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A STUDY OF THE *MULTIFARIOUS CONCERNS* IN JUDITH WRIGHT'S POEMS

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Judith Wright, whose work was deeply rooted in the landscape of her native Australia, was an uncompromising environmentalist and social activist concerned with national and social problems. Her poems are an expression of an enlightened consciousness, as they best explore the hidden consciousness of the 'Self' be it that of a colonized individual or a woman, or both. Judith Wright's poems are a pictorial representation of her own mind, emotions, personality and the world that surrounds her. Her world is a formation of a unique perception or imaginative vision that unifies her past experiences with her unforeseen future, yet-to-come images of time with the images that enable her to move beyond time. A study of some of her poems will enlighten how Wright's writing career has been inspired by multifarious concerns.

The poem *South of My Days* is about Judith Wright's attachment to her heritage in Australia. In her reminiscence and anecdote the poet reveals various histories as well as the geography of the land. In *South of My Days* Judith Wright reveals her love for the physical qualities of her country, her deep feelings for its past, and also for insignificant pioneers like 'old Dan'. Over time, these have integrated into part of her, which she cherishes. In the poem Wright reveals her connection with the land, and the beauty she sees behind its dryness. By referring to the land as part of her "blood's country" the poet shows her closeness with it. It is not the visual image that arouses Wright's deepest emotions, but her love is sympathetic. The rocky qualities of the country give the impressions that the hills find winter's severity difficult to endure. The environment is not only chilling, but hard like "granite". However Judith Wright also shows that the land can be fruitful. She vividly describes the lush, uncultivated growth of nature. Overall the poet presents a rugged country, in which she nevertheless finds comfort. Judith Wright through the figure of Dan glorifies the suffering, ruggedness and determination of Australia's earlier pioneers. Old Dan's unemotional story of disasters of past evokes the extreme hardship that the settlers faced. He makes his story realistic by giving names of towns and rivers such as "Charleville", "Hunter" and "Sandy Camp" and by remembering that during the drought there were only sixty heads of cattle left at the McIntyre River. Obviously the man has seen all forms suffering, and his experience has hardened him. He was one of the typical pioneers whose intention was to press on, no matter how nature or the country itself deterred them. Dan recreates a whole era in Australian History. He relates mustering when the blizzards came early and adds his little macabre joke of the cattle he brought down. He

is proud to have met the bushranger but he is prouder still of being able to help Thunderbolt flout the law and to have warned him that the troopers are just behind. The story is told as an uneducated old man would tell it without grammar which contributes to giving a sense of Australia's pioneering past. Although old Dan is insignificant now, he has played an important part in Australia's history. In Dan's reminiscences, Wright portrays the arduous lives of Australia's early settlers, and also conveys a sense of loss and despair in the passing of time. In *South of My Days* she tries to show man subject to time struggles with nature that is not confined by such limitations. However exciting Dan's tales are, they are now buried in the past. Summer will turn up again repeating the four season's cycle. Now winter remains as piercing as it could ever be. In a sense, this poem is an indictment of the way modern society lacks interest in the land's historical background. In fact, it is from our own history, that we learn who we are and thereon develop a sense of identity. In *South of My Days* Wright reveals her sorrow about man's insignificance in the domination of time and nature and at the same time she expresses pity that people often fail to appreciate their own past. The poem is a very reminiscent, personal statement which sheds light on Wright's feelings for the land's geographical features as well as its history.

Nigger's Leap is based on a favorite family camping spot frequented by Wright as a child. Lookout Point was to young Judith magical but there was a darkness about it. Darkie Point cliffs just north of the camping grounds, had been the site of massacres of Aborigines, forced off the cliff by Whites as punishment for stealing cattle. The poem begins with a description of the encroachment of the night that is also a plea for darkness, for the night to swallow the landscape. The quilt, which should represent warmth and comfort, is made strange by coldness; what should be reassuring is the opposite, and thus the image lends to the darkly terrifying feeling of the uncanny – the anxiety that results when something familiar becomes alien because it has been repressed. Not only are the events of the past and the resulting guilt repressed, but so are Aborigines themselves. *Nigger's Leap* is not a poem about historical events, but rather a poem about the colonial state of mind. If the drawing in of night represents repression – of the landscape, the past, and Aboriginality – the lines can be interpreted as the effects of repression,

Night floods us suddenly as history

that has sunk many islands in its good time. (*Wright 1946:26-27*)

Significantly, both night and history return to flood man, as what is repressed return to assail the consciousness. This moment of confronting and often violent return of the past, is frequently repeated throughout Judith Wright's poetry.

Bora Ring is a poem about Aboriginal Australia and conveys a strong sense of Australia's identity. The poem shows Judith Wright's strong personal connection towards her homeland and talks about the issues that she was concerned about, through her poem. Judith Wright grieves the loss of the culture and traditions of the Aboriginal Australians in the poem. The poet expresses and reflects on aboriginal rights by emphasizing the loss and grief in the poem. She uses Australian's landscape and adds personification, descriptions and metaphors to give the readers the images of Australia's landscape but connecting to the issues that she was concern about. By giving the images human qualities, it allows the images to be vivid. She also uses symbolized words to hide a hidden meaning behind the words. The poem *Bora Ring* Wright shows the negative perspective of Aboriginal

Australia as their culture and tradition have been stolen away from them by the White domination. It helps to understand the Aboriginals perspective of what happened to them and reveals the consequences, of when the White settlers took their home away from them. However, the White settlers have been silenced in the text as none of their opinions have been mentioned. The poem explains the purpose and demonstrates how Judith Wright feels about aboriginal's Australians rights.

In yet another poem *Five Senses*, Wright speaks of topical meditations on the exploitation of and lost opportunities for establishing continuities with the natural environment. It contains wonderful vignettes of detail, mystery, philosophical speculation and evocations for a better way of treating the natural world. Her insight is always fresh and is the work of a careful distillation of experience. Clearly, humans need some humility to access the mystery of nature and the cosmos. Indeed, the neglected truth of Genesis from *The Holy Bible* is that, what God created was good and wonderful and worthy of preservation, that His work is an ornament, and the planet a worthy cosmos in itself. Its vulnerability projects an imperative, picked up in one couplet emblematic of Wright's metaphysical celebration of life in this firmament:

a rhythm that dances
and is not mine (*Wright 1963:19-20*).

Clear-sightedness, or the virtue of humility, yields to life's rhythms that are beyond human control. That invisible, larger and wiser forces guide human lives is a profound insight for anticipating human fulfillment.

In the poem *Hunting Snake* Wright shares her amazing encounter with a great black snake. The main theme of the poem is nature and the simple structure reflects the simple content of the poem. It is a microcosm that shows Man's relationship to Nature. The poet, who happened to accost a snake once, is bewildered between the sense of awe and fear and how these two contradictory feelings co-exist and intermingle in a way that surprises not only the speaker but also the reader. In the poem *Hunting Snake* Judith Wright describes the reactions of the travelers. The word 'Froze' suggests that both the speaker of the poem and the person accompanying her suddenly stopped because they experience fear, they were also extremely scared and had no clue of what they could do at that time. The actions of the snake are further depicted when she writes "head-down" implying that the snake did not want to look at the speaker of the poem and her companion. The snake wanted to escape and leave that area as fast as possible. The reactions of the walkers who "lost breath to watch him pass" can be initially interpreted on two levels. On one level the speaker of the poem and her companion are frightened because they thought that the snake was going to attack and kill them. On another level they were amazed, admiring how beautiful the snake was. The reactions of the travelers are as follow :

we took a deeper breath of the day,
looked at each other, and went on. (*Wright, 1985:15-16*)

The lines suggest that they recovered from the shock they had just suffered, and that both of them were fine and continued their path. The poem is appealing because it suggests that snakes flee from people when they are scared rather than attacking them, which does not often happen in real life. Wright is an environmentalist and a nature lover, and the poem helps to prove it. The day had been pleasant and normal until the poet encountered

the "great black snake" after which she was mesmerized by him.

Judith Wright's poems are related to her personal life. Her combined creativity and activism brought her into the public sphere in ways that were unusual for an Australian poet in the post-Second world war era. Wright believed that the true function of art and culture was to interpret oneself and to relate to the country and the society in which one lived. Judith Wright enacted on her vision, to find words and poetic forms to bridge the human experience and the natural world, which gave her special place and generated a contemporary appeal, as an environmentalist and social activist to Aboriginal issues and human rights.

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A COMPARISON OF ITALIAN AND ENGLISH POETRY IN THE MODERN TIME - 1900 TO POST SECOND WORLD WAR

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Italian poetry in the twentieth century can be identified as lyrical in nature and is found to exhibit a great deal of subjectivity. This has been a subject of contention over the years by a number of critics. The need for objectivity and its lack of realities exhibited by the poets in their inability to define a particular role thereby limiting the expression is something which needs to be discussed (Martel, 2011). At this juncture the researcher would like to quote Squarotti who indicated that in modern Italian poetry there is still an ongoing battle to liberate the subject matter from the tyranny of the "subject" himself. This can be observed from the comment on search for "*a punto di vista diverso dall'io come fonte del discorso poetico.*" Along with this aspect there is also recurrence of the themes related to concept of the poet being considered as a "*vate*" one who is inspired by a divine power or one who narrates in a quasi prophetic voice. This type of poetry is also quite common in modern Italian poetry as observed from the works of Ungaretti to Pasolini. Nevertheless this also in its broad outlook is found to form a part of the phenomenon of a "*rifiuto dell'io*" which dominates this period as the search of the poet to express him (Ó Ceallacháin, 2007).

In English poetry the twentieth century marked the birth of the modern era. Most poems published since the 1900s in England are accounts or stocktaking's of the inheritance of a poet. These poems reveal depth of shoring up of what is real, what is valuable, what is mourned and what has been lost. Almost every English poet in this era presented works which reflected on the roots, the local values, the family background as well as the wider picture, relating to race, nation or humanity as a whole. Majority of the modern poetry took the form of short, compact lyrics which were often expressed to the topic. As it developed longer poems came to the foreground.

Along with this concept of subjectivity there has been a great deal of involvement of egocentricity at its extreme limits and is often presented with a poetic voice which is completely subjective. With the impact of world wars and the industrialization there was a change from lyrical subjectivity to poetic realism (Payne, 2004). There were some poets who engaged directly in the objective reality of the world and moved away from the subjective impact of the same on their lives. With this background in mind the author now delves into more specific themes between the years 1900s to early 1940s in English and Italian poetry (Ó Ceallacháin, 2007).

1900s - 1920s Italian poetry: Period of Avant Garde Experimentation and English poetry: War poetry

This period extends from the beginning of the century to the end of the First World War when there was an in depth range of innovation and experimentation (Lorenzini, 1999). This phenomenon has been identified to lead to the use of a label "*avanguardia storica*" dealt with the work of futurists (Moroni and Somigli, 2004). Some of the most popular poets in this era included the famous Corazzini, Marinetti and Campana. The views presented by these authors presented contrasting temperaments among varying authors strongly drawn from the views of symbolists of the 19th century (Mazzoni, 2002).

The poetry by Govoni, Corazzini and Gozzano (Mengaldo, 1978) can be identified to be dominated by the theme of melancholy. However their works also presented the first significant challenge associated with the perception of crisis in terms of ideological and artistic certainties. A very good example is the declaration of "*Io mi vergogno.si, mi vergogno d'essere un poeta*" by Gozaano indicating his shame. Similar presentations by Corazzini and Govoni indicate that there was a great deal of crisis as well as uncertainty which had befallen the society as a whole due to the rapid urbanization brought about by industrialization and consumerism (Govoni 2000, Corazzini 1978). Thus it can be concluded that most poets in this era had different views in terms of intellectual themes, poetic subjectivity.

This era is marked with the growth of War poetry in England as expressed by Wilfred Owen (1893-1918) and Isaac Rosenberg (1890-1918), Thomas Hardy (1840-1928) and Edward Thomas. The work of the war poets was mostly socially aware criticism of war but their style remained technically conservative in nature (Kendall, 2006).

One of the most important poets who made a mark in the start of the 20th century was Thomas Hardy. His poetry marked the transition between the Victorian era of poetry and the 20th century. In 1901, Thomas Hardy published *Poems of the Past and the Present*. Of this one particular poem, *Drummer Hodge* deserves a special mention in this essay

They throw in Drummer Hodge, to rest
Unconfined- just as found:
His landmark is a kopeje-crest
Thank breaks the veldt around;
And foreign constellations west
Each nigh above his mound

This poem involved a language which is laconic and factual by using terse language. This poetry resounded sadness associated with the growing perils of war. Following this was the Great War during which a number of different English poets were killed. Among them was Edward Thomas whose poetry about war included the quatrain "*In Memoriam (Easter, 1915)*"

The flower left thick at nightfall in the wood
This Eastertide call into mind the men
Now far from home, who, with their sweethearts should?
Have gathered them and will do never again

In this poetry the marked plainness of prose is observed which shows a remarkable

movement away from the Victorian poetry (Sillars, 2007). The rhymes proposed seem causal however shows signs of delicate art in rhythm. As observed from the above examples most of the poetry which was published in these years was melancholy or sombre.

In the poem *Anthem for Doomed Youth* by Wifred Owen the impact of war on the lives of common English folk is strongly identified. In his poems the outrage of war is expressed. War is often a subject in his poem and peace is the sad ironic symbol. In contrast the poetry written by Rosenberg personal predicament is his subject. He accepts war as a fact which has to be lived through (Kendall, 2006).

The start of the 20th century also marked the era of Georgian poets. The work of poets including Edmund Blunden, Rupert Brooke, Robert Graves and DH Lawrence was published in a series of five anthologies. Most of the poems published by them were reactions of the 1890s and tended towards the sentimental (Sillars, 2007).

1930s: Italian poetry (Period of lyrical introspection) and English poetry (Era of Social recognizance)

Although the lyrics poetry started in European literature of the medieval or Renaissance period, in the early years of the 20th century it was the dominant poetic form in Europe and the British colonies. The English Georgian poets such as A. E. Housman, Walter de la Mare and Edmund Blunden used the lyric form. The Bengali poet Rabindranath Tagore was praised by William Butler Yeats for his lyric poetry and compared with the troubadour poets, when the two met in 1912.

The relevance and acceptability of the lyric in the modern age was, though, called into question by modernist poets such as Ezra Pound, T. S. Eliot, H.D. and William Carlos Williams, who rejected the English lyric form of the 19th century, feeling that it relied too heavily on melodious language, rather than complexity of thought. After World War II, the American New Criticism returned to the lyric, advocating a poetry that made conventional use of rhyme, meter and stanzas, and was modestly personal in the lyric tradition. Lyric poetry dealing with relationships, sex and domestic life constituted the new mainstream in England.

In Italy, lyric poetry is often identified as the Hermetic Generation and was marked by the publishing of the book "*La Poesia ermetica*" by Francesco Flora (1936) wherein the use of the term hermetic marked the beginning of a long process of critical discussion. In his critical review Flora indicates that modern Italian poetry maybe considered being obscure and sterile and is dependent on the French symbolist tradition (Payne, 2004). Following the anthologies published by Luciano Anceschi identified that a better terminology to identify the works in this era involves an approach called as "*lyrica nuova*" or the lyrical introspection years. Anceschi identified that despite the equivocal nature of the term ermetico there is a need to acknowledge an atmosphere in terms of '*crisi della parola*' and "*crisi dell'uomo*" (Anceschi, 1952).

The poets who were famous in this era involved Mario Luzi, Piero Bigongiari and Alessandro Parronchi, Salvatore Quasimodo and Algonso Gatto. All these poets presented a central theme which was found to revolve around aesthetic and ethical ideals which promoted the concept of moral commitment which may be achieved through poetry (Ó

Ceallacháin, 2007). The poetry in this era also contained a large amount of mysticism associated with it and promoted the concept of redemption through poetry. The strength of the poetry in this era involved the promotion of purity of poetry in a manner that it is not touched by the mundane and non bona fide realities of life.

In the 1930s the English poets who began writing were not strongly influenced by the World War I but lived in an era which showed the aftermath of it. They were found to grow up in a period of social, economic and political turmoil. Hence most themes that were prevalent in the pro war period included the facts, themes of community, social injustice as a result of war. During this decade there found main poets including W H Auden, Stephen Spender, Cecil Day Lewis and Louis MacNeice.

The poets of the thirties were examined by D E S Macwell who commented that English poets during this era created an unusual environment which focused on urban squalor as well as intrigue in politics. These poets gave statements which related to suggestions of decay producing violence and leading to change. The poets in this era also focused on growing need for communism.

Auden in his collection of Poems (1930) made use of terse exposition, alluring abstraction and inventive use of language. Most of his early poetry drew the influence of Hardy and Thomas (Haffenden, 1997). In his later works including *The Dog Beneath the Skin*, *Look Stranger* (1936) shows his works highlighting leftist politics and shift towards formal aesthetics. His work moved away from the obtuseness of modernism and subjective idealism of Romantics by invoking directness and clarity of verse (Emig, 2000).

The work of Stephen Spender reflected the views of Auden. However showed right from the beginning a preference for much simpler lyrical modes. Spender's poem, *The Funeral* was a communist elegy brings to light the difficulties and trials of the common folk and the need to break against the social oppression (Sternlicht 1992). There was also emergence of a home grown English poetry which included the works of David Gascoyne, Hugh Sykes Davies, Phillip O Conner and George Barker during this era.

1930s - 1945: Italian and English poetry (Realism and Modernism)

Several European writers show a dramatic rejection of the fantasies and passions of Romanticism. The effort to write about the reality of human social life, which begins to dominate the literary activity, gives rise to the movement known as Realism. The birth of sociology, the emergence of chronic journalistic and the emergence of photography influenced the development of this new aesthetic, revealed the ordinary man and his present everyday activities as central themes in literature and arts. The objectivity, observation, the detailed description, clarity and stylistic trial dispassionate appear among the core values of a new literature that is devoted to recording the daily lives of ordinary people, and gives them dignity. This rejection had been called realism and is seen in both English and Italian poetry.

In Italy, even during the avante garde years and the period of the hermetic movement there where personal issues and subjectivity was most often discussed themes, in 1945. There were some poets who chose to look at the reality of the external world when it came to their poetry (Martel, 2011). A very good example of this fact was observed in the work of Cesare Pavese whose collection *Lavorare Stanca* reflected the tragedies of the war and the harsh realities of life (Giancarlo 2000). Following his seminal work there were

a number of other authors including Sandro Penna and Attilio Bertolucci. Both these authors dealt with realities as reflected from the emotional and physical realities presenting a delicate balance discussed by Bertolucci and the highly crafted style presenting the views of realities. This era marked by the fall of Mussolini in 1943 along with the liberation from Fascism in 1945 resulted in the rise in poetic realism. This era marked the emergence of new themes and new voices which had realism as its focus. This can be identified as the year of neo realism wherein there is representation of historical and social realities (Moroni and Somigli, 2004). This can be observed by the idiosyncrasies exhibited in the voices of Giovanni Giudici and Giovanni Raboni. These two authors have made personal contributions to poetry in terms of *linea lombarda* "dealing with the harsh realities of life. The poems which were presented in this era were found to engage the audience wherein the author is found to extend beyond the self (Ó Ceallacháin, 2007).

