book, Twitter, Whatsup etc but also in official purpose. No doubt, any literate person can write and express his/her view. But the question is how perfect he/she is in writing. Is it accurate, precise, clear and effective? Presentation of ideas is an art. It is a matter of practice.

It is observed that students possess the knowledge of a particular topic but could not express accurately, properly and naturally. S/he commits mistake. It may be a grammatical mistake, a spelling mistake or presentation problem. It lacks unity of thought, preciseness and clarity. So, content and expression are very important in writing. For example:

I Ravi read class VI. My school ABC Academy. There is five thousand books on library. My friend is librarian. His brother is doctor. He had returned yesterday. He is more tall than my friend.'

Here, the content of the paragraph may be understandable but grammatically not acceptable. Ravi commits many grammatical mistakes in the paragraph. For example,

- i) After the word, 'I' comma should be used. (Punctuation)
- ii) 'Read class' should be 'read in class'. (Preposition)
- iii) Instead of 'my school', he should write, 'the name of my/our school is' (word order)
- iv) In place of 'is' before five 'are' should be used. (Number/subject verb agreement)
- v) In place of 'on library', 'in library' should be used. (Preposition)
- vi) 'is librarian'/'is doctor' should be 'is a librarian'/'is a doctor'. (article)
- vii) 'he had returned' should be 'returned' (tense)
- viii) 'more tall' should be 'much taller' (degree)

Moreover, the expression of the paragraph is not effective. It lacks coherence. The sentences of the paragraph are not properly linked one after another. Every sentence should be linked to the one before the sentence and after the sentence. Here, Ravi is trying to write about his school but he also talks about his friend's profession and about his brother too. So, the paragraph fails to link facts properly and lacks unity of thought. A paragraph should highlight on the single topic. It may be a school or a school library.

The first important thing of writing skills is to share the knowledge of subject, verb and object (SVO). If anyone wants to write a sentence, s/he has to write first 'subject', second

'verb' then 'object. For example,
Ruth is a writer.

Here, subject is 'Ruth'. Now students may be asked to provide other names in place of 'Ruth'. They may add 'Radha, Ruby, Alia, Raja etc. After that, they may be told that in place of 'Ruth, Radha, etc, they may use 'I/we/you/he/she the/this/that/these/those etc. But when they would like to use them in place of names, they will face the problem of using verbs.

There are two kinds of verb: helping/auxiliary/supporting verb and main/principal/full verb. According to subject as well as tense, verbs change. Now, students will get the knowledge of number and tense. Verbs follow the subject. If subject is singular, verb will be singular. Students may be given a chart of tense. For example,

I/am/was/have/had/shall
We/are/were/have/had/shall
You/are/were/have/had/will
He/is/was/has/had/will
She/is/was/has/had/will
They/are/were/have/had/will
Ravi/is/was/has/had/will
This/is/was/has/had/will
The book/is/was/has/had/will
Books/are/were/have/had/will etc

This chart will surely give them the idea of subject and verbs according their subjects and the knowledge of tense. Now they can easily identify the basic three tenses: present, past and future. The verbs used in the above sentences are called auxiliary verbs. They do not show any action but situation/statement of the object. If objects are added to those sentences, they will contain some information/facts. For example,

I am a girl/ I was a thief/ I have a car/ I had a car/ I shall buy a car.

Now students can write sentences and share their feelings.

After that, the knowledge of main verbs may be shared with the students. Main verbs show action. The different forms of verbs according to tenses may be shown to them. For example,

I go/went/shall go/am going/was going/shall be going/have gone/had gone/shall have gone/have been going/had been going/shall have been going.

Here the subject, 'I' is doing something. Now students can copy and frame different sentences. But students keep in mind while using verb1 (present form) with he/she/name (3rd person singular), they should not forget to add 's/es' with the verb in present tense only. For example, *s/he goes.*

Students have to learn another important grammatical part: subject-verb agreement/concord. Sometimes subjects are misleading. Many mistakes are done by students for this. For example,

Mathematicsis/are (is)
Police...is/are (are)
Cattle...is/are (are)
News...is/are (is)
Billiards...is/are (is)
Athens...is/are (is)

Lots of boys..is/are(are)
 Lots of sugar...is/are (is)
 None of them...is/are (is) etc.etc.

Students have to pay attention to rules of subject-verb concord. It will enhance their accuracy in writing.

Another important grammatical part is articles (a,an the).Without the knowledge of articles, accuracy in sentences cannot be attained. Students have to pay attention to this part of grammar otherwise they will commit mistake. They should know that 'an' is used before vowel (a,e,i,o,u) and 'a' before consonant and 'the' before some definite things. Some examples:

- 1.....apple/egg/ink-pot/orange/umbrella.(an)
- 2.....book/cat/dog/fox/hen/jug/kite/lion/mouse/nose/park/quilt/rat/ship/toy/van/wagon.
(a)
- 3.....hour/heir/honour/honest/M. A/M. Sc/M. Com/F.I.R/X-ray/M. L. A.(an) {vowel sound}
- 4.....ewe/union/unique/universal/European/one/useful/unit/university (a) {pronounce as U}
- 5.....sun/moon/sky/Indians/Ganga/Himalaya/Bible/Christians/violin/tallest/Civil War.
(the)
- 6.....World War 1/Mount Everest/Maharashtra/football/mankind/Nature/humanity (No article)

Besides articles, preposition plays an important role in grammar. Its knowledge is very essential. It is used before noun/pronoun. It can be seen in every paragraph. For example, the preposition,'on' is used in different context. Forexample,
Monday/15 January/ horseback/bicycle/the radio/the telephone/the committee/foot
(ON)

If any student writes '*in Monday*', it is not acceptable but '*by Monday*' is acceptable. So, before the word, 'Monday' preposition '*on/by*' can be used. But there are some words which follow the fixed proposition. These prepositions are called appropriate propositions. For example,

Afraid of,fear of,belong to,sure of,confident of,clue to,hanker after,weak in,good at,aim at etc
 Besides these, there are some phrasal verbs whose meaning change according to preposition.