The 1940s marked a new generation of war poets. They included Keith Douglas, Alun Lewis, Henry Reed and F.T. Prince. The themes discussed by these poets in this era reflected the idea which was undertaken by the poets of the First World War. The works of Douglas were presented in *Collected Poems* (1967). Most of his verses were direct and his aim was to please the imagination of the human mind. He aimed at impressing truths of human affairs which came in his own independent way. In his poem "Famous Poems" a summation of Douglas's ability to connect with the pains experienced due to the war is clear (Graham, 1974).

And now no longer sun,
Not mourning, not remembered
More under the sun,
Not enough their deserved
Praise. The quick movement of dactyls
Does not compensate them.

F T Prince's poetry emerged as one of the key modern poets whose growth began in the early Forties. In his poetry *An Epistle to a Patron*, a political view is pursued and expressed in the lines below also show the need to rebel (Nigam, 1983).

My lord, hearing lately of your opulence in promise and your house
Busy with parasites, of your hands full of favours, your statutes
Admirable as music, and no fear of your arms not prospering, I have
Considered how to serve you.

Apart from these other English poets including Dylan Thomas, George Baker, W S Graham, Kathleen Raine and J F Hardy were found to be in revolt against the classicism of the New Country poets.

Poetry offers us the unique opportunity to capture a moment in time. From there, we can take this moment, flip it over and around in our hands to look at it from all sides and angles. Using words to evoke visions and emotions in the reader, and rhyme to structure and engage, we transform this moment from a small piece of time to a lasting impression set into our minds. Poets also can take their own personal thoughts, experiences, and questions and write them in such a way as to make them comprehensible and relevant to millions of others.

Conclusion:

While this paper has been an attempt to summarize the major themes in Italian and English poetry in modern times any such attempt involving a schematic reduction of a multi faceted and inherently complex body of work will definitely be associated with the risk of gross simplification. In this paper the author has justified the central theme as the framework for classification however it can be seen that there can be application of entirely different frameworks based on author style and other elements of poetic tradition to analyze the work of Italian and English poets in the early twentieth century. This work has attempted to present a literary mapping by presenting the affiliations between generational as well as geographical relationships of poetic themes.

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SRI AUROBINDO AS A MYSTIC POET

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Sri Aurobindo led a strange but wonderful life. He was a poet, philosopher, interpreter of Indian culture and spirituality, patriot and revolutionary; but, above all, a supreme seer and yogi. He integrated life and the spirit, visualizing the transformation of the vast field of all existence through the power and light of spiritual truth. 'Our ideal is not that spirituality which withdraws from life, but the conquest of life by the power of the spirit', he would say, and his own withdrawal from politics in search of this transforming power of the spirit, was but an extension of his love of the motherland to all mankind.

Aurobindo was born on August 15, 1872, the third son of Krishna Dhan Ghose and Swarnalata. Krishna Dhan, known in his lifetime as Dr. K.D. Ghose, was then posted as Civil Surgeon at Khulna. The name given to the child by the father – 'Aravinda' – was new at the time. The word in Sanskrit means lotus and its spiritual significance is that it symbolize divine consciousness. Later the writer and yogi altered his name as Aurobindo.

Dr K. D. Ghose had his education in England. So he sent his first three sons Benoybhusan, Aurobindo and Manmohan to Manchester for basic education. A certain family acquaintance by name Mr Drewett sheltered the children. Later they were shifted to London. Both Aurobindo and Manmohan studied at Cambridge. Aurobindo also cleared ICS there, failing deliberately, or plotted for it, in horse-riding. He returned home in 1893 and soon became the Maharaja of Gayakawad's personal secretary.

Aurobindo served the Gayakawad faithfully, yet as a west-educated man. Soon he confronted the British. He hit upon the idea of revolution. He asked his last brother Jatin and others to organize underground activities. Soon he shifted his interests to Calcutta.

Aurobindo's indirect, but radical efforts proved revolutionary. There was Alipore Bomb Case and Aurobindo was imprisoned. We need to note that he had already got some initiation in yoga by a Maharastrian Mr Lele. Two things dawned upon him now, one: that he had already done what he had to for India's independence, and two: he thought of holding the best of the East (particularly Indian) to the West, so that the entire mankind may be benefited. With this view in mind, Aurobindo escaped to the French Chandranagar on Hoogli. But he felt insecure from the British spies, and escaped to the French Pondicherry in the south in 1908. This closed his chapter about Indian independence movement and his family life with Mrinalini, as well as his stint in teaching at Presidency College, Calcutta. He did not return to his beloved Bengal or politics thereafter.

Aurobindo's Uttarpara speech made a Calcutta in 1907-8 anticipates his spiritual awakening. He underwent many spiritual experiences, reminding his own lines from

Savitri:

A wide God-knowledge poured down from above,
A new world-knowledge broadened from within...
The human in him paced with the divine.¹

From now on Aurobindo relied increasingly on the inner voice – the *adesh* or divine command from within – to regulate his actions and at any moment of crisis he instantly obeyed its dictates. Also, mark that when he speaks of a Sanatana Dharma, it is not of creed and dogmas, rites and rituals, that he speaks. As he was to explain further in the *Karmayogin*:

'There is a mighty law of life, a great principle of human evolution, a body of spiritual knowledge and experience of which India has always been destined to be a guardian, exemplar and missionary. This is the *sanatana dharma*, the eternal religion.'²

At one time Pondicherry was known as Vedapuri, a great centre of Vedic studies. According to tradition, Rishi Agastya came to the South to spread the Vedic lore and teach the Aryan discipline, and it was at Pondicherry that he founded a famous seat of Vedic learning; the great sage was known as the guardian spirit of the city. The parallelism here is striking. Aurobindo also came from the North to the South and it was from Pondicherry that he was to give to the world a new interpretation of the Vedas, revealing their secret and showing that they carried the seeds of the spirituality of the future.

Two people Srinivasachari and Subramanya Bharati helped in building Aurobindo's ashrama in Pondicherry. Of course, he had a few Bengali followers. Later, the French lady Mirra Paul joined him in the 1920s. The ashram began officially after his Siddi's day in 1926.

As already stated Aurobindo had become Sri Aurobindo, and had started his own journal *Arya*, in which the following of his great works appeared in course of time.

The Life Divine – August 1914 to January 1919

The Synthesis of Yoga – August 1914 to January 1921

The Secret of the Veda – August 1914 to July 1916

Isha Upanishad – August 1914 to May 1915

Kena Upanishad – June 1915 to July 1916

The Ideal of Human Unity – September 1915 to July 1918

Essays on the Gita (First Series) – August 1916 to July 1918

The Psychology of Social Development – August 1916 to July 1918 (later published as *The Human Cycle*)

The Future Poetry – December 1917 to July 1920

Essays on the Gita (Second Series) – August 1918 to July 1920

The Renaissance in India – August 1918 to November 1918

Is India Civilized? – December 1918 to February 1919

A Rationalistic Critic of Indian Culture – February 1919 to July 1919

A Defence of Indian Culture – August 1919 to January 1921

The last three series were later published under one title as *The Foundations of Indian Culture*.

In the subtle world of thought the *Arya* represented a counterpoise of spiritual

knowledge and harmony.

Meanwhile India witnessed the First World War and Mahatma Gandhi's participation in India's freedom movement. Gandhi's son Harilal Gandhi visited Aurobindo. Others like C. R. Das, G. V. Subbarao and Rabindranath Tagore visited him. Tagore wrote of his visit to the ashram in 1928:

'At the very first sight I could realize that he had been seeking for the soul and had gained it, and through this long process of realization had accumulated within him a silent power of inspiration. His face was radiant with an inner light and his serene presence made it evident to me that his soul was not crippled and cramped to the measure of some tyrannical doctrine, which takes delight in inflicting wounds upon life....³

Tagore's article sent the message that Aurobindo had not disappeared. He was doing yoga which was a union with God, the Divine. Aurobindo tells that man need not renounce the world for this. In his view, this ascetic renunciation is not necessary – Spirit and Matter, 'the two poles of existence,' are not mutually exclusive or antagonistic, for Spirit is involved in Matter and is progressively manifesting itself in the material world through the evolutionary process. Aurobindo teaches us that our world is the scene of an ascending evolution which goes from the stone to the plant, from the plant to the animal, and from the animal to man. But man, the mental being, is himself a transitional being, not the final end and summit of evolution. In the next step, man will develop a new and higher spiritual consciousness which Aurobindo has called the Supramental consciousness. In *The Life Divine* he writes:

You can now see why renunciation of the world has no place in Aurobindo's yoga. What must be renounced, rejected completely, is the hold of egoism and of the lower movements of nature in man – the instincts, sensations, desires and passions of various kinds, the likings and dislikings, vanity, anger and a host of other things which bind man to his lower nature. Only then can the individual soul in man awaken, the inmost psychic being come into the forefront, governing and purifying his external mind, life and body, and lead him to a union with the Divine. We need not go into details here.⁴

In his *Synthesis of Yoga* and other writings Aurobindo has dealt extensively with the stages involved and the psychological and other disciplines which we have to follow if we seek these realizations. He has called this sadhana the Integral Yoga. It combines many of the elements of the older yogas, the paths of Karma, Bhakti and Jnana, but also goes beyond them.

Aurobindo's another major work is *Savitri* based on the Mahabharata. Aurobindo describes the poem as 'A Legend and a Symbol.' The tale of Satyavan and Savitri is recited in the Mahabharata as a story of conjugal love conquering death. But this legend is, as shown by many features of the human tale, one of the many symbolic myths of the Vedic cycle. Satyavan is the soul carrying the divine truth of being within itself but descended into the grip of death and ignorance; Savitri is the Divine Word, daughter of the Sun, goddess of the supreme Truth who comes down and is born to save; Aswapati, the Lord of the Horse, her human father, is the Lord Tapasya, the concentrated energy of spiritual endeavor that helps us to rise from the mortal to the immortal planes; Dyumatsena, Lord of the Shining

Hosts, father of Satyavan, is the Divine Mind here fallen blind, losing its celestial kingdom of vision, and through that loss its kingdom of glory. Still this is not a mere allegory, the characters are not personified qualities, but incarnations or emanations of living and conscious Forces with whom we can enter into concrete touch and they take human bodies in order to help man and show him the way from his mortal state to a divine consciousness and immortal life. She brings back Satyavan from the Kingdom of Truth, and Light and Bliss is established upon the earth.

Mother said of *Savitri*:

'He has crammed the whole universe in a single book. It is a marvelous, magnificent work and of an incomparable perfection....It is a revelation, a meditation and seeking of the Infinite and the Eternal. Each verse of *Savitri* is like a mantra which surpasses man's entire knowledge....Everything is there: mysticism, occultism, philosophy, history of evolution, history of man, gods of the creation and of Nature....*Savitri* is the spiritual path, the Tapasya, Sadhana....It has an extraordinary power, it is the Truth in all its plenitude that he has brought down here on earth.'⁵

Aurobindo has encompassed all the three worlds, Heaven, Earth and the Underworlds in his wide penetrating vision. Dr. Piper of Syracuse University says about *Savitri* that it already has inaugurated the New Age of Illumination and is probably the greatest epic in the English language.

Savitri is perhaps the most powerful artistic work in the world for expanding man's mind towards the Absolute.

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**PANORAMA OF DEATH, SUFFERING & INJUSTICE: A STUDY OF
JUDITH WRIGHT'S SELECTED POEMS**

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Judith Wright, the 20th century Australian poet has been called the “Conscience of the nation” for her early ongoing and passionate commitment to Australia's environment and Aboriginal people. She struggles to erase the horrible and prominent division in Australia between the native Aborigines and the White colonizers. She takes poetry as her medium and has given succour and pleasure to the Aborigines through her painful poems. She incorporates the Aborigines into her poetry as a very important part of Australia's cultural heritage. She is the first poet to intuitively and philosophically address the broader implication of colonialism for the national and individual psyche. In doing so she situates her national brand of post-colonialism within an intensely personal metaphysics informed by terrestrial and ancestral connections to indigeneity. Her purpose in reintroducing the Aborigines into the mind of the Australian is not so much to recall the violence of the European takeover, but to make White Australian realize that the natives are human beings who deserve respect and humane treatment and who may help us find new and more intimate ways of relating ourselves to the physical world.

This paper is an attempt to focus on the poet's lashing out against the injustice done to the natives (Aborigines) and death and sufferings of the Aborigines. In fact, the tribal colony of Australia has become just an old tale. In her poems she emphasizes the absence of the Aboriginal race, the vacuum in nature and culture left by their passing and the loss, the pain and the guilt experienced by the perceptive White observer.

Judith Wright deals with the relationship between settlers, indigenous Australians and the bush among other themes. She was called the impassioned advocate for the Aboriginal land right movement. She was also an uncompromising environmentalist and social activist campaigning for Aboriginal land rights. She believed that the poet should be concerned with national and social problems. Her achievement in translating the Australian experience into poetry led in her best work to a rich inheritance of lyricism and directness. Along with her deep awareness of environmental problems came new understanding of the terrible wrongs inflicted on the Aboriginal people.

She also wants to alleviate a feeling of guilt for what her people did to the former inhabitants of Australia:

I have, I Suppose, Been trying to expiate a deep sense of
guilt over what we have done to the country, to it's first
inhabitants of all kinds, and are still and increasingly

doing.¹

Judith Wright constructs a tense panorama of many scenes – the austere drought and flood in Australia, the death of the creatures and human beings, some legends and myths about death and rebirth and human spiritual resurrection through love. Death in life versus life in death taking place in the Australian wilderness makes her insight deeper and terror versus relief in our human feelings, darkness versus brightness, transition versus eternity, damage versus recovery, and the European settlers versus the Aboriginals pervades in her poems. The difficult adventures and toilsome colonization by immigrants left their offspring fruits of their harvest contrasts with the lives of Aboriginals who were scarified by the White's colonization but who can still recount the legends that have continued to provide power enough to survive. These patterns of life echo throughout Wright's poetry.

With regard to the relationship between self and place Judith Wright refers to Australia as a land which still looms large in the mind of most Australian writers.

Australia is still for us not a country but a state of mind. We do not speak from within, but from outside, from a state of mind that describes rather than expresses it's surroundings or from state of mind that imposes itself upon rather than lives through landscape and event.²

She implies that writing about Australia is a necessary therapy for overcoming conflicting feeling of love and rejection towards the land and as some poems suggest a deep sense of guilt for what the White man did to the natives. She believes that the writers must achieve reconciliation with their land before they can turn confidently to other concerns.

Trapped Dingo, *'Niggers Leap: New England'*, *'Bora Ring'* are a few such poems which are apt to describe in this context. The poem *Bora Ring* defines the absence and loss of the Aboriginal race. It underlines the feeling of guilt where the memory of the Aboriginal tribes forced out of their lands pervades the verses. The poet recreates the setting, bringing the local colour into focus and draws our attention to the deserted tribal territories with ghostly dances and echoes of ritual chants. In another poem *Trapped Dingo* the cruel act of killing is dramatically brought out. Wright has given a picturesque imitation of the death of the natives in her poem *Nigger's Leap: New England*. The picture of death moves the reader's heart. We see the cruelty in the killing of the natives, which gives the reader a pleasurable pain, leading to sympathy. This is profoundly described in *Nigger's Leap: New England*.

In *Nigger's Leap, New England* Wright seems to correlate the activities of nature to the dead Aborigines. It is highly imaginative poem and in the imagination lies the history of the Aborigines. The poet has shown us exactly what had happened years ago in Australia when the English set foot on it. The poem examines both the physical remains of an Aboriginal sacred site and the issues surrounding the decimation of the Aboriginal population in the area. The poet raises the issues of the death which occurred in the advance of White settlement. An atmosphere of serene calmness lingers through the poem. An obscure tide is seen around the cape and the bay. The night is already dark and brings loneliness along with it. The poem intensifies the loneliness;

....Be dark, O lonely air
 Make a cold quilt across the bone and skull
 That screamed falling in flesh from the lipped cliff
 And then were silent, waiting for the flies.”³

The picture of a cliff over the sea, how the chased natives were driven over the cliffs, and having no other chance, how they had to jump into the deep sea are brought out clearly through this. One fall and their heads split, with blood oozing out, where flies wait greedily. The narration brings the picture of the falling, screaming natives to our eyes. *Nigger's leap, New England* is a lament for a whole tribe of men, women and children. Wright finds a solution for this cruelty through the death of the Aborigines. In death the poet feels that the natives are equal to the English: for, no living creature can escape death.

In, *Nigger's Leap, New England* the poet explained how the Aborigines were killed. The atmosphere is first set when the reader enters into the poem, he can at once sense the air of sadness, the bringing in of 'night' further intensifies the serene mood. There seems to be no other sound than that of the waves beating the boats. The poet had made an already night calmer still, by her use of words and description of the shore scene. It shows that the shore had never been as calm as it was, which makes the readers take a guess, reasoning out the extra-ordinary calmness.

The end of the first stanza of *Nigger's Leap* Brings a flash back of the death of the Aborigines. A death can never be made cruel than these. It was a sort of suicide, a mass suicide. Crowds of Aborigines must have fled from what they dreaded, not to a serene Tintern Abbey or to the land of the Nightingale, but to death. The natives must have run to escape death at the hands of the English but never would they have thought that a cliff and a deep sea would be waiting for them below. Whenever they turned 'death' waited to swallow them. So, instead of turning back and facing the pursuer, they felt it better to plunge into the deep seas, breaking their heads over the cliffs and rocks. Captivity and bondage was worse than death.

The Aborigines had been pitiful victims of torture. Being unable to tolerate it anymore they jumped to death. Having described the death of the Aborigines, the poet in the second stanza, tells us the various disadvantages in their death. The Aborigines had been a lot of help and their clans were in plenty, scattered all over the island; whenever the English settlers needed help, the Aborigines would be there, whether it be hauling the boat to the shore, or flashing lights to guide at any time. But after the massacre the shore remained scanty: there was nobody to chatter to, the smiles of the black children were no more.

After the massacre of the natives the English had nobody to warn them of the rocks: there was no bells to welcome them. Even the lights on the shore were very little to guide them-through. It was the natives who shed their blood to make channels for the easy coming of the English ships. It was they who had planted and grew crops for the English bread, but the brutality of the English had no bounds. A note of regret ends the poem.

Never from earth again the coolamon
 Or thin black children dancing liked the
 shadows
 Of saplings in the wind. Night lips the

harsh
 Scrap of the tableland and cools its
 granite.
 Night floods us suddenly as history
 That has sank many is lands in its good
 time.⁴

The coolamon and their children have gone forever into the land of no return. With them had gone the tribal dance and song.

The third stanza makes the English look back on all that the natives had done for them. If not for the natives, the English would not have found it easy to live on the wild, uninhabited island of kangaroos and kiwis. The utterance of “O all men are one at last” by the poet makes us feel that at least in death the Aborigines are equal to others.

The 'night' seems to ask the questions that the poet pondered over about the various helps rendered by the natives. The questions still lie strange on their tongues: the well wishers of the Aborigines are not able to accept the fact of the complete wiping away of a race that had helped the usurpers and shown them the way for a bright future.