Look back (continue to prosper)
 Look at (to direct one's eyes towards a particular object)
 Look out (be careful)
 Look after (take care of)
 Look over sth (examine) etc.

Students may learn these by heart and get the fun of grammar and enrich writing skill.

So, these are some basic grammatical items/parts which help to write effectively and accurately. Besides these, voice, reported speech, gerund, infinitive, clause, degree of comparison etc are also necessary to develop writing skill.

Besides accuracy, brevity and clarity are important to develop writing skill. Brevity refers to being brief, precise, to the point, minimum use of words to convey the meaning. For example,

- 1 a) Patna is situated in such a place where the river Ganga flows.
b) Patna is situated by the bank of the Ganga
2. a) I met a man whose profession was catching fish.
b) I met a fisherman
3. a) Enclosed please find a self-addressed envelope for your convenience
b) I enclose a self-enclosed envelope for your convenience.

No doubt, the sentence (b) of each set is preferable, uses minimum words to convey meaning. On the other hand, clarity refers to clear idea/meaning of a sentence. It should not be ambiguous. It should be understandable easily.

1. *Fine for fishing.*

-It is fine to fish or you have to fine for fishing.

2. *Foreigners are hinting dogs.*

-It is unclear whether dogs were being hunted or foreigners are being spoken of as dogs.

3. *A good life depends on a liver.*

-Liver may be an organ or simply a living person

Now if a student wants to write a paragraph/a letter/ an article, s/he can easily write. But one s/he has to keep in mind how to collect ideas. It refers to the content of a topic. He has to know how to collect ideas otherwise his/her knowledge of writing technique will prove failure.

There are two methods of collecting ideas. S/he may follow SLOOWER/CODER method. In SLOOWER,

S for Select a topic

L for List your ideas

O for Organize your ideas

O for Outline your essay

W for Write your first draft

E for Edit your first draft

R for Revise your first draft

And in CODER,

C for Collect your ideas

O for Organize your ideas

D for Draft your ideas

E for Edit your ideas

R for Revise your ideas.

So, a student has to possess the knowledge of accuracy, brevity, clarity and coherence in writing. S/he should have the knowledge of grammatical items which help to write accurately without any grammatical/spelling mistake. Moreover, s/he should have the ability to write or present ideas precisely without using unnecessary words. Every word should contribute some meaning to the topic. Besides these, his/her writing should be clear enough. Every reader can understand without any ambiguity. There must be unity of thought in his/her writing and link one sentence before and one sentence after. Above all, one has to do rigorous practice in writing. In the words of Francis Bacon, "*Reading maketh a full man; conference a ready man; and writing an exact man*".

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**THE STRAIN OF REALISM IN ROBERT
BROWNING'S *THE PATRIOT***

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In 1744, Joseph Francois Dupleix was appointed governor-general of the French Territories in India who nearly realized this dream of establishing a French empire in India. But in 1754, Dupleix was recalled to Paris, where he unsuccessfully sued the French East India Company for money he claimed he had spent on its account. Dupleix remained discredited in France and died in despair, obscurity and relative poverty.

Realism refers to the depictions of contemporary life and society 'as they are'. Realist authors portrayed every day and banal activities and experiences instead of a romanticized or similarly stylized presentation.

The poem *The Patriot* by Robert Browning has the strain of realism in its conception. It focuses on the rise and fall of leaders in the contemporary politics. This poem, being a dramatic monologue uses the literary device in which a character freely gives vent to his feelings in front of audience in order to reveal the inner working of his mind. The Patriot tells us how he was praised at one stage and put to a tragic end at another. The same Patriot becomes a traitor due to political changes.

Just a year ago, when the poet entered the city, people welcomed him warmly and decorated his paths with roses and myrtles. There were sounds of bells resounding in the air and people had flocked to gather to see the great leader who performed great achievements for his country. The people were so happy and thrilled that if the politician had demanded the sun, they would have brought it down from the skies for him. Moreover, they would have asked, "what else do you want?" This was such a happy situation for the politician a year ago.

It was roses, roses, all the way, with myrtle mixed in my path like mad. The house-roofs seemed to heave and sway. The church spires flamed, such flags they had a year ago on this very day!

After a year, the most popular politician is branded as traitor. The scene is totally changed. There are no people on the house tops now. Just a palsied few are at the windows looking at the politician. All other people have gone to the shambles' Gate and are standing at the very foot of the scaffold to see him die. He is being taken there to be hanged. It is raining heavily. His hands have been on his forehead, as people are throwing stones at him. He is physically and mentally tortured.

I go in the rain, and more than needs, A rope cuts both my wrists behind. And I

think, by the feet, my forehead bleeds, for they fling, whoever has a mind
stones at me for my years misdeeds.

Anyhow, the politician is optimistic and gets consolation by thinking that his services
to the nation will bring fruit in the heaven. He hopes that he will ask God for reward and God
will redeem him.

Thus I entered Brescia, and thus I go! In such triumphs, people have dropped down
dead. "Thou, paid by the world- what dost thou owe me?" God might have questioned; but
now instead 'Tis God shall requite! I am safer so.

The poet wants to suggest that nothing remains same in the world of politics. It is a
world of felt interest. Hence, at times, people may go against the common good of the country.

Robert Browning's poem *The Patriot* can be considered to be the reflection of the lives
of Oliver Cromwell and Robert Clive.