Just because the Aborigines were uncivilized or dark-skinned, it doesn't mean that they are not human or inferior to the White skinned. They should not have been killed, for no good came out of the killing. The thoughts gnaw the poet's heart. It brings out the intense agony of the soul. Wright ends the poem with the thoughts of voidness. A warning note persists through the last lines of the poem. Just as night 'lips the harsh scrap of tableland and cools its granite, so also the:

Night floods us suddenly as history.
 That has sunk many islands in its good
 time.⁵

Darkness seems to fill the hearts of the settlers with realization of destruction. Many an island had been destroyed due to the power, ego and cruelty of the British. Wright believes that by the eradication of the Australian natives, the British have marked yet another chapter in their history. It was night which wiped out a million Aborigines: and it was night which fills the hearts of the settlers with guilt & fear-fear of the wrath of the god.

The title of the poem gives us both the negative and the positive meaning. The leap of the nigger's may be for joy: the joy of founding a new land, *New England*. The poet's feelings for the death of the natives and for the opportunities of their resurrection are seen in the title. She hopes a day may come, when a new colony would erupt once again for the nigger's heart to leap up in joy. The title may also be suggestive of a negative tone .the nigger's leap into the sea for death, thus making the English set up a new New England colony.

Shirley Walker in her study of Wright's poetry *Flame and, Shadow: A study of Judith Wright's Poetry*, believes that : “rather than being an active land, Wright's New England is alive & suffering but it has been stripped, whipped and beggared by its human overlords, rather than by natural forces.”⁶

In *Bora Ring* Wright mourns the loss in contemporary Australian society of the culture and traditions of indigenous Australians. She begins with the descriptions of

Aboriginal culture that has vanished as a result of European settlement. She recognizes the destruction wrecked upon the indigenous Australians by their White brothers and show remorse for these actions of the past. Through her use of diction, structural devices and imagery, Wright expresses her sorrow at the disappearance of Aboriginal cultural heritage. In the first stanza of *Bora Ring*, Wright describes the loss of the songs, dances, stories and rituals of the Aboriginal Australians. Her use of adjectives “gone, secret, useless & lost” emphasizes her regret that this ancient culture has disappeared. The poet through her use of metaphor “lost in an alien tale” highlights how Aboriginal culture has been replaced by European culture as a result of White settlement in Australia. Her use of the word “alien” stresses her view that the White colonists do not belong in Australia; they are foreigners in the land. Wrights use of the end stopping and caesura creates short emphatic phrases that portray her belief that this loss is irrevocable. The slow pace of the quatrain also serves to depict the poet's remorse at the destruction of indigenous traditions. The poem defines this absence and loss;

The song is gone the dance is
Secret with the dancers in the earth,
The ritual useless, and the tribal story
Lost in an alien tale.
Only the grass stands up
To mark the dancing – ring; the apple –
gums
Posture and mime a past corroboree,
Murmur a broken chant⁷

Concern that their rituals no longer are useful, Wright's nature manifested Aborigines mourn the destructions of their religion and culture. Their dance is now secret lost in an alien tale of the colonialist. The idea of being lost in an alien tale foreshadows the last two stanzas, where the reader sees how western civilization, unable to understand the Aborigine culture transforms the Aborigine legacy into one of fear and evil. The Aborigine perspective leaves the reader with mixed but innocent emotion. The reader must emphasize with the Aborigines sorrow.

“In the second stanzas Wright describes the remains of a bora-ring. The Aborigines are no longer present “only the grass stands up to mark the dancing ring.” Nature is the only reminder of the lost Aboriginal Culture. The grass is personified as “standing up”; it encircles the dancing ring, almost as if it is guarding this secret area. She also personifies the apple-gums. Though physically destroyed the spirit of the Aborigine still exists in the grass and apple-gums that embody nature.

The sympathetic identification of the Aborigines with nature is than made clear. Nature itself abhors the loss and attempts to supply it. The horseman is the lone observer.

The hunter is gone; the spear
Is splintered underground; the painted
bodies
A dream the world breathed sleeping and
forgot.
The nomad feet are still.

Only the rider's heart
 Halts at a sightless shadow, an unsaid word
 That fastens in the blood the ancient curse,
 The fear as old as Cain.⁸

Surely there is nothing to be hunted, a hunter cannot exist. The line implies the washout of the race; the hunter in the English blood is no more. The nomad feet to be still, as there are no more nomadic tribes of Aborigines.

The World had slept and dreamt of those wiped off tribes. The pathos lies in the last stanza where the rider's heart halts at a "Sightless Shadow." The use of the phrase "Sightless Shadow" throws a ghostly effect on the reader. The shadows of the Aborigines seem to be moving but the English cannot see it. Fear grips his heart; fear of a curse from the gods, for wiping out an entire mass of people. Clearly Western civilization is incapable of seeing anything but a frightening enemy in the Aborigine. The stereotype of an uncivilized culture with painted bodies and nomad feet further emphasizes western civilization's prejudices. It is unable to understand another culture by any merit other than its own Christian perception of civilization.

The song is the tradition in singing of the Aborigine people. They contained history and tradition within songs and song cycle. This show the traditions that is represented by the word 'song' is gone and taken away from the Aboriginal people.

The Dance is secret means that the Aboriginal person is being silenced and invisible to the world. "The dancers in the earth" shows that their culture and history is gone and is buried in the earth not 'on' it as their rights and culture is being stolen away by the White people. The ritual, useless and the tribal story lost in an "alien tale" represents a strong meaning that the ritual is not usable in the modern world now and the Aborigines history is lost like it never existed such as aliens are on earth.

The second stanza shows that/the everything unfamiliar except for the place itself like how it stays but everything has changed. "Only the grass stands up to mark the dancing ring" shows how the traditions have been abandoned and deserted and when it says "murmur a broken chant", it shows that the chant that is once alive is now broken since their way for living is not the same. "The nomad feet are still" shows the message of White responsibility for this loss and an element of blame is shown on to the White settlers and it shows the social injustice of the Aboriginal Australian Rights.

Wright expresses and reflects on Aboriginal rights by emphasizing the loss & grieves about it in this poem. She uses Australian landscape and adds personification, descriptions & metaphors to give the readers the image of Australia's landscape but connecting to the issues that she was concerned about by giving the images human qualities, it allows the images to be vivid. In the second stanza the trees don't 'Posture' or 'Mime' or 'Murmur' but Wright uses this technique to tell readers to connect more with the images that they have been given. Not only does she use Australian landscape to describe her feelings, but also in her recognition of the loss of Aboriginal Culture at White hands.

In *Trapped Dingo* the actual picture of English barbarism flashes in our mind's eye it describes the death of a native poet. An Aborigine poet was crushed to death for fear that he may sing the massacre of the Aborigines. The English who killed the poet are called by Wright as 'the drinker of blood and the swift death bringer, in the poem *Trapped Dingo*.

Wright brings out her feelings and all she can do is cry for the cruel killing;

“The lover, the maker of elegies is slain and veiled with blood her body's stealthy sun”⁹

Trapped Dingo is a 19 line ode reconstructing the death heroes. The opening lines challenge and grate as the voice reveals the sight and smell of death in the sprung trap; “twisted in steel and spoiled in red.” Hard, dental sounds like “twisted steel” spare no relief. This horror is increased by the remoteness and emotional disinterest of the perpetrators. In the cowardly facelessness of “they crushed”, this poem is an ode to all victims of horror. The poem's poetic voice personifies the *Trapped Dingo* as the “drinker of blood, the swift death bringer in allusion to ancient Greek tragedy and Homer. The persona rehearses the tragedy and sets up a chorus and protagonist dialogue”, juxtaposing the dingo as the poet and herself as its echo in pain:

“I heard you desperate poet.”¹⁰

This dramatization is quite experimental and reinforces the impression that the poet best articulate such a suffering and death. Now rehearsing her own voice, the poet appeals:

Did you hear my silent voice take up the cry?”¹¹

In her compassion, she empathizes with the dingo in its drawn-out, grueling death. Her wail seems to cry: “Is there anyone who would right this wrong?” The death of eponymous dingo caught in a “steel trap”, here twisted in steel “gives her another occasion to focus on man's insane cruelty.

Wright shows that evil does not lie in the aborigine, rather it is inherent in the western culture that perceives it. The Aborigines, far from being the source of received evil, is only a mistaken symbol of the primitive evil inherent in the human soul. Colonial Australia sought to destroy its evil by destroying the Aborigine. Instead it brought its own dark nature to light. By exposing the sin of western civilization Wright both pays tribute to a lost culture and forces the reader to reconsider his own notions of human nature.

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WILLIAM BLAKE AS A MYSTIC POET

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William Blake is an older Romantic poet. In other words, he is a pre-Romantic poet. He was really a great poet. What more Blake was a mystic poet as well as a mundane writer.

Blake was born in London on 28 November 1757, and, with the exception of three years living on the south coast of England (1800-3), he stayed there until his death in 1827. He suffered no early bereavements, never joined the army, never left England, never went to university, never went on the Grand Tour, did not have a string of failed relationships or lovers as the other poets, did not take opium, was not in France during the Revolution, fathered no children, never became famous during his own lifetime, worked steadily at his profession to support himself and his wife, and died peacefully in old age. His art is made from whatever came to hand, not only contemporary social and political events, but domestic matters including his acquaintances, his home life, his own engraving procedures, and so on. From the dark fusion of his mind, these phenomena re-emerge at terrible gods, visions of the dead, spirits of joy, the suffering and dispossessed calling forth judgment on the powers. His art cannot be explained by these contexts, but knowledge of them can make his work more accessible.

Blake's father ran a hosiery and haberdashery shop in Westminster, London. His parents appear to have been gentle people, interested in their children, and both survived well into Blake's adulthood. Blake had an elder brother, two younger brothers, and a younger sister. He was not sent to school, but in his earlier childhood was educated at home. His life at this time was undramatic. The only marked peculiarity was that from an early age Blake saw visions. G.E. Bentley Jr, writes,

From his earliest childhood Blake saw visions. When he was four years old, God put his head to the window and set the child screaming, and once 'his mother beat him for running in & saying that he saw the Prophet Ezekiel under a Tree in the Fields.' Later, when he was eight or ten, one day as he was walking on Peckham Rye [...] he saw 'a tree filled with angels, bright angelic wings bespangling every bough like stars.' When he told this story at home, it was 'only through his mother's intercession...a thrashing from his honest father for telling a lie.' Another time, on a summer morning he saw 'the hay-makers at work, and amid them angelic figures walking.'¹

This is Blake's vision, but not psychosis. First, Blake deploys such visions in a self-consciously literary way in his writing, as, for example, when he reports in *The Marriage*

of Heaven and Hell that 'The Prophets Isaiah and Ezekiel dined with me.' Here Blake is giving a tongue-in-cheek account of the two untameable Hebrew prophets sitting down to an eighteenth-century dinner party. Blake often states that the act of perception involves an act of interpretation: what we see is influenced by who we are or, as Blake puts it, 'as a man is, so he sees.' Blake may have used his visions playfully in the company of gullible friends such as John Varley, the astrologer for whom Blake drew visionary portraits such as 'The Ghost of a Flea.' It is possible that Blake believed he had seen such things, but they may equally express a wicked sense of delight.

Blake appears like a junior prophet. Blake had some training in drawing for five years at Henry Par's School. He studied engraving and etching at James Basire's for two years. He studied sculptures and printing. No doubt, he was writing poetry at this time.

Blake was a non-conformist. 'Non-conformism' refers historically to religious groups that had separated from the Church of England during the seventeenth and eighteenth centuries. These events foregrounded the principle of self-determination in religious worship and belief, and this characteristic would remain central to religious debate in England even after the Church of England was established in 1559 under Elizabeth I.

Blake's book *America: A Prophecy* depicts the stand – off between the English and American leaders:

The Guardian Prince of Albion burns in his nightly tent,
Sullen fires across the Atlantic glow to America's shore:
Piercing the souls of warlike men, who rise in silent night,
Washington, Franklin, Paine & Warren, Gates, Hancock & Green;
Meet on the coast glowing with blood from Albion's fiery Prince.²

The political leaders have here become mythological figures in a literary epic.

In 1782 Blake married Catherine Boucher, whom he would subsequently teach to read and write, and to help in the production of his illuminated books. The couple had no children, but remained together until Blake's death, and biographies of Blake have often been enlivened by stories of the couple sitting naked in their garden reading *Paradise Lost*. The couple lived happily.

Blake's social circle was expanding at this time too, and he developed an important friendship with Reverend Anthony Mathew and his wife Harriet. The Mathews had money and education, and Harriet Mathew held parties to encourage artistic and intellectual discussion, as was common at the time.

Blake's admirers were sufficiently impressed to pay for a collection of his juvenilia to be printed as a volume entitled *Poetical Sketches* in 1783.

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Blake recognized the possibility of entering public debates as an independent voice, and he began work on a piece entitled *The French Revolution* (1791), which he discussed with Johnson for publication.

Blake is said to have adhered to Deism, an intellectual tradition. According to which God had created the universe but then left it to its own operation without further intervention (a view that could fit with Newton's mechanistic vision of the universe). Whereas the Bible had traditionally been understood as revelation – that is, as a form of knowledge that was not accessible by any other means – it was now to be judged against the standards of 'reason.'

The tradition of Deism strongly influenced Unitarianism, a dissenting sect associated with many of the pre-eminent intellectuals of Blake's including Joseph Johnson, the early feminist Mary Wollstonecraft (1759-97), the chemist and philosopher Joseph Priestley (1733-1804), the young Coleridge, and, for a period, the political thinker and novelist William Godwin (1756-1836). Unitarianism represented a serious attempt to strip religion of its supernatural content, and to fuse Christianity with Enlightenment rationality.

Blake, too, declared himself a prophet, and made extensive use of the language of apocalypse, but he does so in a characteristically ambiguous manner, deploying these ideas, and yet mocking them at the same time. In *The Marriage*, for example, he writes: "The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell."⁴

Blake was, throughout his career, deeply opposed to Empire (as the title of David Erdman's famous book suggests, Blake conceived himself as a 'Prophet against Empire'). For Blake, Empire represented the power of the god of this world (Satan), it meant warfare, and it meant a society guided by the dictates of money.

What do Blake's books look like? Because he designed and printed his own works, each one is unique, and a copy of the *Songs* looks very different from a contemporary book printed in a standard format such as the first edition of Wordsworth and Coleridge's *Lyrical Ballads* (1798).

In addition to his long poem about Milton, Blake produced numerous illustrations to Milton's poetry, including *Paradise Lost* and *Paradise Regained*. He shared clear epic aspirations with Milton, and the two poets also shared an interest in pastoral in their early careers: Milton had used the genre in *Lycidas* and Blake would do so in *The Book of Thel*.

Pastoral often focuses, as here, on the life of shepherds, and, when it is used by

Christian writers, this takes on a special meaning because it echoes biblical imagery in which God and Christ are depicted as shepherds, and in which Christ is presented as the Lamb of God. The fusion of pastoral and Christian elements that Milton uses in *Lycidas* is also visible in some of the *Songs of Innocence*, including 'The Introduction,' 'The Lamb,' 'Night,' 'Spring' and 'The Shepherd.'

The castle, groans, shrieks, sickly smells and sighing vaults are all typical of Gothic. Blake lays aside this sort of ghost story in his later career, but the language, mood and imagery of Gothic continue to inform his mature works, such as *Urizen*:

Ages on ages roll'd over them
Cut off from life & light frozen
Into horrible forms of deformity
Los suffer'd his fires to decay
Then he look'd back with anxious desire
But the space undivided by existence
Struck horror into his soul.⁵

Blake's most commonly read works, the *Songs* and *The Marriage*, are not mythological, but the majority of his works are: *Visions*, *Europe*, *America*, *Urizen*, *Milton*, *Jerusalem*, *The Four Zoas*, and so on, are all dense mythological narratives full of obscure and fantastic characters such as Los, Luvah, Tharmas and Urizen.

Most readers first encounter Blake's poetry through the *Songs of Innocence and of Experience*. The two sets of poems are based on culturally familiar categories whereby 'innocence' and 'experience' stand in a linear relationship to each other.

The Marriage provides an extended discussion of the paired contraries of 'reason' and 'energy,' two forces that correspond approximately to the 'conservative' and 'radical' forces that exist within an individual or society. Jonathan Roberts observes, "The central subversive strategy of *The Marriage* is that it sits heavily in favor of the joys of energy." (Jonathan Roberts. *William Blake's Poetry*. London: Continuum, 2008, p. 49)

Wordsworth also read at least some of Blake's poems from *Innocence* and *Poetical Sketches*. Malkin's short biography contained examples of Blake's verse, and it is from this volume that Wordsworth and his sister Dorothy copied some of Blake's poems into a commonplace book in 1807. Something of Wordsworth's response to Blake is also recorded by Crabb Robinson, who reported:

I read W[ordsworth] some of Blake's poems[;] he pleased with Some of them and consid[ere]d B[lake] as hav[ing] the elements of poetry – a thousand times more than either Byron or Scott.⁶

Crabb Robinson is also the source of one of the other scarce responses we have of Wordsworth to Blake. He reports Wordsworth as saying of the latter:

There is no doubt this poor man was mad, but there is something in the madness of this man which interests me more than the Sanity of Lord Byron & Walter Scott.⁷

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NATURE OF POETIC TRUTH AND THE SOURCES OF POETIC INSPIRATION

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Introduction

In the last two thousand years i.e. the post-Vedic period, certain issues concerning the nature of truth communicated by literature have surfaced in the debates in literary circles as to whether poetry should teach the so-called social, moral, practical values or to give a sheer delight i.e. aesthetic pleasure. Both poets and poet-critics i.e. makers and takers of poetry respectively have long been polarized and have turned to the either of the side by firmly asserting their viewpoint. Finding a golden mean and trying to settle the issue, some have combined the functions of poetry, saying that poetry should teach and delight. However, this paper attempts to answer very pertinent questions regarding the nature of poetic truth. The questions are: Can there be a truth which stands above all kinds of values with which humans live? Can poetry be made an instrument of voicing the supreme truth? Has poetry ever elevated its routine functions of 'instruction and delight' by relating itself to the supreme value in human life?

Poetic Truth

Poetry as a handmaiden of social, moral and practical values and poetry as a vehicle of sheer delight in terms of truth value has a relative and therefore limited value, for the so-called social and moral values are not permanent; even the poetic delight consumed by the reader is short-lived and hence impermanent. Moreover, the social and moral values taught by the poetry of a period may turn out be inconvenient values in other period. So no poem can guaranty to interest its all readers all the time. So the question is: Is there any absolute truth not limited by time and space and poetry with one-pointed devotion becomes a perfect instrument of expressing the highest and ultimate truth? Sachchidanand i.e. Sat-Chit-Anand, the Supreme Divine, is the absolute truth and poetry, since its birth when the Vedas and the Upanishads were seen and heard by the ancient Rishis in the divine state of consciousness, has remained the most perfect instrument of expressing the spiritual truth. This is, strictly speaking, known as the spiritual poetry. The ancient Vedas, the Upanishads, and the Bhagavad-gita of Lord Rajarshi Shrikrishna and many more works can be cited as being spiritual poetry. The poems penned by Sri Aurobindo of Pondicherry in the modern period share the same value of being highly spiritual poetry. The poems composed by Professor S.S. Katkar remain a dazzling example of the highest kind of spiritual poetry in the 21st century.

Sources of Poetic Truth

A deep and mysterious connection between the nature of poetic truth and the source of poetic inspiration is a matter of curiosity and it deserves some explanation. `The higher the poetic inspiration, the higher the poetic truth poetry express' is an undercurrent rule that impacts the poetic creation, especially spiritual poetry. To speak in Sri Aurobindo's words, this is an Overhead Poetry i.e. poetry created from the Overmind level. Only a yogi-poet can be creative from this level and a poem composed in this fashion is a mantra. Sri Aurobindo makes an illuminating comment in this connection:

However, the Overmind inspiration does not come in pure human poetry, for the Overmind is a superhuman consciousness and to write poetry from that plane is not possible unless the human nature is elevated beyond the human level to the Overmind (Aurobindo, 1972).

Such overhead levels, though rarely reached, attained and availed in the poetic creation, are existent and have influenced yogis and saints over the ages. Sri Aurobindo had anticipated it some eighty years back when he floated the notion of `future poetry' with mantric quality.

Types of Poetry and Source of Poetic Inspiration

Heralding inspiration as an indispensable condition for poetic creation, Sri Aurobindo suggests that inspiration is that impetus to poetic creation and utterance which comes from the superconscious source above the ordinary mind. Sri Aurobindo is of the confirmed view that there are a number of regions above the ordinary mind, which can be the source of poetic inspiration provided that the poet has to attain and make them accessible to his purpose. He names it `overhead inspiration.' He classifies poetry according to the source of inspiration that exactly corresponds to the nature of consciousness the poet possesses. Sri Aurobindo discusses the types of poetry and its sources at length as under:

Types of Poetry

Sri Aurobindo links the classification of poetry with the source of poetic inspiration. As per Sri Aurobindo's scheme of thoughts on the division of poetry, there are two major types of poetry as there are two sources of poetic inspiration: The poetry of ordinary mind and the overhead poetry. The poetry of ordinary mind comes into being when the source of poetic inspiration is the ordinary mind of the poet whereas the overhead poetry descends when the poet himself abandons the mental plane of being and gets perfectly poised in the non-mental. The following points bring out a brief discussion of types of poetry.

The Poetry of Ordinary Mind

The poetry which is composed at the level of mind is mental poetry. Since it is created at the level of mind, it is characterized by the tamasic, rajasic and sattvic qualities. When there is a false fluency and it misses the true language of poetry, it becomes tamasic in nature. Wordsworth is the most characteristic victim of tamasic poetry. According to Sri Aurobindo, a good deal of Milton also comes under this category. The rajasic poetry is hasty, impatient and hence vain. Though it has fiery stimulus, it has often false inspiration. The poetry of Shelley and Spenser is marked by rajasic stimulus. The absence of self-restraint, an unwillingness to restrict and limit ideas and imagination is a sure sign

of rajasic poetry. According to Sri Aurobindo, the English literature is pronouncedly rajasic in nature. The sattvic inspiration comes from the intuitive intellect which is disinterested, self-controlled, noble and rich. The poetry of Mathew Arnold is of this character.

In subjective poetry the subjective imagination visualizes strongly mental and emotional impressions which start in the poet's mind. The objective imagination does so in case of life and things. The aesthetic imagination delights in the beauty of words and images for their own work.

The vital poetry appeals to one's sensations and the life of its readers. The emotional poetry stirs our feelings and gives the sense of passions. The intellectual poetry satisfies the curiosity about life and its mechanism. The allegorical poetry personifies a quality or some other abstraction. It is intellectually precise and clear. The symbolic poetry reveals a living truth or an inward vision. It always comes from a mystic vision. The psychic poetry is sweet, delicate and has the beauty of emotion, fine subtlety and true perception and intimate language. The mystic poetry offers a sense of inner esoteric seeing and feeling. There are two kinds of mysticism. In one kind of mysticism the realization or the experience is vague and in the other the experience is revelatory and intimate. The mystic poetry appeals to a deeper inner life. The spiritual poetry is never intellectual or abstract. It may be the poetry of spiritual vision or spiritual thought. It abounds in images and symbols. It is highly intuitive.

The Overhead Poetry

The poetry above mental plane comes from the *overhead regions*. This is called overhead poetry. The higher nature of the consciousness of the poet as suggested earlier is the source of this kind poetry. There are successive states, levels or graded powers of being overtopping the normal mind. These represent higher ranges of spiritual consciousness and experiences. Sri Aurobindo describes these gradations as the Higher Mind, Illumined Mind, Intuitive Mind, Overmind and Supermind. Each of the gradations forms the source of poetic inspiration.

Conclusion

In brief, there has been a different kind of literary enterprise wherein the poet elevates himself to reach the overhead regions and avails them for his creation. It is also true that there are a few reactive writers, for example Sri Aurobindo in the twentieth century and Professor S.S. Katkar in the recent modern era, who have created from the superconscious levels. The discovery of the higher planes of consciousness as the overhead regions from where the poetic inspiration originates has been a supreme contribution of Sri Aurobindo to the theory of poetry. The ordinary mind is also available for the poet. But the poet leaves it and makes an ascent to the unexplored regions to divulge another level of existence. This is an adventure in the realm of another level of truth-existence.

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**POETIC ART OF SAROJINI NAIDU:
A SELECTIVE STUDY**

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As long as I have life, as long as blood flows through this arm of mine, I shall not leave the cause of freedom. Come, my general, come, my soldier. I am only a woman, only a poet. But as a woman I give to you the weapons of faith and courage and the shield of fortitude. And as a poet, I fling out the banner of song, and sound the bugle call to battle. Thus, I shall kindle the flame which shall waken you men from slavery - Sarojini Naidu

(In her presidential address as the President of Indian National Congress)

Sarojini Naidu has emerged as one of India's leading English poets. She won recognition at home and abroad. Her poetry is read all over the English-speaking world. Diverse currents of tradition and many roads of influence, and numerous talents meet in her. A woman in everywhere, she played a part in the nation's affairs as few men can play. She had no less felicitous a tongue than her pen. She was an orator of great persuasiveness and power, as she was lyricist of delicate fancy and haunting melody. She, one of the most distinguished pioneers in Indian English poetry, introduced the real India before the West and effaced the false picture presented about India by Rudyard Kipling and his followers. Her poems always remind us of India of palanquin-bearers, corn-grinders, wandering beggars, wandering singers, of love, meditation and solitude. She has adroitly poetised the sights and sounds familiar to us. This paper makes a refreshing reading of Sarojini Naidu's poetry. She endeavoured to nativize English language in order to make it a befitting instrument for the expression of Indian ethos and sensibility.

Sarojini Naidu was one of the most lyrical poets in Indian English poetry. She started writing poetry at the age of eleven years in 1890. At the age of thirteen, she wrote a long poem of 1300 lines called *The Lady of the Lake* in six days only. Her poetry is pictorial, has the romantic colouring and smooth rhythms of the Georgians, and shows perfect mastery over her chosen medium. She achieves success in the handling of Indian imagery and the expression of Indian personality. Her *Indian Weavers*, *Corn-grinders* and such other poems are noted for their rhythmic flow and characteristic Indian imagery. The poems she wrote on her 14th birthday show that she is much more mature and serious than is usual for a girl of her age. The death of her father gave a profound shock to her and the lyric she composed on that occasion shows further maturity and a shattering awareness of the transitoriness of human life. She is a singer of India's glory, India's present, India's flora

and fauna. The western critics would categorise her with Shelly and Keats. It was Edmund Gosse who encouraged her to undertake to write on Indian themes and subjects. Her poetic output is slender, but even this slender volume consists of lyrics which would last as long as the English language lasts. She has attempted every species of the lyric, as hymns, ode, elegy, sonnet, and has achieved excellence in each. Her poems are characterised by simplicity, beauty, spontaneity, music and melody. She exhales a lyric as a flower exhales fragrance and poems come to her as spontaneously and naturally as do leaves to a tree. Her poetry is a lyric cry of joy and sorrow, zeal and emotion, marked with perfect fusion of thought and expression. Though her range is not very wide, she is intensely lyrical. Her love lyrics have beauty and charm, fervour and sensuousness. Having an immense love for Nature, she wrote a number of poems on the theme nature. To her Nature served as a background for the portraiture of human emotions as it did to Tennyson. Emotional intensity is one of the major features of her poetry. The joys of spring, the rapture of love, the suffering of lovers in separation, the mystic peace enjoyed by Buddha and numerous other emotions thrill her and in the heat of emotions she begins to sing. Most of her poems have an abiding auto-biographical interest. Her lyrics are swift and impetuous, grave, solemn, galloping and joyous, according to the nature of emotions expressed. Naidu addressed her benedictory verses to her children, Jaya Surya, Padmaja, Ranadeera and Lilamani. They are:

Golden son of victory, born
 In my life's unclouded morn
 In my lambent sky of love
 Sun of victory, may you be
 Son of song and liberty.
 Lotus-maiden, you who claim
 All the sweetness of your name,
 Lakshmi, fortune's queen defend you,
 Lotus-maiden, may you be
 Fragrant of all ecstasy
 Lord of battle, hail
 In your newly tempered mail!
 Learn to conquer, learn to fight
 In the foremost flanks of right,
 Like Valmiki's heroes bold,
 Rubies gift in epic gold.....
 Limpid jewel of delight
 Severed from the tender night
 Of your sheltering mother mine
 Leap and sparkle, dance and shine
 Blithely and securely set
 In love's magic coronet.....
 (In her bright benedictory verses addressed to
 her children Jaya Surya, Padmaja, Ranadheera,
 Lilamani)

The quick succession of similes and images which are neither forced nor laborious but a spontaneous growth of poetic impulse, enhance the beauty of her poetry, for example, *The Palanquin Bearers*. It is the opening poem of *The Sceptred Flute*, a collection of Sarojini's poems. In this poem, a noble lady, most probably, a newly wedded bride is being borne to her husband's house in a veiled palanquin which is being carried on the shoulders by the bearers colourfully and gaily attired and singing a song in adoration of the young beauty they bear along:

Lightly, O lightly, we bear her along,
 She sways like a flower in the wind of our song;
 She skims like a bird on the foam of a stream,
 She floats like a laugh from the lips of a dream,
 Gaily, O gaily, we glide and we sing,
 We bear her along like a pearl on a string.....

(Palanquin Bearers)

She composed 184 poems. They can be categorised on the basis of their themes: Nature poems, love poems, the folk theme, poems of love and death, miscellaneous poems. All those poems have an Indian ethos and flavour. The poetic element in her was neither deflected nor suppressed but it was reflected in all her moods and passions. Her scintillating vivacity, her proverbial sense of humour, her easy sportsmanship, are indeed eloquent tributes to the soul of the poet in her. By 1905, she had composed a number of poems, which had appeared in various periodicals both in England and India and had been greatly applauded. At the persuasion of her friends, she gave to the poetic world, the first blossom of her genius under the title *The Golden Threshold*, published in 1905. It was dedicated to Sir Edmund Gosse who first showed her 'the way' to the 'golden threshold'. Her second volume of poems, *The Bird of Time* came out in 1912. *The Broken Wing* appeared in 1917, *The Father of Dawn* was posthumously published in 1961.

Poems from *The Golden Threshold*:

Life is a short poem of 14 lines included in the 'poems' section of *The Golden Threshold*. The poem embodies the poet's philosophy of life. Children think that life is as beautiful as vision's seen in a dream. Life for children is nothing but a period of festivity and merry-making, a period of dancing and singing and carefree enjoyment of life. They have not experienced real life at all. The poem embodies Sarojini Naidu's philosophy of life. Life is more real than dream, larger than existence and greater than personal experience. It is constant process of struggle against sorrow and suffering, against difficulties and failures which shatter our beautiful dream of life. Difficulties will generate growth and maturity in us. Such difficulties test our moral fibre and prove the soul's hunger for greatness. They fulfil God's will. Life will become not a pessimistic one but an optimistic one. It is realistic. *The Queen's Rival* is included in the 'poems' section of *The Golden Threshold*. The poem is romantic. It is called lyrical ballad. The poem is based on a Persian legend narrated to the poet by a friend. A Persian queen Gulnaar is an unrivalled one in beauty. She wants a rival in beauty. The seven queens culled from different kingdoms could not rival Gulnaar in beauty. After two years, the queen succeeded in her attempt to find a real rival in her two-year old daughter of matchless beauty. The poem reveals Sarojini Naidu's insight into feminine psychology.

Poems from Folk songs:

Sensuousness and picturesqueness, profusion of colourful imagery and radiant diction, love of nature and humanity, mysticism and vivid recreation of India's hoary past, enchantment and flight of imagination are some of the distinctive romantic characteristics of her poetry. She is gifted in the use of language, finely sensitive and capable of responding delicately to certain physical and emotional phenomena. A folk song is a song written in the traditional style of a country and community. It reflects the beliefs of ordinary people. It is related to art, culture, traditional and typical of the ordinary people of a country or community. Folk songs occupy an important place in Naidu's poetry and comprise some of her best poems. They deal with the life, occupations, festivals, joys and sorrows of the common folk of India. They give us a vivid picture of Indian scene, and deal with the varied panorama of Indian life. *The Indian Weavers* is a poem which is included in the 'Folk songs' section of *The Golden Threshold*. Weaving is one of the most important of the folk vocations in India, and the weavers are important folk characters. The poet traced human life through the three most important stages that it passes---birth, marriage and death. The poet provided a symbolic representation of man's journey from birth to death. Indian weavers weave multi-coloured clothes for all stages of human life:

Weavers weaving at break of day
 Why do you weave a garment so gay
 Blue as the wing of a Halcyon wild?
 We weave the ropes of a new born child
 Weavers weaving at night fall,
 Why do you weave a garment so bright?
 Like the plumes of a peacock, purple and green
 We weave the marriage veils of a queen
 Weavers, weaving solemn and still
 What do you weave in the moon light chill?
 White as a feather and white as cloud
 We weave a dead man's funeral shroud.

(The Indian weavers)

The poem reminds us of an allusive and symbolic journey of life from birth to death. The weavers also remind us of the trinity of Hinduism, Brahma, Vishnu and Shiva. The poet is profoundly aware of her own traditions, admirable poise, economy and an ear and eye for striking rhythm image and symbol. Edmund advised Naidu to attempt to reveal the heart of India and to be a genuine Indian poetess of the Deccan and not a clever machine, made imitator of the English classics. Sarojini Naidu took his advice seriously, for the bulk of her poetry in *The Golden Threshold*, *The Bird of Time* and *The Broken Wing* are Indian in spirit, thought and imagery. Her *Indian Weavers*, *Corn-grinders* and such other poems are noted for their rhythmic flow and characteristic Indian imagery. *Cradle Song* is one of the most beautiful lyrics composed by Sarojini Naidu. It is a soft and gentle song sung to make a child go to sleep. Cradle songs are lullabies form an important genre of the Indian folk songs. The evocation of the Indian landscape, of spice groves, rice fields, lotus streams, neem and poppy boles witness to the Indianness of Sarojini Naidu. The mother's concern for the child's growth towards fullness and fulfilment is clearly

expressed in the tender accent of folk sentiment. The poet has captured the sweet melody of the Indian lullaby.

Poem from songs of Love and Death:

A love song from the North is a poem that brings out the pathos of the love-lorn maiden who is separated from her lover. This poem was first published in *The Bird of Time*, Sarojini Naidu's second collection of poems, and is now included in *The Songs of Love and Death*, section of *The Sceptred Flute*. Sarojini's love poems are highly romantic. Imagination casts a super natural charm over her love poems. Her conception of love is not platonic. All her love poems---*A Rajput Love Song*, *Song of Radha*, *The Milkmaid* express various facets of love in a romantic manner. In the poem *A Love Song From the North*, the love-lorn maiden forsaken by her lover. Any reminder of love is painful to her. To a happy lover, even a winter landscape would be beautiful and charming, but to a widow or to a maiden, forsaken of love, even the songs of spring cause pain. The spring season cannot make her happy. The theme of love predominates in Naidu's poetry. Every kind of love experience and every possible mood of love finds its place in her poetry. She plays all possible notes on the orchestra of love. *A Rajput Love Song* is a ballad in two parts. It evokes for us the romantic medieval world of Rajput chivalry and knight errantry. The images used by the love-lorn maiden are all appropriate to her as they are drawn from the shattered, latticed, feminine world, a world of luxury and opulence. The longing of lovers for each other is expressed with truly oriental splendour in *A Rajput Love Song*:

Haste, o wild deer hours to the meadows of the sunset!
Fly, wild stallion day, to the pastures of the west!
Come, o tranquil night with your soft, consenting darkness,
And bear me to the fragrance of my Beloved's breast!

(A Rajput Love song)

The world of Rajput chivalry and royal splendour has been very beautifully evoked in the poem. Sarojini Naidu's poems reflect to the gentle and enchanting sides of India's life and landscape. Her picture of India has been condemned as Kipling India, that is to say it does not correspond with the reality of Indian life that she was not aware of these realities. But such views are incorrect. Her political and social work shows a deep awareness of the darker aspects of Indian life and the sufferings of the Indian people. She witnessed the poverty, superstition, backwardness, the calmness and simple beauty of Indian life, its spiritual richness, its amazing continuity and assimilative power. She remains an Indian poet in spite of her use of English language. The poet lived and created in those stirring times through the throes of her struggle for freedom. She plunged into the thick of the battle, and her letters and speeches are full of her deeply felt love for India. This love is also reflected at every step in her poetry. Her patriotic fervour is also expressed in a number of verses in which she paid glowing tributes to some of her great contemporaries who devoted to the service of their motherland. She has praised the heroic courage and the spirit of self-sacrifice of Gokhale, of Gandhi, Lokmanya Tilak. In *The Gift of India*, Mother India herself speaks of the gift she had offered to the world--- the gift of her children's lives. India's capacity for self-sacrifice is here eulogised. Mother Indian offered her sacrificial natured children at the altar of the Goddess of War. The reference is related to India's participation in the First World War:

Is there aught you need that my hands with hold,
 Rich gifts of raiment or grain or gold?
 Lo, I have flung to the East and West,
 Priceless treasures from my breast,
 And yielded the sons of my stricken womb
 To the drum beats of the duty, the sabres of doom.

(The Gift of India)

Emotional intensity is one of the main features of her poetry. Naidu's poetry was published before the birth of modern poetry with its harsh emphasis upon truth without philosophy and meaning, without lyricism. In spite of neo-modernist criticism, her place is secure in Indian English poetry.

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**ASPECTS OF POSTMODERN LITERATURE IN RELATION TO FEMINISM
AND THE FEMALE PSYCHE IN AMERICAN LITERATURE**

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1.0 Introduction

The intellectuality of a postmodern era has shown signs of promises of greater percentage of lateral thinking than the era preceding it. This has aided them to solve unresolved problems of ages, which goes against the contemporary theory of feminist (Grogan, 2000). Critics of feminism are well known to distance themselves from ideologies of postmodernism as they remain sceptical about the presence of any constructive intersection between feminism and post modernism. Feminism in its essence is a political stance as it strongly criticizes the male centred culture while identifying the complex power relationships between men and women in institutions, ideologies, languages and its aim is to end the oppression of women (Frug, 1992).