Cromwell is one of the most controversial figures in the history of British Isles. He
was considered a regicidal dictator by historians such as David Hume and Christopher Hill.
Yet, he was considered a hero of liberty by others such as Thomas Carlyle and Samuel
Rawson Gardiner. In a 2002 BBC poll in Britain, Cromwell was selected as one of the greatest
Britons of all time. Anyhow, his measures against Catholics in Scotland and Ireland have been
characterized by some as genocidal.

Oliver Cromwell was an English military and political leader and later Lord Protector
of the commonwealth of England, Scotland and Ireland. He was one of the signatories of
King Charles I's death warrant. After his death in 1658, he was buried in Westminster Abbey
but after the Royalist returned to power in 1660 they had his corpse dug up, hung in chains,
and beheaded.

Robert Clive laid the foundations of the British Empire in India. Yet one of his
enemies pressed the case that some of Clive's gains were made at the expense of the company
and the government. Clive even stated, "Take my fortune but save my honour". Later, Clive
committed suicide at the age of forty nine. It was variously alleged he had stabbed himself or
cut his throat with a pen knife or taken an over dose of opium. The man who established the
great British Empire in India was finally accused of amassing wealth.

Robert Browning's poem *The Patriot* portrays the story of a leader who was initially
praised by all and given a warm welcome. But at the end of the year he was considered a traitor
and taken to the gallows to be executed. In the real life, Oliver Cromwell, Robert Clive and
Dupleix remain as witnesses for the changing mental condition of the people who consider
the heroes to be traitors at a later stage.

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**WOMEN IN TRANSITION IN MANJU KAPUR'S
*DIFFICULT DAUGHTERS***

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The present research paper is an attempt to trace woman's struggle for freedom and identity in Manju Kapoor's novel *Difficult Daughters*. The transition that takes place in the life of female characters towards freedom is the main focus of the paper.

Manju Kapur has joined the growing number of women writers from India to whom the image of the suffering but stoic woman eventually breaking traditional boundaries has a significant impact. She writes what she feels about her women proto-gonists and their lives in post-modern India. Her work can be read with a significant new meaning and this provides a valid introduction to the feminist perspective on family life, using concepts of conjugal roles, dual-burdens, equal-opportunities and various social policies as evidence to support the feminist viewpoint. Kapur stresses the change in her women protagonists, as the transitional period which is so important in woman's life which depicts the development of her personality. Kapur portrayed the new woman who is inclined to take the road not taken such a woman is independent, assertive and even defiant.

Manju Kapur's first novel '*Difficult Daughter's* was published in 1998, located against the backdrop of India of 1940 presents the problems of an upper middle class Arya Samaj Punjabi family in Amritsar. Kapur's *Difficult Daughters* won her the Common wealth prize 1999 and was the best seller in India. In this novel Kapur speaks about the idea of independence – independence aspired to and obtained by a nation and also independence yearned after by a woman. Virmati asserts her will to be educated she manages to leave home to study in Lahore. Her dreams were influenced by her own regard, Virmati's quest for freedom and identity is the focus of the novel, her desperation for a space of her own to study, she is the eldest daughter of her ever-pregnant Mother Kasturi. Being an elder daughter, she is burdened with the family duties and her mother's children's responsibilities. She looks after ten younger siblings. Virmati in her thoughts was very progressive she wants to pursue her further education and for that she has to go to Lahore and when she informed her mother that she want to go to Lahore to pursue further education But Kasturi is worried about her daughter's marriage. She tells to her daughter- "When I was your age, girls only left their house when they married."¹

Virmati's marriage is fixed with Indeerjeet but she is in love with Oxford returned professor who lives next door to her and already married because of him she breaks her

engagement with Inderjeet. She rebelled against her mother's expectations and left to Lahore. Though she told to the world that she left to study in Lahore yet in reality it was an attempt to find a respite from the professor. The Professor wants to have Virmati not as his wife but as a woman to gratify the intellectual needs as his wife was an illiterate woman, whom he had tried to educate and had miserably failed. She is the woman whose life's mission was to cook to feed her family and keep the house clean, so professor passionately falls in love with his student Virmati who is passionately interested in studies. Although in an attempt to forget Prof. Harish she went to Lahore, here she was fascinated by the independent life of her cousin Shakuntala. She had described her liberated lifestyle in Lahore to her. She explains-

We travel, entertain ourselves in the evenings, follow each other's work, read papers, attend seminars.²

Virmati gets attracted towards Shakuntala's liberated life in Lahore and wants to be like her. It is clear that now she wants to change her life, wants independence and escape from household responsibilities. The words enthralled and inspired her, she was fascinated and over excited as she exclaimed - "I want to be like you pehnji."³ This statement is a clear example of her changing attitude and rebellious nature, transition is there in her thoughts, so she desperately sought an escape from her meaningless life and thought that pursuing of higher education might enable her to do so. In this complex phantom of diversities the Indian woman remains the point of unity, unveiling through each single experience a collective consciences prized by a society that is locked in mortal combat with the power and weakness of age and time, as points out Jung Anees-

She remain the still centre, like the centre in potter wheel circling to create new forms unfolding the continuity of a racial life, which in turn has enriched and helped her, acquire a quality of concentration.⁴

Kapur stresses the struggle for existence and feminine aesthetics lends a female voice towards self will and effacement. Despite Virmati's desperation to forget the professor she helplessly failed and become more engaged with him, being away from her home she succumbed to professor's passionate demands and after a number of vicissitudes she finally chooses to marry him but here her married life awaits her with a series of disappointments. She couldn't enjoy her married life with the professor, as professor refuses to leave his first wife and she couldn't with stand the rancor of Ganga towards herself. "When Ganga saw her, she would turn her face away or what was worse would stare intensely at her, her eyes moist, her lip trembling her big red bindi flashing accusingly."⁵