Cogito ergo sum – meaning – “I think, therefore I am” – coined by the famous 17th century philosopher Rene Descartes, the people of the modern era showed individuality in their thinking, existence, and logic which can be extended to post modern feminist principles (Boardman, 1979). The center position at all costs during the modern era was occupied by the man much like the indisputable God during the ancient period. The post-modern movement, an outcry of the Modern era was the highlight of the 20th century which mainly targeted decentering of the subject (Capper, 1992). The French thinkers were highly influenced and supported Michele Foucault's argument for the death of man; the center of interest of Jacques Derrid to decentre the subject; and the processing of the subject was carried out by Jacques Lacan.

A post-modern feminist critique Susan Hekman, a prominent thinker says that the constituting Cartesian subject does not focus the multitude of elements which gives rise to the creation of versatile conditions established by self (Hekman, 1991). Susan Hekman reported that in 1960s, many feminists embraced the post-modern consequence that decentred the subject as the origin of meaning and truth and succeeded in giving importance to the subject that constituted within discursive formations (Hekman, 1991). She also reports that the prominent force that drives the feminist critique is that the subject forms a concept and this concept is said to be an essential constitute of masculinity. This ensures that the classic patriarchal form remains unaltered thereby lowering the status of women (Heckman, 1991).

The author of this study refers to the work in 1970 under the disciplines, philosophy, sociology, psychology, and history that examines the importance of gender

relationship (Belenky, Clinchy, Goldberger, & Tarule, 1986; Blackmore, 1991; Card, 1991, 1995; Chodorow, 1989; Collins, 1991, 1995; Gilligan, 1993; Harding, 1991; Hartsock, 1985; Held, 1993; Kenway & Modra, 1992; Noddings, 1984; Ruddick, 1989; Scott, 1986). Even though the theories of feminist literature are linked with each other, they show distinct feminine issues. The feminist theories deal with the position of women and male domination. (Flax, 1990, p. 40).

By postmodern literature, the author refers the first works of French writers Foucault (1980) and Lyotard (1979/1984). Post modernism is identified by research scholars as an intellectual movement influencing the academic disciplines (Anderson, 1990; Cherryholmes, 1988; Craib, 1992; Giroux, 1993; Harvey, 1989; Huyssen, 1990; Sarup, 1988). There are works that combine the perspectives of both feminist and post-modern aspects that influenced the thinking of the author. (Benhabib, 1990, 1992; Capper, 1992, 1993; Davies, 1994; Di Stephano, 1990; Flax, 1990; Fraser & Nicholson, 1990; Haraway, 1990; Lather, 1991, 1992; Nicholson, 1990; Probyn, 1990; Weedon, 1997).

The semi-autobiographical text of Sylvia Plath's *The Bell Jar* (1963), and Ken Kesey's asylum novel *One Flew over the Cuckoo's Nest* (1962), explain the progressive growth of women in 1960s. This is mainly due to post-modern feminist belief of the deconstructed, agency-retaining, pluralistic subject. As a result of subject reconstruction, the two female protagonists Nurse Ratched and Esther Greenwood demonstrated that in 1960s literature, the essential truths of oppressive patriarchal binaries and the fact that women are conducive to moral well-being, complex creatures and are free than ever before.

The change from modernism to postmodernism brought about a shift in the conceptions of foundationalism, essentialism, and realism (Lehan). Simone de Beauvoir, in her text "The Second Sex", explains the constituted subject of the female in opposition to the maleness of the constituting subject (Hekman). Modernism gave more freedom to women and their legal and employment matters were thrown off, yet they were not considered equal to men in terms of sexuality, mind, or spirit. William Faulkner was a modernist, his text "The Sound and the Fury" (1929) gave an unclear focus on gender equality. He calls Caddy Compson as the true hero of the novel; her sexual promiscuity resists the genteel stereotypes of prominent southern women. She comes under much scrutiny, though she is bold and progressive, she is regularly acclaimed as the prostitute. According to the novel, her husband abandons her, she had to give up her children and the society forces her to move from Yoknapatawpha County. Caddy breaks the social norms, as a result of which she was excluded from the society. She deviated from social norms who cannot escape from shame (Faulkner). Many examples of the shifting roles of females in pre-postmodern literature exist, yet they are unclear. This paper is an examination of feminism and the feminine psyche in post modern literature.

1.1 Richard Yates: Examination of Social Insecurity of Women

The first literary work that is examined is the *Revolutionary Road*. It can be ascertained that both in the postmodern era and in the modern era, the women present were particularly

attributed with intentional characteristics that were common with each other. It is only at the intermediate point at the transition phase; there was a paradigm shift in their attitude that has created ripples in their life. The social insecurity and the problems associated with the women of this transition phase is very clearly demonstrated in Richard Yates' *Revolutionary Road* (1961). April, a discontented women's life spanned from a failed acting career, to a boring housewife, contentious life, children that she never wanted, and with a husband who has become complacent with his current assignment has lost enthusiasm for living (Yates 1961, pg 16). But the feeling that she has inside does not have a complication as it is only because of the transition phase and not because of her attitude (Friedan 1963., pg 1). This is not only her problem but a problem that is a part of each and every woman experiencing the female mystique, which they have passively internalized – the lack of fulfilment of their lives (Friedan 1963, pg 1).

1.2 Sylvia Plath: Aesthetics of Excess

Another prominent person who was examined the importance of feminism in the post modern era is that of Sylvia Plath. Words of Sylvia Plath in her poems are still found to be the grammar for many poets including Emily Dickinson and Marianne Moore, who established her ideologies in their poems to emulate or redefine. All these were because of her parents Axelrod, Aurelia Plath who encouraged her to read Dickinson 16's three early poems including Admonition, Parallax and Verbal Calisthenics which was described as an intentional debt by Plath (Stanley, 1995)). Apart from the hymn stanza that is common in Plath's poems and her predecessors, it the exposure of the mindset of females in their time and tide that took the centre stages. As per the book of Karen Jackson Ford in her book *Gender and the Poetics of Excess: Moments of Brocade*, both she and Plath have tried to devise an Aesthetic of Excess relating to importance of feminism. These poetics of excess tends to resist or transgress the inner feelings of oppressiveness, limiting, silencing constraints of convention. As per Ford excess is a strategy that could be utilized to overcome the prohibitions of the concept of decorum.

Feminism has portrayed in a wide range of manner in the poetry of Plath. For example in the poem *Edge* Plath presents a different view of the moon (Stevenson, 1989). In literature moon has always been indicated as a picture of female passivity as portrayed from Renaissance times. Traditionally moon is identified as one which gets its light from the sun hence is compared to a woman who is normally dependent on a man. Plath uses the image of the moon in "The Moon and Yew Tree". In most of her poetry Plath tries to portray the men as those who are characterized around activity and domination. For example in *Lazy Lazarus*, the woman is presented as one who is made to feel like an object that is always passive. In one of her works *Daddy*, Plath presents the image of a fascist which may be a direct projection of Plath's image of her father and an indirect projection of her view of the patriarchal society of America.

1.3 Ducornet and Acker: Views on Eurocentric Male Subjectivity:

While discussing postmodern American Literature it is vital to pay focus and attention to the works of Rikki Ducornet and Kathy Acker. In their works *The Jade Cabinet* and *Pussy, King of the Pirates* constructs 'Woman' as a subject and also try to re-describe how the facets modern Eurocentric male subjectivity requires a Woman as an object (Hogue,

2008).

The *Jade Cabinet*, published in 1993 is a postmodern critic of capitalism, imperialism and the patriarchal nature of modern society. In this work Ducornet presents a feminine periphery which can be considered as a way of exploding a male centered Eurocentric modernity. There is a magical feminine periphery whose primary role is to fight the patriarchal society by making use of repressed/excluded social elements of the Victorian era. Ducornet as presented by Cixous identifies a way of “relating that (is) completely different from the tradition ordained by the masculine economy” (Cixous, 1986, pg 78). By using different forms of consciousness and magic Ducornet makes an effort to reconfigure the Victorian capitalist, patriarchal society. In the *Jade Cabinet* it can be seen that, Memory who is wholly a part of the patriarchal society presents the sufferings of her sister Etheria. Etheria was a woman who grew up silent, married an industrialist who went on to rape her and was ultimately killed. For Etheria the only language that was available was the patriarchal, logocentric language. As promoted by Irigaray women are often excluded from this language during this period. It can be seen that their “social inferiority is reinforced and complicated by the fact that a woman does not have access to language, except through recourse to 'masculine systems' of representation which misappropriate her from her relations to herself and to other women. The 'feminine' is never to be identified except by and for the masculine” (Irigaray, 1985). The only way in which Memory would relate to Etheria's story is by using the language of patriarchy and only in terms of men.

The story clearly indicates that Memory is fully immersed in the system of patriarchy which helps in defining women as a commodity in her narration to Tubbs. She promotes a form of submission which represents a need for recognition from the male society; by attempting to tell the story of her sister (Hogue, 2008). Through this narrative Ducornet gives Reason and Magic, where the feminine and the masculine are identified as co existing systems where Tubbs is a representation of the masculine who is substantial and logical. Etheria on the other hand embodies the feminine by being illogical and insubstantial but by fighting the oppressed system she is also masculine. By presenting this view Ducornet undermines the binary oppositions of male/female and reason/magic.

In *Pussy* Acker also uses the female body as a place of resistance against the patriarchy, capitalism and Eurocentric modernity. Acker discusses the body as a type of last safe haven, a place (or space) where women can not only resist the patriarchy but are also found to experience self transformation. This book is found to be presented as a literal and symbolic site of struggle between women seeking self empowerment and forces of patriarchal control. The main characters in the novel O and Ange, go against the social and literary patriarchal structure where women are oppressed to repress their feelings and desires. Acker presents American upper middle class girls in *Pussy* as products of an unconscious complicity, an internalization of repression in the form of schemes of perception and appreciation. They grow up in oedipalized, dead words with knowledge of their desires as they are imprisoned and victimised by the bourgeois family and capitalism.

1.4 Marge Piercy: Realistic Views on Feminism

Another effective portrayal of American literature and feminism involved the work of Marge Piercy, *Woman on the Edge of Time* (1976). This was published in view of

promoting the challenge of existing social structures and proposed a new system which enables removal of oppression of women in the American society. The uniqueness of this work is in its efforts to delineate from the views of a feminist utopia and contrast the same with the present world. In this novel there is a strong sense of reality observed especially in the description of how the American culture has psychologically as well as mentally oppressed the protagonist, Connie Ramos. The story of Connie who was abused by multiple men in her attempt to protect her daughter and niece and ultimately being institutionalised in a psychiatric institution portrays the aim of the author to challenge Western metaphysics with its male centered system of hierarchical oppositions. This novel not only adopts and transforms different forms of postmodern American literature but also opens up identifying probable solutions to overcome this oppression.

1.5 Conclusion:

As expected the rise of postmodernism has led to the liberalization and absolute plurality among women that completely opposes the singular and restrictiveness of high modernism. They are highly open to a variety of discourses that ranges over a wide spectrum. According to Critic Heckman, "subjects are constituted by multiple and sometimes contradictory discourses. Individual subjects resist, mutate, and revise these discourses from within them" (Hekman 1991, pg 59). It is only April Wheeler and Memory who have succumbed to pressures with a sense of un-fulfillment during the transition phase from the modern era to the postmodern era. But as the transition has taken place, women are conferred with a paradigm shift in their attitude towards the society as expressed in the works of Acker and Plath. Esther Greenwood, Etheria and Nurse Ratched are finest example of women who have undergone an attitude change in the postmodern era and have a diversified lifestyle that has indeed satisfied their inner feeling. Such change in the traditions from the modern era to the postmodern era has indeed given the women a sense of freedom that has broken their till-date regime of adapting to traditional patriarchal life style to plurality, which shifts popular ideas to accommodate and destabilize the absolute truths.

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HISTORY OF ENGLISH TEACHING AND LEARNING

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Yardi V.V¹ in his 'Teaching English in Indian today' writes that in any teaching situation three considerations would seem to be vital.

- i) Objectives of teaching the subject.
- ii) Appropriate methods and materials to achieve these objectives.
- iii) Periodic testing to ascertain whether these objectives had actually been achieved and these three things are interdependent.

One of the serious shortcomings of the ELT situation in India is the lack of definite statement of objectives of teaching English. A clear Statement of objectives is fundamental to all serious teaching endeavors. Teaching and testing become erratic, arbitrary and wayward if we have no objectives to guide us. Of course the ELT situation in India has been changing so fast that we need to look at it periodically. Teaching situation as far as English is concerned was fairly stable until independence for several decades preceding independence our syllabi, teaching methods and testing procedure had remained fairly stable.

English² continued to dominate the curriculum of Indian schools colleges and universities. After 1920 Grammar, Translation method dominated the ELT scene. Menon and Patel state the principles as follows:

- i) Translation interprets foreign phraseology in the best manner.
- ii) In the process of interpretation the foreign phraseology is assimilated.
- iii) The Structure of a foreign language is best learnt when compared and contrasted with that of the mother tongue. A number of experiments were adopted and often dropped after their apparent failure to improve the scene.

Over the years there have been different methods employed for the teaching of English as a second language Grammar - Translation method is the earliest method. The method insisted on the memorization of grammatical rules and translation of related text, and paid little attention.

- 1) The structure of language reflects its functional and communicative uses.
- 2) The primary units of language are not merely its grammatical and structural features but categories of functional and communicative meanings as exemplified in discourse. (Richards and Rodgers, 1986, P. 69)

ELT (English Language Teaching) in India

In recent years, English language teaching in developing countries has taken a new

direction. Before this, various methods of teaching, such as grammar translation method, direct method, situational approach, structural approach etc, were used for teaching English, But more recently the term English as a second language has been employed to describe English taught or learnt for practical or necessary uses of communication.

When we acquire a language we do not only learn how to compose and understand correct sentences as is stated linguistic units but we learn how to use sentences to achieve communicative purpose. To communicate is the basic function of any language. Considering this main aspect of language, the structural approach was proved to be fulfiller one and there was a reaction against the views of language as set of structures, it is a reaction towards a view of language as communication, a view in which meaning and the uses to which language is put a central part. In language teaching this reaction is crystallizing, itself into the 'Communicative approach'.

(CLT) Communication Language Teaching is perhaps the latest in a long succession of revolutions in language teaching. It is radically a new approach to the teaching and learning process. It is already demonstrating its superiority over the orthodox methods that it is intended to replace. According to H.E. Palmer³, this method is replete with weaknesses.

As a reaction against the grammar-translation method, there came into vogue the Natural Method. This was based on the belief that the best one could do to teach a foreign language was 'to follow nature'.

The natural method in course of time was reformed and this gave rise to what is commonly known as the direct method. The direct method is a logical extension of the natural method. It is also the natural method. It is also an offshoot of the Behaviorist School of psychology. It insists that the key to all language learning lies in association; it stresses the need for direct association between experience and expression in the foreign language. This method has certain limitations. It neglects the language skills like writing and reading because of over emphasis on oral work. The method practically ignores the study of grammar. This is not desirable.

In spite of these limitations it may be admitted that the natural method and the direct method are historically important methods after that.

- i) The linguistic method
- ii) The mimicry - memorization method.
- iii) The eclectic method
- iv) The psychological method.
- v) The practice - theory method
- vi) The cognitive method
- vii) The new method.

These methods were adopted. To India Dr. Michael West's 'The new method' are relevant. According to west reading skill is important. He claimed that 'learning to read a language is by far the shortest road to learning to speak and to write it'. West's arguments are based on the conviction that bilingualism on the whole is a disadvantage. In the Indian context today west's views (with necessary modifications) need to be taken seriously (Yardi V V³ Teaching English in India today).

In the teaching of a foreign language the emphasis in the early part of the 20th Century, had been mostly on the content words. The main problem in teaching a second language lies in the selection and grading of appropriate language material for classroom instruction.

A recent method, which has become popular and still holds way in India, is what may be called the structural method. This method emphasizes the fact that acquiring a command of the basic structure of a language rather than learning words in it is the most important thing in learning the language.

The structural method which is also called the oral method, insists that to secure a practical command of English we should know well how the word order, the structural words and the word forms be employed to construct sentences. The two essential features of it are careful grading of structures and vocabulary control. This approach is also called the structural - cum situational method. A language is best learnt through practice in real situations. It is essential that the structures are drilled properly and repeated in meaningful context.

The structural method has gained currency in India in recent years and has been found effective at lower levels. It is also pointed out that this method is inadequate at the higher levels. Inadequate teacher - training has been the cause of the setback the structural approach has suffered in India.

The structural approach in Maharashtra anyway, is about two decades old. Writing about the structural syllabus at work in India in April (1962) ELT VO1 XV1 : Number 3 Prof M.S. Patel concluded, "They (the structural syllabuses) have already passed the experimental stage and the results achieved so far have convinced even the bitter critics of the effectiveness of the structural approach in the teaching of English as a foreign language. How to make it yield maximum results in terms of the learner's achievement, even in rural and backward school, is the crux of the whole problem⁴

Recently, however, doubts have been cast about its effectiveness.

The structural syllabuses do not help to develop 'Communicative Competence' there should be personal and aesthetic interaction between a reader and a text. Listening, speaking, writing and reading are the four communicative skills. Christopher Brumfit says, very few schools and colleges can honestly claim to establish the habit of wide serious reading in their students.

The UGC study group had also highlighted the need to replace the existing English courses by a course in language skills. The group had recommended that at the degree level teaching should equip students with communicative skills necessary to cope with the predictable situations they were likely to encounter.

The focus of English teaching at the undergraduate level now, therefore, should be on the teaching of language rather than on literatures. The shift in emphasis from literature to language is a happy shift indeed, and a sensible shift too. It is rather a working knowledge of the language, achievement of an acceptable standard, both in comprehension and expression.

English education was introduced in India in the middle of the 19th century. A number of commissions and study groups stressed the need for the rationalization of the

English curricula. The reports and their recommendations are discussed in “English language teaching in India”. Problems and issues by Qaiser Zoha Alam⁵

i) The Radhakrishnan Commission (1948); ii) Kun zaru Committee 1955); iii) Official language Commission (1956); iv) Quirle report (1963); v) Kothari Commission (1964) are a few of them. The 'three language' formula was however reiterated by the Kothari Commission (the sixth commission in the history of Indian education) which submitted its report in 1966. It said however that English should continue as a library language and a channel of international communication.

There is a more subtle and ultimately more substantial purpose in teaching of foreign literature using literary text in this way. It has been framed very clearly by H.G. Widdowson⁶ in a recent interview (ELT Journal, 37/1, 1983) Communication Language teaching in India - Yuvakbharati, standard XII English Provided that the Maharashtra State board of secondary and higher Secondary education⁶ has restructured the syllabus in the subject of English at the higher secondary level with a view to realizing the goals and aspirations envisaged in the National Policy of education, 1986. The restructured syllabus comes into force with effect from June 1994.

Keeping in view the restructured syllabus the board of studies in English took up the task of preparing the present course book of English. In pursuance of the existing policy of the state government, a common course book of English has been designed for the learners from the English medium and the Non-English medium schools. The course book offers opportunities for remediation; consolidation and extension of the language already learnt.

The national policy of education underscores the need for making the educational system 'learner - centered'. 'The present course book is learner centered' and is designed to emphasize the role of the learner in the process of learning.