Even if she was not allowed to participate in either the kitchen that was solely Ganga's territory or move about freely in the central living area of the house, whole day she left alone in to be confined to the dark, sullen dressing room with occasional visits to the main house to do her daily chores. She restlessly waits for professor In the balance of power professor and herself she yields to the superior power. Here she becomes restless and futile she awakens to the mistake she has committed on the very first day of her marriage. But now it is too late. Though Virmati wants to forget Harish but here she was greatly attracted to him and get married with him, but one by one incidents happens which gives her bitter experiences of her marriage. She feels suffocated and forgets her own identity. Very soon she realized the very idea of her love as professor has quenched his educational thirst by marrying an educated girl,

by this time she has read more books and gained more varied experiences than girls of her time and society were expected to, very soon she replies to Harish-“I should never have married you she said slowly, and its too late now, I have never soon it so clearly. It is not fair.”⁶

Virmati's first rebel against her Arya Samaj family by denying marriage with Hemant chosen by her family members consists a radical rebellious act and proves her rebel. It changed her mind. This act of her compels us to think that the two factors which enable the modern woman to assert are education and economic independence. Virmati belongs to the modern women being educated and having job before marriage helps her to break and unfold the patriarchal mode. On this situation Gur pyari jandial points out-

To break the patriarchal mould and for Virmati to have tried to do that in the forties was a great achievement.⁷

Manju Kapur's women want to become different from a traditional woman and want to walk into new paths, as in *Difficult Daughters*. The novel spans three generations of women and unveils their sense of disillusionment. The three generations of women (Kasturi, Virmati and Ida) symbolizes the three stages of women's independence. Kasturi, the mother represents the pre independence period and is shown a victim of the offensive control of patriarchy. Virmati- the daughter represents the country's struggle for independence as she too rebels against conventions of morality. Ida -Virmati's daughter is the product of post independence era establishes herself as an independent woman. Basically, Virmati reveals her rebellious nature against deep rooted conventions Manju Kapur adeptly introduces Shakuntala Pehnji whose ultra- modern thoughts and ideas make Virmati bold and rebellious, she is impelled by her inner need to feel as a individual rather than a responsible daughter, wife and a mother and self- sacrifice & devotion she believes- “One of the benefits of education is that it teaches us to think of ourselves.”⁸ by this time Virmati becomes the self-directed woman of new generation separating herself from the social taboos and testings.

Present research paper is an attempt to trace Virmati's struggle for freedom and identity, the transition which takes place in her life is the central focus of point to discuss. From Nehan to her journey to Shantiniketan, to get greater freedom is again of alienation, to cut off from her dear ones until she is bound in a wedlock with Harish here she fights but fails every time. She rebels to liberate herself and aspires to live a freer life but she has condemned by her own orthodox family and the man whom she loves and married. Kasturi her mother blames her for being educated and abuses her for bringing disgrace to the family. This encounter left her blank and dazed as she realized that the years of concern care, sacrifice and responsibility are lost just because she expressed her choice of living a life. Here Kapur has artfully drawn the character of Virmati as the incipient new woman, the woman who is conscious, assertive, introspective, educated wants to carve out a life for herself conveying her personal vision of woman hood only to be left alienated. In this novel Kapur portrays Virmati as a new woman of colonial India and her urge to acquire education and freedom resembles the nations quest for identity and self- hood but she fails to completely live up to her wishes although she dares to cross patriarchal threshold but she get caught into another, where her free spirit is curbed and controlled, Kapur sets Virmati's story against the background of changing India, all are engaged in freedom struggle movement but Virmati has her own affairs.

However Virmati's daughter Ida, the ultra modern women, who in her determination

to live life despite all odds represents the real face of modern woman. She is a product of post independence era and who establishes herself as an independent woman as the novel opens with the sincere declaration of the narrator Ida, a childless divorcee who under takes a journey to know her mother's history. She asserts-“The one thing I wanted was not to be like my mother”⁹

Thus, it is clear that when Ida throws light on her mother's life she feels that she will change her fate and not to repeat her mother's lifestyle, who suffered, rebelled but got nothing. Her thoughts, ideas and life style changes generation to generation. It became broader and improving. Ida breathed in the air of independence giving a full throated voice to woman. Independence with no compromises and no fetters. Ida could not accept her mother's decision to abort the fetus and terminate the life growing inside as she rejected the male autocracy when forced to abort by severing the marriage bond with Prabhakar-“I know mother what it was like to have an abortion. Prabhakar had insisted I have one, In denying that incipient little thing in my belly he sowed the seeds of break up.”¹⁰

As in the novel we have another examples of new modern women Shakuntala, Swarnalata and Ida. They are conscious, introspective educated, emancipated, driven by the zeal to assert their autonomy and separate identity and find a place for themselves in the society

Manju Kapur's women go through a transition phase in their life and they tend to become different from a traditionally woman and want to break out into new paths. “However the change is more of theoretical in nature” remarks Perkins in an article on the new woman. As Susan Polis Schultz says-

The new woman arises full of confidence,
She speaks eloquently, and links independently,
Full of strength, she organizes efficiently and directs proudly.¹¹

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**WOMEN IN TRANSITION IN MANJU KAPUR'S
*A MARRIED WOMAN***

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Post colonial literature is a literature of resistance. It voices age long of excruciating experiences of the oppressed & therefore many women novelists has expressed their views on the changing position of women through their writings. Manju Kapur gives voice to the suffering women in her novel *A Married Woman*, and carries the feministic movement. She is really a torch bearer of women's emancipation. She has carried the flight of women of colonial frame to new battle fields with the possible consequences of unfettering the chain of tradition. As she remarks-

I am a feminist. And what is a feminist? I mean
I believe in the rights of women to express themselves,
In the rights of women to work. I believe in equality,
You know domestic equality, legal equality.¹

Manju Kapur's second novel '*A Married Woman*' is the story of a woman Astha an educated, upper middle class, working women in Delhi. It is a woman oriented novel as powerful as its predecessor and is thematically even more challenging. It is a woman's rebel against society to an exploration of positioning of woman in sexual orientation resulting from an incomplete marriage and resultant frustration and isolation at the end. The focus here shifts from a woman's rebel against society, shackled in the positioning of woman in sexual orientation. In Indian society, sexual expression by woman is considered a sin, but Manju Kapur's novel explores the two explosive subjects of sexual intimacy between women and Hindu Muslim confrontation. Astha, a young romantic girl drawn to the idea of love marriage but her parents want to get free from their responsibility by arranging marriage with the boy of their choice they choose as her father was on the verge of retirement. Her mother states- "Do you know the Shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth."²

Astha rebelliously refuses every suitor, but to relieve her parents from their responsibility, when a proposal comes from an MBA, foreign returned son of a bureaucrat, She agrees to get marry and gradually grows to love to Hemant. Hemant gives her love, marital convinces, security, everything that a married woman desires and now Astha's world is full of enthusiasm and Joy- "Astha's heart was as full of love as a lake is full of water."³

After marriage Astha is very busy in her household duties and responsibilities. She is totally busy in performing the housewife's duties. Her life is wrapped in marital bliss and glorifying in the satisfaction that she can give her husband. After some years Astha finds her married life bored and suffocated under the repetitive responsibilities as a wife and mother of two children. Hemant has a busy job and she has to perform the duties of mother as well as father for her children. She takes permission for a job as a school teacher as a good time pass and from her she started desiring more, she felt need for a space for herself an urge to be identified. "Astha earlier was a woman who only wanted love to a woman who valued independence."⁴

Astha's position was like a catalyst whose presence is never noticed yet whose absence makes a difference. As a woman she was sick of a sacrifice. Her relationship with Hemant seems to be dissatisfying and futile to her. There are series of quarrels and misunderstandings between husband and wife which makes Astha's life more complicated. By the demands of growing children and attitude of an unresponsive husband she has feelings of sorrows, her plight fears, dilemmas, struggling against gender discrimination, as Chaman Nehal states-

A woman should be aware, self- controlled strong willed
self- reliant and rational having faith in the inner strength of
Woman hood. A meaningful change can be brought only from
Within by being free in the deeper psychic sense.⁵

Disappointed by her marital life she tried to seek comfort in her mother, but the mother-daughter relationship failed to provide any emotional support to her, after her father's death mother was totally in the influence of Swamiji. It surprises Astha that her mother donates her father's books to the library. But her desire to preserve some of them as her father's memory remains unfulfilled. Her own mother could not understand her and being a traditional woman she always took the side of Hemant. So Astha was totally disappointed by her.

Astha desires equality and independence. She is attracted towards Ajaz Khan Akhtar and feels comfortable, a kind of satisfaction in his company. She thought it is he for whom she is longing for. He was devoted to arts and free and unencumbered. She relates to him more completely than to her own family. This new Astha is under the patronage of Ajaz who arouses her threshold and goes on an ekta yatra. Ajaz was the founder of the street theatre group in which Astha has participated. He encouraged and elevated Astha to a platform making her feel something of worth. By this time Astha thought she has got a meaning to her life.

A married woman expects the meaningful acknowledgement of her existence. After the death of Ajaz Khan, Astha's second birth is through Pipeelika, a social worker and the widowed wife of Ajaz Akhtar. The two women connect at multiple levels and are drawn to each other, throwing away all social norms into a fully intimate same sex relationship. Astha wants to reinvent herself as a human being and get back her female body with its desires, aspiration, emotions, feelings and dreams and her feminine sensibilities.

Astha from the very beginning has been alienated from the family as she claimed for liberation. We see two different worlds she opts the lesbian world which she enjoys but does not acknowledge. Her relation with Pipeelika was not the outcome of sexual desire to be with a woman. It was more an incidental happening resulting from the predicament.

Pipeelika's entrance in Astha's life opened a new vista of hope, a realization of self which has been locked and despised. She was emotionally and physically attached with "like a woman of straw, her inner life dead with a man who noticed nothing."⁶

Intellectually and emotionally starved she seeks her jousance in the lesbian continuum. In Kapur's novels the female protagonists suffers from the patriarchal power structures. Ida is composite with post- modern sensibilities too shares a similar fate. And in *A Married Woman* Astha's initial life was stereotyped with a middle class housewife who suffers, but with Pipees company her world of intimate pleasures gives her a sense of completion and which leaves her for higher motives.

Throughout Kapur's writing we come across to the transitional phase of women who changes their lives for the sake of themselves and become independent, educated, self- reliant by denying the patriarchal rules. Though they suffer, they fight for separate identity in a controversial situation and make room for their self, their determination; strong will to live an independent life makes them bold and revolutionary. They become rebellious and change their lives.

The present research paper is a humble attempt to study the Manju Kapur's women protagonists with the special focus on their transition phase. Her women are in transition there are great changes in their lives throughout the novels. These novels are really a true depiction of our society where woman's condition is no longer marginal, but it has taken its place towards progress and still it continues its procedure towards developments. The role of traditional woman is taken by ultra- modern woman, which means we see the change from generation to generation, a rise of new woman with new vista and zeal of life. The post-independent woman who explores deep into the psyche, elaborates her needs without compromising, promising and struggles to free herself from every bondage of patriarchy.