The course book offers useful suggestions to teachers to facilitate the activity of 'learning' Learners have been provided with ample opportunities, for participative learning.

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**PROBLEM OF IDENTITY IN JAMES BALDWIN'S
*TELL ME HOW LONG THE TRAIN'S BEEN GONE***

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Introduction:

Problem of identity has always been a major theme of American literature. It has been the tormenting problem for the Black Americans. The reason Ralf Ellison gives is that, "the nature of our society is such that we are prevented from who we are." The lack of homogeneity in American society is the major reason of Americans' concern and anxiety over the problem of identity. Americans are immigrants or sons of immigrants. American Blacks have fought a long battle over the ethnic or racial name for themselves to reflect their group image and identity. They have had several names, such as "Negro", "Colored", "Freedman", "Black", "African", and "Afro-American". Dr. Martin Luther King Jr. leader of the Civil Rights Movement preferred the name "Afro-American" to "Black American", indicating thereby the fact that the black American has racial and historical kinship with Africa, on the one hand, and cultural and national attachment with America on the other. James Baldwin's emergence, along with Ralf Ellison's, as a powerful writer after the Second World War forms a watershed in the history of American Black literature. The problem of identity has been the invariable theme of his essays, speeches, discussions, interviews, plays and novels. Baldwin's delineation of problems of the Negro as an individual and as a social being first came to be noticed in his novel *Another Country*. This marked a change from his earlier novels especially *Go Tell It on the Mountain* and *Giovanni's Room* where he had restricted himself to the persona existential problems of blacks in white America. In *Another Country* and *Tell Me How Long the Train's Been Gone* Baldwin moves from involvement with personal predicament of individuals towards problems of individuals as social beings.

Theme

Tell Me How Long the Train's Been Gone is indeed a weary blues. It strikes a sad and poignant note, unlocking the deep sorrow, in the psyche of the protagonist. It gives expression to the aching memories of his boyhood and youth creating thereby an image of a cynical artist. Leo's encounter with his past is significant in that it discovers the reality that suffering is the indispensable element in his individual and ethnic 'being', and that it brings to his realization that he can transcend it through endurance alone achieving thereby his identity. Leo, Caleb, Christopher and Barbara are invariably in search of their identity. The quest for identity is expressed in three forms in the novel: political, religious and aesthetic. The theme of the novel is, therefore, three-dimensional. Baldwin deals with the

complexity of the interpersonal and interracial relations in political, religious and aesthetic terms. The quest for identity not only involves an individual with other individuals but also their frames of orientation or attitudes towards life. An individual's involvement with other individuals does not remain at the physical level alone but at social, psychological and ideological levels. Baldwin has used religious, political and aesthetic elements as effective and traditional means to achieve individual identities. Leo's brother, Caleb, uses religion to transcend the crucial situations in his life and to achieve his identity. Christopher uses the interracial politics to forge the identity of his own and of his Black people. Leo uses art as a means to achieve his own identity with the faith that art could bring about harmony in interpersonal relationships between the Blacks and the whites. Christopher, the Black militant, uses racial politics to achieve ethnic identity of the American Black.

Autobiographical Elements

Tell Me How Long the Train's Been Gone contains some autobiographical elements. Leo seems to be his own shadow. This protagonist speaks Baldwin's language. Baldwin himself is concerned with the problem of his own individual identity. He has chosen the literary art as the matrix or crucible of his own identity. He puts an emphasis on art as a means for achieving an identity. Leo Proudhammer the protagonist of the novel is a black stage actor. Baldwin begins the novel at a point where Leo has already achieved great fame and success as a stage actor. He has suffered a heart attack at the stage and is now recuperating in the hospital. The novel is a first person narration by the protagonist Leo who lies recovering in the hospital thinking over his past life. Leo starts the narration with the opening line: "The heart attack was strange." After a brief description of Leo lying recuperating in hospital with Barbara at his side, the novel moves back and forth in time relating Leo's childhood experiences in Harlem, his days at the Artist's Workshop, his struggle to fame, his love affair with white girl Barbara and finally coming back to present time to his heart attack and recuperation. Baldwin frequently uses flashback technique. The memories of his past highlight Leo's life as a struggle of a black man and a black artist in particular for search of some meaning in his life. Leo's struggle starts from his early childhood in Harlem ghetto. The most impressionable memories of Leo's past life have been of his childhood in miseries and scarcities of Negro ghetto. Leo's childhood resembles Baldwin's own childhood in Harlem. This resemblance is further noticed in Leo's memories of his past, of his family members including his father, mother, elder brother Caleb, church and sense of oppression by white cops and white people. The autobiographical note in the novel is noticed by critics like William Farrison who maintain that it is this likeness in incidents which makes the description of Leo's childhood as 'most impressive' part of the novel.

Influences on Leo

Caleb's character strongly influences Leo. Leo had admired and praised his elder brother Caleb for his endless hatred of white cops, for his courage, and his insolence. Leo remembers the incident when police detained Caleb and little Leo on the street for a brief frisking. Though innocent, Caleb was implicated in a store robbery and spends four years on a southern prison farm under intolerable conditions. Caleb's separation becomes intolerable for him. Leo also remembers his mother who resisted the pressures of the ghetto

stores which both exploited and insulted her. When Leo knows that Caleb has turned into a preacher, his response is that of contempt and hatred. Caleb who had been Leo's ideal during his childhood becomes contemptible after his conversion to priesthood and his place is taken by Christopher.

Leo's struggle at the stage moves simultaneous with Leo's struggle at love with a white co-artist Barbara. He loves her passionately. He feels proud of being a lover of a distinguished white lady but their togetherness is threatened by the racial pressure. He parts with her at last. And then like the singer of the blues he gets the feeling of disgust and dejection. Leo and Barbara know very well that their love is doomed from beginning and is impossible to consummate. They therefore, are compelled to accept the denial of love which results from an inescapable impenetrable hostility born of white prejudice. 'Fear and love can not long remain in the same bed together,' Barbara and Leo have been called upon by society to deny themselves the tradition security and stability without hostility and resentment.

With the appearance of Christopher on the scene in the book three, "Black Christopher", other characters become less significant for Leo. Christopher brings out a change in Leo's outlook, his attitude and reactions towards the social problems of blacks as against his own personal problems. Till the time Leo meets Christopher he remains tied to the confines of his inner-being, to the problems of his career as a stage artist and to the pain and anguish he undergoes in continuing his love relationship with white actress Barbara. But when he comes in contact with Christopher he realizes that he is someone different than any other stage artist in the sense that he is a Negro. He realizes that in being a famous actor he has become a stranger to black masses who consider him their enemy like all whites. It is Christopher who makes Leo come out of this isolation and be exposed to the problems of blacks. It is through Christopher's character that Baldwin brings out Leo's social consciousness on the fore.

Leo's commitment to Barbara stands for commitment to restlessness, to art, to privacy, to respectability, to fame and social status. His commitment to Black Christopher on the other hand is to specific racial identity, to revolutionary policies, to social involvement, to identification with the underprivileged and reconciliation with his race and racial past.

Change in Baldwin's Attitude

At the height of his theatrical career, the actor Leo Proudhammer is nearly felled by a heart attack. As he hovers between life and death, Baldwin shows the choices that have made him enviably famous and terrifyingly vulnerable. For between Leo's childhood on the streets of Harlem and his arrival into the intoxicating world of the theater lies a wilderness of desire and loss, shame and rage. An adored older brother vanishes into prison. There are love affairs with a white woman and a younger black man, each of whom will make irresistible claims on Leo's loyalty. And everywhere there is the anguish of being black in a society that at times seems poised on the brink of total racial war.

In *Tell Me How Long the Train's Been Gone* a marked change in Baldwin's attitude is discernible. This novel occupies a crucial place in Baldwin's growth as a fiction writer as it marks a shift in focus of writer from largely merely person to a wider social perspective. He came to question the authenticity of principle of art for art's sake and gave some

thoughts to art for social purpose. Houston Baker Jr. has remarked that since 1963 “the tone and substance” of Baldwin's writings have been “profoundly social.” Even in this novel Baldwin is not concretely make his choice between assimilation and loud militant protest which can be a viable solution to the problems of blacks,

Conclusion

Leo is not a man without a predicament. As a matter of fact, he confronts a double predicament: personal and racial. His love for the beautiful white actress Barbara gives him an ecstasy but his homosexual relationship, on the other hand, with a young Black militant called Christopher who seduces Barbara, gives him an abysmal agony. This is his personal predicament. He has got to face the racial predicament too with the American Black has been facing for the last four hundred years. Leo faces it with his desperate fury. He realizes that his destiny drags him to an unknown destination. Clouded by the dark future, his mind races back to his boyhood in Harlem and then travels back to the present across the landscapes of love and hatred, pain and pleasure, failures and triumphs, picking up on the lonesome way the unforgotten and unforgettable events in his life and interpreting their meaning and mystery. He is alone. He parts with Barbara and Christopher. *How long, how long, has dat evening' train been gone? Where would his journey lead? And to what unknown destination?* The title and the epigraph are suggestive of the unending journey of the American Black. Many thousands have gone out of this journey and many thousands keep a-coming. The ultimate destination is freedom and reunion with his compatriots.

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**PORTRAYAL OF CLASS CONSCIOUSNESS IN
TONI MORRISON'S NOVELS**

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The history of human civilization has many messages to convey to its progeny. It has left behind, many traces-both happy and unhappy footprints on the sands of time - many monumental edifice, still to feel proud of, innumerable imperial achievements to boast of, and many scientific inventions to pat on its shoulders... Nevertheless, the human history has its ugly face too - the face of slavery. This shameful face infuriates sensitive souls like Toni Morrison. Being an Afro-American herself, she can well realize what slavery means, and the ensuing pain, it has inflicted upon the native blacks by the white Americans. This painful realisation has its impact and reflection on her literary works.

This article throws light on some of these reflections. Her novels have examined the general socio-psychic interaction with reference to black reality in America. The Africans were plundered and pilfered from their native country and taken to America. The need for cheap labour to work in the plantations of the newly settled New Englanders is the direct and immediate reason for the exploration of the continent of Africa and the transportation of the Africans to the New Settlement and establishment of slavery. The native Africans were hunted, captured, chained and stacked to America. The Africans thus transported from their native soil were replanted in a strange and hostile soil. The Africans who enjoyed bliss and freedom in their native soil turned into lonely niggers and suffered alienation.

Degradation to slavery, abject poverty and dependence upon the ruling class made them experience the psychological turmoil and consequently result in the evolution of black consciousness in the Afro-Americans. The study of black women writers such as Alice Walker, Maya Angelou, Toni Morrison, Paule Marshall could discover the positive self in women and give a true picture of womanhood in all its density and complexity .The urge to discover one's self-consciousness and its relation to the world has become the important thrust of these novelists.

Morrison pen pictures in her novels themes such as black victimization, the emotional and the social effects of racial and sexual oppression, the nightmarish experiences and the unimaginable sufferings, the decolonized African Americans faced, in trying to achieve a sense of identity in a society dominated by white cultural values.

So, a black is on an external search for identity. He or she has been treated more or less as a non-entity that they have lost their individual identities. Hence, there is an innate desire in them to find their place in the world. Their attempts to carve a niche for

themselves in the society end tragically. If a black self wants to be understood as good, this blackness must be overthrown. So the mission of the Afro-American novelist is to create a universe of critical and fictional meanings where the blacks will no longer refer to negation. Morrison took this assignment as her mission and succeeds to a great extent. Thus her novels *The Bluest Eye*, *Sula*, and *Beloved* have black protagonists who, in their attempts to find identity, undergo trauma.

Racism, sexism and classism signify the traumatic conditions under which Africans – Americans lived in white America. They are systems of societal and psychological restrictions that have critically affected the lives of blacks, in general, and African – American women, in particular.

By the mid-seventies, African women writers like Paule Marshall, Alice Walker and Toni Morrison probed many facets of the inter-relationship of racism, sexism and classism in their society. They not only demonstrated the fact that these three sources of oppression existed in black communities but also challenged the prevailing definition of women in male dominated American society. Their look at ways in which the quality of black women's lives is affected by the inter-relationship of racism, sexism and classism. These are not separate entities but closely linked with each other.

Right from the days of slavery, the blacks, irrespective of sex had realised the cruel reality of racism. Judged from the white man's standards of life and beauty, the black man's life became unbearable. Sexism, more oppressive physically and mentally was cause of grievance to the black women who were sexually exploited by both the black and white men. Just as blacks as a group were relegated to an underclass by virtue of their race, so were women relegated to separate class by virtue of sex. Confronted on all sides by racial and sexual discrimination, the black women have no friends but only liabilities and responsibilities. Responsible for their own and their children's well – being and future, these women had to face daily the reality of their relationships with white men, with white women, and, above all, with black men.

Being black, the African women suffered from racism; being females they were victims of sexual atrocities at the hands of the white patriarchies as well as the blacks and being former slaves, the white establishment forced them to live on meagre resources and were compelled to remain poor. In short, the black women in America were made victims of triple jeopardy – racism, sexism, and classism. .

Gloria Wade - Gayles explains this phenomenon in *No Crystal Stair; Visions of Race and Sex in Black Women's Fiction* through the imagery of circles:

There are three major circles of reality in American society, which reflect of power and powerlessness. There is large Circle in which white people, most of them men, experience influence and power. Far away from it there is a smaller circle, a narrow space, in which black people, regardless of sex, Experience uncertainty, exploitation and powerlessness. Hidden in this second circle is a third, a small dark exposure in which black women experience pain, isolation and vulnerability. These are the distinguishing marks of black womanhood in white America. (3-4).

The black man faced with the hard fact, ad cruel reality, of racism realised right from the days of slavery that his colour and physiognomy were terrible

handicaps, and as and such would mark him of as evil, despite all claims to the contrary. Judged by the white man's standards of life, behaviour and beauty, his life As sources of oppression of blacks, racism and sexism are allied and have a parallel existence. They are mutually interdependent and hence they arise from the same set of circumstances.

Judged by the white man's standards of life, behaviour and beauty, his life became unbearable. Universal codes of societal and psychological praxis as laid down by the dominant white culture were forcibly thrust upon him. Thus began the oppressive story of racism in America. It brought with it pain, sorrow, bloodshed, death and, above all, the negation of an entire race. The African – American race was ghettoized, persecuted and viciously outlawed from all avenues of decency, hope, progress and livelihood. Herton, in his work *Sex and Racism in America* has defined Racism as

all of the learned behavior and learned emotions on the part of a group of people towards another group whose physical characteristics are dissimilar to the former group, behavior and emotions that compel one group to . . . treat the other one group to . . . treat the other on the basis of its physical characteristics alone, as if it did not belong to the human race (175).

Inspired by the climate of revolution and evolving black consciousness of the sixties, a period characterized by an almost evangelical struggle for personal and racial identity, Morrison chooses as the basic theme the subject of her first major work, the obsession of blacks with an American standard of beauty that seems both inescapable and destructive.

The Bluest Eye is a tragic tale of young black girl's desire for the bluest eyes, the symbol for her of what it means to be beautiful, and therefore, worthy in society. The pivotal idea in the novel is the domination of the blacks by the existing American standards of beauty- blue-eyes, blonde hair, and white skin. It deals honestly and sensitively with the damaging influence of white standards and values on the lives of black people. It portrays in poignant terms the tragic conditions of blacks in a racist America. It examines how the ideologies controlled by the dominant group influence the making of self image of black women, thereby exposing the devastation caused by white cultural domination in the lives of African Americans.

The Bluest Eye thus makes one of the most powerful attacks on the relationship between western standards of female beauty and the psychological oppression of black women. The crux of the novel is racism devastates the self image of African female in general and African female child in particular. At the crux of the novel is the need for a pariah, the need of its members to have someone to look down upon and therefore enhance one's constantly threatened sense of worth. The novel expresses the vulnerability of poor black girls and how easily they can become the pariahs in a white society.

Claudia and Frieda MacTeer live in Ohio with their parents. They take two other people into their home, Mr. Henry and Pecola. Pecola is a troubled young girl with a hard life, whose parents are constantly fighting, both physically and verbally. Pecola is continually being told and reminded of what an ugly girl she is, thus fueling her desire to be white with blue eyes. Throughout the novel, it is revealed that not only Pecola but also her parents had a life full of hatred and hardships. Her mother, Pauline, feels alive and happy

only when she is working for a rich, white family. Her father, Cholly, is a drunk who was left with his aunt when he was young and ran away to find his father, who wanted nothing to do with him.

The Bluest Eye is not only the story of the destructive effects of interracial prejudice upon impressionable black girls in the Midwest, but also the account of African American folk culture in process. The belief that black was not beautiful was however, one of the cultural hindrances to black people throughout their history in America. The mythology Morrison explores in *The Bluest Eye* centers upon the standard of beauty by which white women are judged in America. They are taught that their blond hair, blue eyes, and creamy skins are not only wonderful but are the surface manifestations of the very best character God and Nature ever molded. One can see how Pecola is forced to long for blue eyes like those of white children, so that she would be loved and accepted by both whites and blacks.

Pecola's yearning for blue eyes – the white American standard of beauty – is an external manifestation of the internal need to be loved and accepted by the white community. Her obsession with physical beauty leads to disastrous consequences. Morrison reflects this concept in her novel *The Bluest Eye*:

When the strength of a race depends on its beauty, when the focus is turned to how one looks as opposed to what one is, we are in trouble . . . The concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world, and we should have nothing to do with it. Physical beauty has nothing to do with our past, present or future. Its absence or presence was only important to the white people who used it for anything they wanted. (BE)⁷

But Pecola never realizes this, being as she has been under the spell of white cultural domination. All that she has experienced is repeated rejection and brutalization.

There are many instances in the novel which hurt Pecola into a feeling of isolation and pain because of her race. Her encounter with a fifty-two old white store-keeper makes her aware that for many people, she does not really exist. Even the black boys taunt her, at school. She becomes the scapegoat for their humiliation and pain. Pecola's mother, who works as a house-keeper in a white family, lavishes all her love and affection on her employer's children reserving her slaps for her own hapless daughter. The reason for the tendency of black people to harass other black people is, perhaps, self-hatred induced by white hegemony. White standards corrupted the minds of black people in such way that black people have developed self hatred.

Thus as a black girl, Pecola undergoes all the traumatic experiences. She wants to rise up out of the pit of her blackness and see the world with blue eyes, but the pity is that she is not allowed to. Excluded from reality by racial discrimination and inequality, Pecola goes mad fantasizing that that her eyes have turned blue and so fitted her for the world. She lost her balance of mind. Toni Morrison's purpose in showing the readers the psychic state and the resultant behavior of Pecola under of white domination is to expose the vicious genocidal effects of racism on the black girls.

On the socio-psychological level, *Beloved* is the story of Sethe's quest for social freedom and psychological wholeness. She struggles with haunting memory of her slave

past and the retribution of *Beloved*, the ghost of her infant daughter whom she has killed in order to save her from the living death of slavery. On a legendary and mythic level, *Beloved* is ghost story that frames embedded narratives of the impact of class, race and sex on the capacity for love, faith and community of black families, especially of black women.

One of the most damaging effects of the dual oppression of black women, against which Morrison writes, is murder of one's own child. Murder becomes Sethe's act of mother's love, which she explains saying, "I took and put my babies where they'd be safe" (BL)163. She prefers to murder her daughter, *Beloved*, rather than see her in bondage. If it was possible for a black slave woman like Sethe to live with her family with dignity and self-respect in the America of 1850's she would not have committed this hideous crime which was the mutilation of her vibrant mother love.

By choosing to narrate the real life and the actual experiences of a runaway slave woman, Morrison proves the power of art to demolish stereotype. Sethe's experience is treated with many ironic overtones that point to certain paradoxes and many fundamental intricacies to her quest for freedom. The feminist qualities that Morrison advocates through Sethe's portrayal are the traditional beauty, strength, resistance and integrity of black women. She is sensitive to feminists concerns and includes all those elements of black female experience in her text which is of compelling significance to a woman.

Toni Morrison seems to be at her best in documenting slavery and its aftermath. The treatment of slavery as beast of burden and the sexual exploitation of African women by European men are driven home to the readers. Morrison shows how slavery was slavery, on Sweet Home or any other plantation. For instance, Baby Suggs reveals that life for her has been one continuous cycle of oppression. Her past has been intolerable like her present. For a free African living in a slave society, life is not qualitatively different either. Morrison hence, demonstrates that the plight of the Africans can be extirpated only through a collective struggle.

Unity is the only way by which African people can survive. It is only when the African, through self or forced isolation, exists outside the collective that the struggle appears endless and the burden unbearable. Toni Morrison further shows that Africans all over the world are one people having the same history and sharing all the same plight since they are seen as one by those outside the African nation. Obviously, she wants African people to see themselves as one people, undivided by their class status. Thus, the novel brings home the fact that collective struggle is the only possible solution left to alleviate the oppression African people have been experiencing.

As Toni Morrison is deeply concerned with and committed to African people in America, she uses each of her novels as a frame work for investigating various solutions to the African's race and gender oppression and class exploitation. After proposing collective class struggle against capitalism, as a viable solution to African's problem in America, in *Beloved*, Morrison adds a new dimension to the solution arrived at, in her next novel *Jazz* with its thematic emphasis on the unity of women as a solution to gender oppression.

Since the African people are connected by their history and culture, the solution to the problem of exploitation and oppression that women in particular face is unity. The promotion of gender solidarity to the major theme in *Jazz* suggests how acute the problem of gender oppression is in the African community. Separated from her man, who was either

sold during slavery, or who left the black woman when he went to seek jobs in the North, the black woman had to depend on other women in the community.

It is the story of African women that Morrison is most anxious to present in *Jazz*, because it is only they who experience the triple oppression of gender, race and class. Morrison takes the current problem facing African people, relates it to a problem African women confronted in the 1920's, and shows that the solution then and now remains the same. All African people were in danger of exploitive conditions caused by the changing U.S economy in the 1920's- an economy that moved rapidly from slavery to industrialism, and the racism that is economy spawned. The results were the worst race riots in the history of America. If conditions for all African people were barbaric and wild, then conditions for African women were downright warlike. For, unlike African men, African women were also in danger from the sexism that, is spawned by capitalism.

The economic infrastructure of capitalism provides the basis for *Tar Baby*. It is from this capitalistic base that Morrison creates characters who represent classes and defy classes; it is from this base that Morrison criticizes the system of capitalism and its horrible effects upon Africans. When European explorers set foot on what they considered uncharted soil more than three hundred years ago, they imagined opportunity and freedom, adventure and wealth. However, what they created on this soil was a capitalistic machine that wiped out anyone or anything in the way, and they called it progress.

The beginning of slavery, and the years that followed speak volumes of the horrifying effects of capitalism. The allure of wealth was quite maddening. Slavery and its evil repercussions swept across the land of the free with frightening pace. For those who possessed slaves, life was one of economic prosperity; "comfort" was synonymous with "life." However, the situation was far from the same for those who provided the comfort. The American dream was not color blind, but color conscience. Torn asunder from the native womb of their communities, these Black Africans were shipped across the sea bound in chains. The smell of feces and urine hung free in the air, mingling with the odor of decaying flesh. Black American Mothers watched their sons slowly rot while they listened to their pitiable daughters cry, and fathers hoped that death would take their whole families. Here families were separated with the least possibility of reunion.

The scar of slavery is unimaginably crude which leaves indelible marks both on the physical and on the psychological plane. One in fact shudders to the spine, on reading the lines of Johnson and Smith, which unfold the horrific and blood curdling aftermath, that slavery had left behind on the Afro-Americans. The scars have crossed geographical borders, bled cultures dry, and imprinted themselves on generations to come of African Americans. The allure of the dollar, the material wealth, the comfort, the power that accompanies the competitive nature of capitalism is the cause of this indelible scar. And those individuals who have profited from slavery are white males.

Although Morrison's *Tar Baby* is not a tale about the brutalities of slavery, as is in *Beloved*, it is a tale that calls into question capitalism and the ramifications it has had upon African Americans. The picture Morrison paints of capitalism is not one of beauty alone, but it is colorful also on the canvas. Her picture is crimson, painted with the blood of those who have been discarded and destroyed in the name of progress.

Within her novel *Tar Baby* Morrison peels back the layers of, and slit open the

American history to dig at the ugly core. Her revelation to the world is that America's system of Capitalism has destroyed the African American individual and community, separating those who identify with the oppressor, those who are kept on the fringes of the ruling class; and those who identify with the African masses and who are kept in the gutters. Her conscious message is that African people must neither isolate themselves, nor reject their native culture.

Tar Baby reflects Toni Morrison's heightened class consciousness both thematically and structurally, projecting as it does the positive principles of traditional African society-humanism and collectivism. Eradication of the plight of African people demands, not individual, but collective class struggle against capitalism -- a unified African people who control their own destiny, extracting and utilizing only the positive from their past such as unity in struggle in order to build a better future.

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**INADEQUATE PATERNAL CARE IN ANITA
DESAI'S *FASTING FEASTING***

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Childhood is a decisive period wherein children have inherent desires for physical health and a joyful life. They are pure compared to the adult world and grow amidst a world of intricacies, dishonesty, autocracy, injustice, and distinction that is detrimental to their vigorous growth. Elizabeth B. Hurlock (1997) says: "Childhood experience is of great significance in the study of minds behavior, for , that lies embedded in the individual consciousness in a latent form and appears and reappears as drives and urges in the individual's unguarded moments" (214).

Childhood being an exceptional stage of life is of much interest to literary novelists. One can find many notable writers like Toru Dutt, Sarojini Naidu and Anita Desai and many more to concentrate on this developing and critical span of childhood.

Anita Desai has also deserved a name for herself as a writer of children's novels. She has exceptionally portrayed the themes, issues and events related to the psychological aspects of children in most of her novels. She presented the stage of childhood with immense imaginative skill and extraordinary expression of children's psyche. She explores the internal world of sensitive personages. Pradyuma S. Chauhan (1937) observes:

Desai's writings depict characters who are not average but have retracted or been driven into some extremity of despair and so turned against, or made a stand against, the general current. It is easy to flow with the current it makes no demands, it costs no effort, but those who cannot follow it, whose heart cries out ' the great No' who fight the current and struggle against it, they know what the demands are and what it costs to meet them. (50)

Home is not only the setting of accommodation but also the school of learning. When children have quite good relationship within a family then, it is easy to enhance them a healthy social attitude. The influence of family members paves way for the child to weave the web of emotional relationship to others.

The breakdown in family relationship disturbs the home milieu and leads the children to lead monotonous life. The horizon of parent – child relationship is seriously designed to develop the children successfully. This theme surfaces predominantly in Anita Desai's *Fasting Feasting*.

Mother- Daughter relationship has been depicted by Anita Desai in a realistic way as she pictures women as leading creatures, busy in seeking their own motivations. Desai

asserts mother- - daughter relationship in a new perspective in the novel 'Fasting Feasting'. In this novel a distinct attachment is seen between a mother and two daughters, but with the birth of Arun, things transformed for the girls. The mother drives away from the girls and her son becomes an important creature in the family. All activities in the family turned around him. Uma is compelled to discontinue the school on the pretext that she is not excelling at studies. She is loaded with the responsibility of Arun. Since then, life turned as difficult journey in the desert, for Uma, still in her late infancy.

Her mother's persistent instruction to Uma to serve her little brother hurts her sensitive feelings. This made her drop out of school which envelops Uma to develop negative transformation. M. Rajeshwar (1991) says: "There is nothing more painful for a girl than the pressure to grow up even before she has enjoyed her childhood. An innocent life that is full of responsibilities, maimed by the forces that contrived to condition, a girl child proves conducive to the patriarchal set – up" (45). Uma's mother leads her life happily due to the birth of the son, but for Uma, it confirms the eradications of all her endeavours, hopes, ambition and her personality.

Uma, a flawless normal girl is compelled into mental illness by maternal mediocrity. The sensational certainty is that Uma is not suppressed by the patriarchal world but oppressed by her mother. Uma's mother instead of protecting the concerns of their daughters becomes influential in torturing them. As a result, Uma, an ordinary girl child progressed into a witless child and undergoes different trials and tribulations.

Uma's suffering in silence and hidden distress changes her to be docile and submissive character in her home. She travails hard to cater to the comforts of her parents. Her existence in the house has given much relaxation to her mother to escape from household tasks. As a matter of fact, Uma, the most abandoned child becomes most wanted child to her parents later. She maintains the house when the parents are engaged in attending parties, and paying visits to friends.

Uma's father is so calculative that he does not allow Uma to telephone because a call costs money. He also restricts her to visit Mrs. O. Henry's home. On the one hand, the two daughters Uma and Aruna long for paternal care and affection but they were dejected. On the other hand, Arun who feasts the love of parents and care of uma changes later. Arun may be the dear son of affectionate parents, but sarcastically this love has blocked him from growing and being himself. He always feels controlled by his parents in India and this makes him to be in America. Elizabeth B. Hurlock says:

The social behavior and attitudes of children reflect the treatment they receive in the home. Children who feel they are neglected by the parents assume attitudes of martyrdom outside the home and carry their attitudes into adult life. Such children may turn within themselves rendering those introverts. (417)

Aruna, the better of the two daughters imbibes to be courageous in her remarks and voiced her preferences more apparently than her sister Uma. The poignant treatment she obtains in childhood leaves fixed imprint on her mind that her parental bond become very restrictive. Aruna, inspite of her genius and charmness has her own lapses and loop holes. Arun, a corrupted child is a victim of parental pressure controlled in a cloistered surroundings. Uma's love and sympathy for Aruna is appropriately observed in the novel as narrated below:

Was this the realm of ease and comfort for which Aruna had always pined and some might say she had attained? certainly it brought her no pleasure, there was always a crease of discontent between her eyebrows and agitation that made her eyelids flutter, disturbing Uma had noticed it (109).

Anita Desai declares Uma's power of patience, miseries and acceptance of a tragic destiny. This is the expression of the destiny of traditional Indian women living in an aristocratic society. She underlines the suppression of a woman by a woman. Uma in *Fasting Feasting* has a leading inclination for socializing but is limited to limit herself by her archetypal parents. Having exhibited to a contemporary society an brought up with an age- old mind set, Desai's Characters find it hard to maintain a balance and suffer from psychological disorders. The feminine characters of Desai are quite soft, sensitive submissive to suffer strike a contrast to the male characters who symbolizes courage, defiance to thwart any sort of suppression and dictatorship imposed. Desai portrayed different characters with extraordinary nuances but also focuses their psyche drawing symbols and myths from nature.

Desai's characters in childhood and adult life are not at all sound in nature or optimistic in their attitude to life. She selects personages that are morbidic and pernicious. The child character, Uma is a girl who is ponderous, inexperienced and doomed in the starting stage itself. Her abnormality is enhanced with the sort of parents that she is bestowed with. The parents are portrayed as narrow- minded and focusing on their own happiness and goals. They pay little concern to strengthen the morale of their daughters.

Anita Desai stresses the fact that the occasion of misunderstanding between parents and their children is common in families. The parents should be careful in treating their children without any gender discrimination. Inadequate care and inappropriate parenting affect the unconscious and conscious life of their childhood and this also adversely affect the children's identity, success and happiness. It is the duty of the parents to make the child feel healthier, secure, mature and independent individuals in the family and in the society.

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**COMMUNICATION : ENGLISH
LANGUAGE TEACHING IN INDIA**

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Communication has been defined as 'Transferring of a thought or idea from one person to another person so that it can be understood or acted upon'.

In order to transfer an idea, we have to use symbols (words, signs, pictures and sounds) which stand for the idea. The symbols have to be those that others can understand. Words are only symbols to which special values and meanings can be attached by general agreement. Taking this into account, Peter Little has given the definition of communication. "Communication is the process by which information is passed between individuals and organizations by means of previously agreed symbols". Language is the best example of most widely used 'previously agreed symbols.' Communication always has a purpose. We communicate because we want to make someone take a certain action or think or feel in a certain way.

According to Widdowson¹ "Communication does not take place of concepts and functions or self-contained units of meaning. It takes place as a discourse, where by meanings are negotiated through interaction. The interactional view treats language as a vehicle of the realization of interpersonal relations for transaction among individuals; the process of arriving at a response is emphasized. This understanding has given rise to communicative approach in language teaching.

Characteristics of Communicative Language teaching

- 1) A focus on the needs of learners, and attempts to define their needs (Learner-centeredness and Needs analysis)
- 2) An emphasis on the content of the activity, rather than on overt language learning (A concentration on the message rather than on the medium)
- 3) A tendency to specify syllabuses in terms of meaning ('national' or 'semantic' syllabuses) or speech acts ('functional' syllabuses) rather than in terms of structure/lexis (function, rather than form)
- 4) Encouragement and tolerance of language variation in the classroom, even to the extent of mixing mother tongue and target language use.
- 5) Individualized work (Respect for learning styles and learning pace)
- 6) Errors tolerated as natural part of process of language acquisition (Fluency rather than grammatical accuracy)
- 7) A supportive environment to encourage guilt free participation a reduction or

- suspension of the teacher's judgmental role.
- 8) Use of techniques to encourage student participation in natural environments - group and pair work, role play, simulation and information gap exercises.
 - 9) Presentation of language items in contexts of typical use rather than isolation (use, rather than the usage)
 - 10) Materials which are either / authentic (i.e. not originally intended for language teaching at all) or which simulate authenticity.
 - 11) For much if not all of the time, a lack of prediction by the teacher of exactly what language is to be used by learners, because they will be engaged in simulated 'natural' language activity whether reading, listening, conversing or writing. (Adopted from "Applied Linguistics and communicative language Teaching" by christopher Brumfit in 'Annual review of Applied Linguistics 1988)

The communicative approach requires the interaction of linguistic skills and communicative abilities.

At least four modes of communication are well - recognized

1. Gestures
2. Speech
3. Writing
4. Graphics

Johnson (1982) has set out 5 principles which teachers should bear in mind while designing a communicative syllabus.

1. Information transfer
2. Information gap
3. Task dependency
4. Correction for content
5. Ligsaw

Interestingly, some see ESP as the ' Communicative approach ' carried to its logical conclusion whereas other see it as the field of study that led the way in the development of 'communicative approach'. It is seen that many teachers just cannot imagine teaching a language without a textbook. They may feel a little awkward and out of place if the book is taken away from them.

It should be remembered therefore, that for the success of English through communication or English without textbook approach, resourceful and imaginative teachers with command over the language are required. Language is, in fact best learnt when it is taught as a means of communication.

Communicative approach is skill based, listening, speaking, reading and writing are the four skills of a language. All these skills are required while communicating interacting in real life situations. This brings us to the new approach the skill based approach, the communicative approach.

Changes involved in adopting communicative approach are described in handbook for teachers, English standards XI and XII Maharashtra State Board of secondary and Higher Secondary education Pune 411010

From

To

Rows

Pairs/ groups

Silence	noise
Marathi spoken	English spoken
Fear of error	we all make mistakes
Focuses on sentences	Focuses on text
Inauthentic	authentic
Meaningless drills	meaningful drills
Fear for error	open for change
Descriptive	Communicative
Language practice	language use
Meaningless note learning	meaningful utterances
Role play	genuine interaction
Teacher's talk	pupils talk
Learn 'this'	learn 'how'
Error is had	error is inevitable
In authority	for authority
Source of information	helper
Confidence shaker	confidence builder
Teaching the learner	teaching about learning

A Communicative approach to Oral Skills :-

D.A. Wilkins writes that the learner must know “how different types of meaning are expressed so that he can then adopt and combine the different components of the knowledge according to the requirements of a particular act of communication. In order to facilitate this self initiated adaptation, an oral lesson must evolve through three steps. First, the material must be contextualized for the students second the patterns must be drilled of language learning and are the building block upon which the final step communication is based Yardi V. V3 in his “Teaching English in India Today writes more recently, the term English as a second language has been employed to describe English taught or learnt for practical and necessary uses of communication.

In India, until recently, English was a 'Second language' It is now in the process of acquiring the status of a compulsory 'third' language.

Under the new scheme of education also known as the new pattern of education. Viz, ten + two + three, English has virtually acquired the status of L3. This pattern has already been adopted by most of the states and union Territories of India. D.P. Yadav told the Lok Sabha (the Indian parliament) on August 16, 1976, that 19 states and union Territories had already adopted the new scheme of education, ten + two + three.

The Justification for describing English as L3 in the present context in India is that it is no longer used as a language of instruction in a majority of schools and colleges in the country. Most colleges and several universities teaching Arts and Commerce subjects in non- metropolitan areas have changed over to the regional media.

However English Continues to be the language of instruction in the faculties of law, medicine, engineering, technology, agriculture and the like Prof. Gokak

writes.

- 1) English will continue to be the language of all important trade and industry in the country for many years to come.
- 2) Knowledge of English is imperative for getting access to modern scientific and technological knowledge.
- 3) “So long as creative thought in every department of knowledge is not as active in this country as in the west, it would be rash to cut ourselves off from a language which keeps us in continuous contacts with the latest thought in Europe in every field of life and culture”.
- 4) A Knowledge of English is necessary today (1965) if only for discarding English at a later stage.
- 5) Gokak also warns that “There is the need to interpret India's thought and culture abroad. A thought and culture abroad. A book translated into English or French stands the chance of winning world public.

English to be taught as a functional language to serve a rapidly developing country's immediate practical needs. Prof. Gokak⁵ discussed almost all the needs of the Indian society. Various reports and articles (Speeches) in the syllabus Reform (G.C. National workshop 1977) indicate the following as the needs of an Indian student.

- 1) English as a language of opportunity.
- 2) English as an associate official language.
- 3) English as a language of trade, commerce and industry
- 4) English as a necessity for good jobs.
- 5) English as a link language
- 6) English as a language of instruction at higher level.
- 7) English as a library language even if the medium is some vernacular language. G. P. Pradhan also says, that he is of the opinion that education should have the mother tongue as its medium still he says that one should not blind the fact that we need English.

Communicative Approach

The communicative approach emphasizes real, meaningful communication rather than activity, topics and situations, which are artificial. The term communicative competence originally introduced by D. H. Hymes in an article “On Communicative Competence” published in 'New Horizons in Linguistics (1971) includes knowledge skills and abilities in the concept of communication.