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**EAST-WEST ENCOUNTER IN R. P.
JHABVALA'S *HEAT AND DUST***

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The encounter of the East and the West is a prominent theme in Indian writing in English. The Indian English novelist Ruth Jhabvala is not an Indian by birth, but having personal experience of living in India for 25 years she handles mixed issues like western people in an Indian context. She is marked as one of the first generation author of diaspora. She continues to live in India only because her “strongest human ties are here.” Coming to India after its independence she has seen & lived with Indians & acquired an intimate understanding of their ideas, ideals & various modes of life. Her novel is based on this knowledge of Indians around her. But she does so with the knowledge of western consciousness. She observes a very limited class of Indians. She cannot ignore the considerable influences of the Raj on Indians, the influences which they carried with them into a free India. She got Booker prize in the year 1975 for her novel *Heat and Dust*. In *Heat and Dust*, she has portrayed different categories of Europeans living in an India for different purposes during the colonial era and after. The political encounter, the religio - philosophical encounter & the socio - cultural economic encounter between India & Britain is an essential part in the novel.

The novel *Heat and Dust* deals with the problems of home, security, alienation faced by British characters while living in India. The novel has two stories which had taken place in two time zones of 1920s and 1970s. Both the stories witness meeting of the Indian and British culture. Novel also has two female characters - the central figure Olivia and her step granddaughter, the Narrator.

In the novel Olivia's husband Douglas Rivers is the Assistant Collector at Satipur. As an English civil servant he “worked like a Trojan & never ceased to be calm & controlled” & was much esteemed by his colleagues & the Indians. But the English socialized only amongst themselves or with the princely Indians. One such Indian was the Nawab of Khatm, a neighboring state. Nawab claimed that his ancestors had fought the Mahrattas, Mughals, Rajputs & British & when the last of them could not subdue him they offered him the lands and revenues of Khatm with the title of Nawab. The English version was that in the uprising at Satipur during the Mutiny, unlike the Raja of Satipur who had joined the Mutiny, the Nawab's ancestor had remained “loyal” though often making sure which side to remain loyal to. He got his English title & the land revenues of Khatm. The present Nawab had a grand palace built in

the 1820s and Major Minnie was his English political Agent.

The impact of the Mutiny had lingered in the British mind and they cherished their victory in prints of "sir Henry Lawrence Struck by a bullet in the Lucknow Residency" with which they decorated their homes. Olivia comes across many graves of those who died in the Mutiny. Douglas himself belonged to a family that had shaped the British Empire in India. Rich Indians came to pay their respects to him on certain festivals & he hoped that when he had sons all of them would be in India. "Supposing things change _ I mean what with Mr. Gandhi & these people." Olivia interjects only to be reassured by Douglas that India needed them for a while longer. Ironically when Douglas had a son from his second wife Tessie, he could not return to India because there was nothing to return to, India having gained independence. Douglas has just reached retirement age & returned to England like most Englishmen.

In the novel Olivia's story provided political history, the narrator's story provides the post independent dilemma. The narrator is first warned to look after her possessions carefully lest they be stolen. The young English boy Chidanand whom she meets later had been robbed of all his belongings when he had come to find the path peace. The narrator is then warned about the food; her "hippie" friend who dares to eat what he gets when begging for his food comes down with a severe attack of dysentery. Collector's house at Satipur now housed three different offices. The Nawab's palace at Khatm is dilapidated condition but his descendants who cannot live in the present day India & are in England were "still negotiating with the government of India for a sale but so far over all these years no price had been agreed upon. There are no other bidders." The buses were packed to bursting point. The hospital that Dr. Saunders took special pride in was overflowing with in patients & out-patients that Dr. Gopal found impossible to cope with. No addition were made to the hospital which was indeed short of staff, equipment & space, the ambulance needed repair.

Ruth Jhabvala approaches philosophical and religious differences between the East and the West in a western perspective and with a comic vision. In *Heat & Dust* Miss Tietz despite her years in India as missionary feels that only an immense faith in God can keep one in India because "nothing human means nothing here. Not a thing." The European is horrified by the dirt, squalor and disease & wrongfully attributes it to India's neglect of material being in pursuit of spiritual gains. The missionaries bear it because of their own hopes of redemption.

The graves of the English were choked with weeds & stripped of all marble railings and adornments after the Raj. Such emblems are meaningless in India; so the angel stood mutilated over the grave of the Saunder's baby. The Europeans, in a futile bid to find peace, are misled by lofty misconceptions & wrong notions of spirituality. They feign the ascetic lifestyle without true renunciation and vague philosophies like Chid which are lauded by none but the Indians to whom it seems natural to believe that it is "a very old soul which has passed through many incarnations ...in India" & has therefore returned to it. The young narrator meets a missionary whose long years in India brought a change in her attitude to life.

In the novel, author seems to transpose her own experiences of the feel of religion in India in everyday life on to the young English narrator. The narrator wakes up to the sound of temple - bells in Satipur. She is not allowed entry in Nawab's mosque at Khatm and finds instead a shrine put up by the watchman, of Hanuman in a glass case, made of plaster of

Paris & “dressed in a silk and pearl necklaces.” The inner recesses of Hindu shrines are contrasted with the church's lofty dimensions. She also tips out of the bus window the sticky bits of rock sugar and a few flowers she was given at the shrine. She gets another eerie feeling when taken to see the suttee shrines. Inder Lal's mother on the other hand joined her hands in prayer & decorated them with strings of flowers. On certain days she with other women would reverence the shrines for what Dr Saunderson considered “plain savagery & barbarism,” for allowing “gruesome & horrible mutilations in the name of religion.” Olivia was impressed with the arrangement at palace and also the way Nawab manages everything. Later she becomes victim of his personal charms and circumstances created by him. She advocates Indian culture, rituals. She also has respect for India's customs. On suttee issue she makes her point clear.

“And quite apart from religion, it is their culture and who are we to interfere with anyone's culture especially ancient one's like theirs”.

She has sympathy for Indian culture but fails to justify herself by permitting for her abortion. British people find it as scandalous act for British community and at last she chooses Nawab to live with in India and spends her later days in mountain.

The Narrator comes to India by her own interest to investigate and reconstruct the story of her step grandmother Olivia. At her first impression she finds no changes in India between two phases of 1920s and 1970s. Being a self-conscious modern woman she has no objection to accept Indian norms and customs. She has no complaint against heat and dust in India. She chooses to live in Satipur in a small rented room at Inder Lal's house. Being weary of the western materialistic life, she chooses to live simple life. She begins to discover meaning in the way people live together and here she comes to know how avoid oneself from boredom and loneliness. She comes to know a sense of communion and gets an emotional security. Later Inder Lal, Maji becomes her friends.

The man Chidanand along with his two friends come India to have spiritual experience, but all are frustrated. They fall prey to cheats, diseases. Narrator gives patron to Chid at her room in Satipur. At last Chid chooses to live like an Indian Yogi. Narrator realizes that modern India does not seem to have anything new to offer to the foreigners. However she accepts India, its people as they are & finally decides to stay in an ashram to give birth to a baby, a cross cultural product.

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**TREATMENT OF CASTE IN ROHINTON
MYSTRY'S *A FINE BALANCE***

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Exploitation of weaker by stronger is as old as mankind itself, In India a large section of people are living a life of suppression and unendurable distress though it is largest democracy in the world. Untouchability is deeply rooted in the village community; it is still a society of four varnas – a brain child of Manu. However human may be urbanized and civilized, but the change is only seen in the physical way of leading life but the ground veracity is one and the same. The caste existed in the past, it is present and it will be there forever, these words are hard to believe and assimilate but the facts prevail. Even after governments enormous laws taking birth to eradicate and make extinct the barbaric activity it is more and more sinking into the blood of every Indian precisely every Hindu. Dalits make up 16.2% of the total Indian population, but their control over resources of the country is marginal—less than 5%. Close to half of the Dalit population lives under the Poverty Line, and even more (62%) are illiterate. The majority of outcastes inhabit in rural India, as the writer Rohinton Mistry in an interview to Oprah Book Club says “The caste system, of course, is in place everywhere, in cities, you don't because money is the big thing.”

Rohinton Mistry an outstanding Diaspora writer who grabbed worldwide approbation with his pioneering work of fiction *Such a Long Journey* based on the political controversy of the early 1970's which stirred the political scenario, his second novel *A Fine Balance* published in 1995 is yet another political catastrophe or the dark phase in the history of independent India based on the socio-political issues of Mrs. Indira Gandhi's Emergency period. As the title of the novel, *A Fine Balance* Mistry ingeniously balanced the despondency, dejection and rebellion of the chammaar's life.

As Mistry say in an Interview, “It seemed to me that 1975, the year of the emergency would be the next important year, if one was preparing a list of important dates in Indian history. And so it was 1975”. *A Fine Balance* comprising of 752 pages is an epic, a saga of narration of the middle class and under privileged people and the country that were under the suppression of power politics. As Pradeep Trikha says “*A Fine Balance* can be read on several

levels of interpretation. It is a novel about “the oppressors and the oppressed”, about “the Colonizers and the Colonized”, it is about the caste system with its multifarious drawbacks, and it is about the malfunctioning of administrative and the police functioning during the days of the emergency and its effects on all walks of life”.

As Mistry has migrated to Toronto (Canada) in the year 1975 when Emergency is implemented he may not face the circumstances as the citizens did but his knowledge which he had captured by reading the articles, newspapers, printed on the nightmarish incidence, speaks about the authors incidence genius which has given the novel a Realistic Approach. Mistry shapes his words as the weapons to criticize the shameful experience which any democratic country will not withstand.

The novel throws light on the life of 4 main characters, which in this political predicament have started nourishing their career & end up in a pathetic form. Mistry starts his story in a city which is anonymous, called as city by the sea. Dina Dalal middle aged beautiful, self sufficient parsi widow, Ishwar and Omprakash Dharji who dare to violate the social bondages by accepting a profession which is not acquired through their birth and Maneck Kohlah a young student who comes to the city from the distance hills to peruse his further education. The novel voices the scream of these four characters and many more who witness the ruin of their lives. Mistry proficiently makes an effort to lay a hand on such a topic which many of the contemporary writers never thought off or giving prominence, the writer creates two chammaar social group characters which even though are fictitious in outlook but gives a brutal picture of casteticism in our nation. The novel thus exposes the caste and class disparities in the society.

Ishwar and Omprakash Dharji who belong to chammaar caste or Mochi's, who dare to breakout their caste oppression and comes out from the clutches of bonded labour under the elevated caste and politically strong people like Thakur Dharamsi get on to a train in rummage around of carrier to a city of dreams from a remote village. Ishwar and omprakash's characters are the epitomize images of life in a remote village, with which India is chock-a-block. The tailors were forced to abandon their village in such of autonomy from the clutches of caste stricken life in the village by the so called upper strata in the village who deliberately indulged into horrific deeds which made the helpless to leave their ancestry. Mistry brings out, with devastating outcome, the unbelievable behavior against the outcastes; the novel exposes class and caste disparities in Indian society which also mirrors an illustration exposé of those who endure its inequities.

Mistry introduces his readers to the age old casteism and caste hierarchy by narrating the life of Ishwar and Omprakash Dharji who by birth belong to a chammaar caste. The life of an outcaste so miserable that sometimes the carcass of the dead buffalo or cow is given on payment and sometimes depends on the upper caste owner that he has to extract enough free labour from the chammaar's during the year. Most of the times these downtrodden ill treatment is voiced in the novel which the author tend to narrate through a character called Duki, Dukhi Mochi who belongs to the chammaar caste defy to shatter the precincts of his caste confines and sends his sons Narayan and Ishvar to apprentice as tailors which was against the wish of upper-castes, the villagers taught “someone had dared to break the timeless chain of caste, retribution was bound to be swift” (FB 105). Narayan comes back to his village and started a tailoring business for the people of his village in which he was successful. Thakur

Dharmasi, a landlord belongs to upper-caste and a well versed politician could not absorb the detail, a Chamaar flouting their convention. People belong to the lower caste were treated like none less than animals, the eccentric regulations that a chamaar should not walk or pierce into the living vicinity of superior caste, they should not water from the same well, or even they should not come out of their vocation (or) even they are proscribed from refining or educating themselves, Bhola a charmaar's left hand fingers were chopped off for the crime of stealing at the zamadar's home, even the worst was when Chhagan a dalit lost his hand at the wrist for the same reason. The life of a cobbler is so miserable that incidents like how Roopa, Dukh's wife was ravaged by the farm watchmen for stealing fruits from the high caste's domicile to nourish her children, Buddhu's wife was shaved and made to walk nude through the village square for not squelching the lust of zamadar's son, no women was spared from the eye of landlords. Narayan & Ishvar were caned by the school master for entering into the school where the superior caste children go, is being polluted by their presence by saying "you chamaar rascals! Very brave you are getting daring to enter the school! He twisted their ears till they yelped with pain and started to cry." (FB 110) In the local elections, the empty ballots were filled in by the landlord's men, Naryan who opposed the crime was brutally murdered with two others who decisive to mark their ballot as is was their right for which dozens of men dragged Narayan and the other two to Thakur's farm where "they were flogged throughout the day as they were hung naked by their ankles from the branches of a banyan tree... In the far field, his men urinated on the three inverted faces' (FB: 146) against the rigging & corruption done after the election was over according to Thakur Dharmasi "burning coals were held to the three men's genitals, and then stuffed into their mouth. Their screams were heard through the village until their lips and tongues melted away. The still, silent bodies were taken down from the tree. When they began to stir, the ropes were transferred from their ankles to their necks, and the three were hanged. The bodies were displayed in the village square" (FB: 146). The entire family was a blazed to death in order to presage the other low-castes. Even the law is far out of reach the outcastes when Ashraf and Ishvar approached the police to register an F.I.R against the horror done by Thakur Dharmasi the man in the chair accused them for filling up the F.I.R with lies and says "You Filthy achhoot castes are always out to make trouble." (FB 170) Mistry tries to point out how the lower-caste populaces are still exploited despite of government's under taken rules and laws, how these subalterns are conquered and received merciess treatment at the hands of the superior castes.

Sita a chamaar caste lass was stoned till her first blood for the offense of walking on the side of upper castes road, even the shadow of the untouchable will pollute the upper caste people. An outcaste was poured molten lead into his ears for the crime of being close to the temple and hearing the temple bells when the rituals are on, even Dossu got whipped for getting close to the well. Dayaram an untouchable was asked to eat the excreta of his landowner for renegade to plough the superior castes land and above all Dhiraj an untouchable was hanged to death for asking wages, "the wages for chopping wood, instead of settling for the few sticks he could expect at the end of the day; the Pandit got upset, accused Dhiraj of poisoning his cows, and had him hanged". (FB: 122) Dukhi is aggravated at this attitude of the Lalluram and feels that the life he leads as an untouchable and raises an uncertainty about his recognition with the order of caste: "government passes new laws, says no more untouchability, yet everything is the same. The upper-caste bastards still treat us

worse than animals... More than twenty years have passed since independence... I want to be able to drink from the village well, worship in the temple, walk where I like" (FB: 163) Thus Dukhi opines his anguish about the bigotry and repression imposed on the untouchables who are not allowed to imbibe the water from the village well and forbidden to enter the temple. This attitude of Dukhi gave him potency to send his two sons to traverse the forbidden line of suppression.

Mystry continues in his further chapters that how the twinkling light in the life's of the poor tailors is being vanished by the governments new rules, how their little shacks are under the wheels of government bulldozers, how all the poor people living in the Jhopad – pattis are being thrown out of the city in the process of the city beautification. How they are dragged to the madams meeting, thrown into the government buses to support PM's meeting, thrown under the mercy less sun, giving no primal accommodation & at the end of the meeting cheated by the police officials who promise to give little amount of money for their complete days toil. The dreadful horror happened to the monkey man, his lively hood his pet animals were dead when they return to their shacks.

The injustice and unhygienic conditions which prevail at the sterilization camps are the culprits of Ishvar and Omprakash who both lose their manhood, Ishwar becomes crippled by losing his half body, Om's repeated sterilization turns to remove his testicles which compel them both to become beggars is the compensation for marching against the manumriti. "Crossing the line of caste had to be punished with the utmost severity" (FB 169) Thakur's words of vengeance against the crossing of caste line are at last found their destiny. Thakur Dharamasi's maltreatment of his political influence and power gives an account of "Criminalization of politics and politicization of crime". "Since the emergency his reach has extended" (FB 635).

One of the themes of subaltern literature is oppression besides exploitation of untouchables is poignantly depicted in the novel, *A Fine Balance* by Rohinton Mistry who gives a heart-rending adaptation of man's barbaric atrocity towards his fellow being and also the unimaginable deprivation and inequalities experienced by the downtrodden and oppressed in India.

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