Widdowson H. G. has explained it as, “unlike the traditional approach, communication approach has strong the critical foundation based on current ideas about language as a social tool its use rather than usage”. Main characteristics of communicative view of language are:

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

exemplified in discourse.

(Richards and Rodgers, 1986, P. 69)

ELT (English Language Teaching) in India

In recent years, English language teaching in developing countries has taken a new direction. Before this, various methods of teaching, such as grammar translation method, direct method, situational approach, structural approach etc, were used for teaching English, But more recently the term English as a second language has been employed to describe English taught or learnt for practical or necessary uses of communication.

When we acquire a language we do not only learn how to compose and understand correct sentences as is stated linguistic units but we learn how to use sentences to achieve communicative purpose. To communicate is the basic function of any language. Considering this main aspect of language, the structural approach was proved to be a fuller one and there was a reaction against the views of language as set of structures, it is a reaction towards a view of language as communication, a view in which meaning and the uses to which language is put a central part. In language teaching this reaction is crystallizing, itself into the 'Communicative Approach'.

(CLT) Communication Language Teaching is perhaps the latest in a long succession of revolutions in language teaching. It is radically a new approach to the teaching and learning process. It is already demonstrating its superiority over the orthodox methods that it is intended to replace.

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MULK RAJ ANAND'S THE LOST CHILD: A FABLE

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We do not realize the value of things we have. We take these things for granted. It is only when we lose something that we begin to realize its value. We may take the example of health. As long as we are in good health we don't appreciate the value of good health. It is the same with persons and relationships too. It is only when we lose someone all a relationship breaks that we realize their importance and value in our lives. This is essence of the short story, *The Lost Child*.

Indian short story writers in English got enough of materials for their stories from their ancestors as legacy. Whether it is Mulk Raj Anand, or R.K Narayana or K.A Abbas or any other writer, no one can refute the influence of old traditional story telling. Ancient allegory folk tales and fables have crapt into the style of Indian short story writers in English. Anand admits that his story '*The Lost Child*' has an allegorical theme:

I often think that 'The Lost Child' suggest in its naive allegorical way many phrases of my life certainly it stands for the mood of our time in my adolescence when I was torn into between either or¹

The Lost Child is a justly famous simple, sensuous and passionate. The scene is set in paradise. Spring is in the air. The little child visits a Fair in the company of his parents. He is enchanted by the spectacle of the shops, displaying various items on sale. His excitement runs high as he wants to buy the toy, the garland, and the sweet. He also wants to ride the merry-go- round which has special appeal to the child mind. He strays into garden and collects the blossoms. He runs after the dragon flies as they flutter by. All of a sudden, he realizes that he has been separated from his parents:

A full deep cry rose within his dry throat with a sudden jerk of his body he ran from where he stood, crying in red fear, "mother, father". Tears rolled down from his eyes, hot and fierce; his flushed face convulsed with fear. Panic-stricken, he ran to one side first, then to the other, hither and thither in all directions, knowing not where to go.²

A man from the crowd tries to quite him. He even offers to buy him a toy, garland, and sweets and he wants to take him on joy ride. The child, however, will have nothing to do with him. He keeps repeating. "I want my father, I want my mother"³

The story centers round the loss of the paradisiacal state of man. The child may be taken symbolically to represent human conciseness in the early stages of purity and

innocence. It is only when he comes in contact with reality that he becomes really susceptible to experience. And experience is not always pleasant or wholesome. His separation from his parents implies fall from grace and banishment from Eden. He strays into the hell of his own making because he cannot resist temptation. His fall like Adam's is the result of his inordinate craving and desires. The fact that he renounces the once-cherished pleasure, gives promises of return to grace.

The Lost Child does not have comedy. It is a gem of lyrical writing which has been translated into other languages more extensively than any other story of his. At this point it may be in order to quote Saros Cowasjee. '

The story can be read at different levels. At its simplest it is about a child's natural fear of being left alone: at its most profound, it is a metaphor for the human condition. The child in the story epitomize our individual craving desires, fears, but most of all our vulnerability and dependence one another Anand has said that a maximum by Guru Nanak has said that 'we are children lost in the world fair'- was reverberating in his mind when wrote *The Lost Child*. This provides the essence of the story. The nameless child is the proverbial 'everymen' and the village fears is a microcosm of our universe with its beauty joy, and pleasures but underscored by pain and insecurity

The story, *The Last Child* is satisfying, autonomous and complete as a work of art. Anand rightly calls it a "prose poem" for it's emanates from basic poetic impulse – the song of innocence and experience in the mind of man. An exploration of child psychology, the story takes us in the presence of illuminations, mapping out new dimension of reality. At this point it is tempting to compare this story of Anand with a well known story of Graham Greene on the similar theme. The story in question is off course, *The Basement Room* certainly Greene is interested in demonstration the damaging impact of a traumatic experience on an impressionable child. By contrast Anand seems to be catching a movement significant and consequently his story appeals more and endures better.

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**SHOBHA DE'S SISTERS: TRANSFIGURING
FEMININE PARADIGMS**

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Introduction:

Shobha De is essentially a feminist novelist, tacitly discusses very sensitive aspects of human life. Emphasizing the power politics in man-woman relationship, she lightens the exploitative base of patriarchal Indian social structure. One of the major reasons of Shobha De's popularity as a writer confers to her ability to portray the psyche of an urban woman, threatening the paradigms of the patriarchy by exhibiting their sexual appetites and self sufficient natures. Through her fictions Shobha De attempts to turn the conventional social pattern upside down. 'She constantly tries to shatter patriarchal hegemony and raises a voice of protest against the male dominance.' (Dodiya and Dhawan, 2000;15)

As a modern Indian English woman writer, De made her debut by publishing *Socialite Evenings* (1988); a journey of a prominent Bombay socialite Karuna, from marginalization to the self- sufficiency. It powerfully exhibits the subaltern existence of a woman in a suffocated Indian marriage system. The publication of the *Starry Nights* (1989) brought with itself an uncompromising title to De i.e. 'the princes of pornography'. (Dodiya, 2000; 14) It is a candid and frank expression of love and lust of Asha Rani, a film star; being a realistic picture of contemporary India, in a male dominated society, it focuses the sexploitation of women in a male-dominated society.

Strange Obsession (1992) forcefully depicts the lesbian relationships of two young women, Amrita and Meenakshi. *Snapshots* (1995) surprisingly exposes the snapshots of the post commonly shared by six women in the story, Aparna, Rashmi, Swati, Reema, Surekha and Noor. Shockingly the memories bring to the surface the candid acceptance of their sexual appetites, lesbian relationships, exploitation and inner grudge against self-suffocation. *Second Thoughts* (1996) is an obsessive story of a young middle class Bengali girl, born and bred in Calcutta, who marries a Bombay based foreign returned Bengali, Rajan. It is a slice of Indian married woman's life, after getting married life stands still creating potential platforms for betrayals. Though Maya involves in Nikhil, she discovers that it is uneasy to shake the firm foundation of her upbringing. *Small Betrayals* (1995) is a collection of short stories fairly explores 'the average experiences of betrayal in its infinite variety and reached the core of uncertainties and complexities of life that never dissolves and resolve completely. (Adhikari, 2000; 285) *Shooting From the Hips* (1994) is again an exciting volume of essays and short stories which brilliantly delineates some prominent

Indian figures from P. V. Naramsimha Rao to Asha Bhonsale and also discusses Indian social and cultural life. After all *Selective Memory* (1998) becomes latest landmark, an autobiography, in her literary career. She has honest expression to her perceptions through selective memories from her life.

In all her fictions, Shobha De has portrayed the lacerated psyche of women who attempts to assert her 'self'. The evolutionary feminist ideologies which are inherent to women's movement are surfacing the conventional social patterns. Among all fictions by De, *Sisters* (1992) stands apart due to its peculiar mixture of acceptance of conventional notions and the inner urge of feminine soul to blur the boundaries of patriarchal inhibition.

Though *Sisters* hails from the elite strata of Indian society, it is too governed by the patriarchal principles. Instead of being fully equipped with the modern armours of education, professional skills and efficiencies, the women are kept in the archaic frame of 'feminine mystics.' The novel thoroughly exposes the world of business tycoon, with its corrupting principles which believes in the dominance of male in every sphere of life. Mallika Hiralal and Alisha Mehata, half sisters, exhibit the proficiency in business like their father, Seth Hiralal. After her father's death, Mikki has to shoulder all the responsibility of the Hiralal industries and without grieving on her father's death she successfully mounts the burden of responsibility. Though she wanted to continue her happy and blissful life in America; she does not shrug off from her responsibilities. In the first meeting with the board she passes off confidently. The most important thing she feels while conducting the meeting that "she was being taken seriously. Or, if all ten of them were pretending, they were doing a bloody good job of it!" (29) The statement shows her fear to be taken as incapable of doing her father's job – a man's job. When Ramankaka does not reveal the real state of affairs of Hiralal Industries, Mikki becomes imperative about her capabilities handling the business matters. She says, "I'm in charge now. And I'm capable of dealing with whatever..." (31)

The patriarchal ideologies always question women's capabilities outside home. Though the upper class stratum gives ample freedom for women, still men suspect women's competencies. The gender bias is prevalent throughout the class hierarchy. Ramankaka informs her that the solicitors are not taking her seriously; the reason is her being a woman. He also reprimands her role as woman. What was and is expected from her just her womanly duties. He says:

Had you been a son, your father might have taken you into his confidence from a young age and guided you properly from the beginning. But as a daughter, all he wanted for you was a good husband—that is all. Your training, if there was one, was to become an obedient daughter-in-law in some prominent business family.... (48)

Mikki's father has sent her to America not for become a good businesswoman but a good daughter-in-law. And probably the rightful handler of his property might have been his son-in-law. It's a great tragedy in the post-modern period that though educated and trained women are not trusted in business because they are 'second sex.' Mikki has the pert answer to the question put forth on women's capabilities. She retorts:

I can't change my sex, unfortunately. That is the one thing all of you have to accept. But I change just about everything else... and I intend to.... I don't

expect you or the others to give up your prejudices—but I want you to know that I will not let that stand in my way. This is going to be my show and I intend running it on my terms.... My genes are the same as my father's even if my gender isn't. (49)

Hence Sanjay Kumar rightly concludes that Shobha De's 'women are not going to be emotional, subdued and weak ladies of manners. On the contrary, they are to be assertive, pragmatic and strong.' (Dodiya, 2000;53) Shobha de invests the male prerogative into the female body. Mikki poses as a new woman having confidence in herself who is not going to be subdued in any way.

After acquiring authority over Hiralal industries Mikki works as an efficient businesswoman. When she learns from Ramankaka the real state of affairs of Hiralal industries she hires new MBA students. She looks after the daily interactions of the business. While operating the office work her sex does not seem to interfere in the work. Mikki understands the financial need to support the Hiralal industries. Hiralal Industries caught into such a mess that without outside financial support she could not save the industry. The first man to whom she can run is Navin, her fiancé; she thinks that if they are engaged the meaning of their engagement is nothing but commitment towards each other in each and every trouble but Navin keeps himself away business from feelings. Navin's mother hurts her sense of self reverence and doubts her ability by calling her novice. The disappointment drives her to Binny Malhotra.

Binny Malhotra puts forth the condition before Mikki to sign all her property to him before marriage on which she doesn't have any option rather than to accept it out of mere necessity. She becomes a woman having no prospects of her, an armless woman. Mikki, an orphaned girl accepts each and every condition of Binny partly to save the industries and majorly for getting love and proves insensible to handover all of her property to Binny. He deceives her as he has concubine with two children. Her marriage with Binny Malhotra commences her legal slavery since he starts to dominate her. After their honeymoon in Bali for four days, when Binny abruptly starts with business, Mikki asks him what she will do after their return to Bombay; his answer is an age old pronouncement of women's enslavement.

'Be my slave, of course,' Binny answered.

'Full time?' she pouted.

'Full time,' he confirmed.

Mikki said, 'Darling... be serious. I am used to a busy Schedule, a business to run... I can't just sit around doing nothing.'

Binny answered casually, 'You won't be doing nothing. Looking beautiful is a serious business...' (176)

Mikki does not believe in the words of her husband and feels being teased when Binny confidently blurts: 'I haven't married a business tycoon.' (178) Mikki insists to take part in the business but Binny pulls his eyeshades and says her tersely,

No. That's not how it works in my family. Our women stay at home and make sure the place is perfectly run. They fulfil their men get home in the evening. No office-going. No business meetings. And you'd better get used

to it. (177)

Thus being economically dependent means becoming a slave. Binny uses his right as a husband to rule over Mikki's life. He behaves like a master of her; he decides what she has to do and not to do. The class here does not give mobility to women. Mikki's freedom finishes in the marriage.

Binny not only snatches Mikki's property but also controls her reproductive capacity by aborting the child. Mikki's degradation commences on the very day of her marriage, slowly she becomes a voluntary slave of her husband. She retires to the womanly jobs of kitchen, the fair realm of women. On Binny's birthday, when he beats up her badly by suspecting the illicit relationship between Lucio and herself, she loses the last support she ever has and starts a life independently.

Mikki is not a silent sufferer; she complains and struggles to regain her own status and rights. She emerges as a courageous fighter when Ramankaka kidnaps her and threatens her life. After Binny's accidental death she once again emerges as a confident business woman slightly corrupted by the household chores.

Contrary to Mikki, Alisha is an energetic, harsh and practical woman. She is a stark contrast to Mikki. They share the business mind of their father. Mikki believes in the conventional notions of morality with some traits of a 'new woman' while Alisha cannot be called as a new woman but an 'aberration.' She shows all of the negative aspects of the woman's revolution. Freedom should be compatible for morality but she sacrifices morality on the pretext of freedom.

She is a counterfoil to the patriarchal norms. She uses the weapons of patriarchy to defeat it at its game. If patriarchy is a form of domination of male over female the women like Alisha find the answer to subvert this hierarchy by establishing women's domination over men. She uses the weapon of sex, the very source of gender bias and rights to subvert the oppressive strategies.

Alisha turns over the world full of injustice and humiliation. Being a daughter of a slut, she remains neglected. She pins for wealth, money, respect and status but Indian society does not favour the licentious relationships and the children out of such relationships. Leelaben and Urmi are the perfect examples of such relationships. Urmi, Binny's mistress having children out of illicit relations is not accepted by the society. She can get money, love, children but not the social approval and respect. The social discourses are formed to control the immoral behaviour in the society.

Alisha wants to keep her self-respect and her right over her father's assets. She goes to join her father's funeral but she is prohibited to join it. Alisha feels cheated because of her father's sudden death. She does not want to sacrifice her dreams of going abroad. She tries to find out whether her father has left something for her.

Alisha bluntly refuses any one of the advances from Mikki. She just asks for her rights as a daughter of Seth Hiralal when Mikki offers her some fortune and wants to be close with her, Alisha says:

I do see we are sisters. You have all the money, all the status, our father's name, his home. Everything. And I have nothing. (42)

The sense of negligence from society makes Alisha more hostile to her half sister. Fortunately Alisha gets everything from her father than Mikki. Mikki inherits from her

father all of the misfortunes of herself and Hiralal industries. The money she gets from the trust, she invests it into the real estate. She establishes a quick rapport with a developer- a young man called Altaf. 'Within a month Alisha found herself on the threshold of an exciting and challenging career.' (162)

Alisha's life fills with disgust for her half-sister as she has everything which she could not acquire. Their features are same so people compare her with Mikki but she hates this comparison because she does not want to be measured by Mikki's standards but by her own. Obsessive and strong headed Alisha spends her three years of life to make Mikki inferior to her; she tries to hurt her by employing various means.

Alisha is a fearless business woman. Developer is not a field for women, Ramankaka alerts her against the involvement in this business. He warns;

This is not for us. It is not for respectable people. The building trade is controlled by thugs, smugglers, gangster—all sorts of anti-social people with jail records. It is dangerous. Builders are *goondas* to evict people from sites. Enmities are settled through violence... (163)

These words do not discourage her instead she neglects what Ramanbhai says. Hence there is no sphere of life where women could not be launched on. Alisha is much courageous to work with all men without any doubt on herself. She sets one enormous office for her work and appoints Sapana to look after her business. Thriving in her business, Alisha too proves as the daughter of a business tycoon, Seth Hiralal.

Getting married to a good man is the first preference of the parents of a girl. Leelaben is well known about the reputation Alisha holds in her community. She does not have father and his name to own. It is important in arrange marriages to know a girl's parentage as it affects to in-laws reputation. Leelaben does not want to suffer the same fate she has suffered. She opines;

I wanted you to enjoy a respectable life. Get married into a decent family. Be a gentleman's wife. Go to good clubs in good clothes. Have nice children. What else can a mother want for a daughter... (165)

Hence women's behaviour is controlled through the discourses of morality and honour. Women who do not marry but enjoy inhibited sex and beget children are kept outside the norms of social respect; the social humiliation breaks their nerves. These social inhibitions compel them to cherish the conventional codes of ideal womanhood. So Leelaben compels Alisha to marry.

The social institutions like marriage do not hold power today. Alisha thinks her mother's brooding over marriage as 'meaningless *bak-bak*.' (*Loc.cit.*) marriage nearly brings slavery to the women so the women like Alisha gladly prefer the life of freedom; she enjoys her life freely without any check on adventures and explorations.

Alisha uses sex as armour of domination. Sex is not a neutral phenomenon. The gender discrimination has sprout out of sexual difference. Mainly the act of copulation, the discourse of sexual intercourse has given power to men. Men lying over women, the posture itself gives women the sense of inferiority. Sex does not become an act of pleasure but the discourse of domination.

Alisha shows assertiveness and domineering in sexual relations. In case of Mikki,

Binny initiates and she enjoys the pleasure; she enjoys the sex where a man lures a woman and she passes off into the territory where man takes active part and she poses as the receiver. Alisha totally subverts the pattern by holding sexual power in her hands. It is on her turn she enjoys the sexual pleasure. Alisha takes Navin to bed only because he happened to be Mikki's lover. She uses her body to dominate men. Her sex with Navin is a fare politics to obliterate the memories of Mikki. 'She wanted to obliterate any memory Navin might have retained of his love-making with the woman she hated. The woman who consumed her.' (199)

Though Dr. Kurein's episode invites pessimistic attitude in her life, later she regains her own faith and establishes herself as a triumphant woman. Alisha does not bother for the moral values. The women like her are always despised by the middle-class morality of Dr. Kurein, paradoxically the same spirit proves the futility and absurdity of the middle-class morality and values.

The epilogue of the novel is symbolic to suggest that the women like Alisha will continually pose threat to the hypocrite morality. She is the feminist force who not only challenges and threatens patriarchal norms but also cultivates the women centred culture. She does not believe in marriage and wantonly announces pointing at the two men, 'One of you guys had better watch out. Your bachelor days are numbered. It's all over for you now. Alluring Alisha is on the prowl.' (360) the pronouncement is the direct challenge to the men who are aware of the women's power of enslavement.

The novel exhibits the women's era with liberated values, new ethics, and transforming old ideologies. Mikki and Alisha are the emerging counterparts which are working against the feminine ideals constructed by the patriarchal discourses to enslave women. Women as new force of consciousness towards gender equality certainly generate the positive perspective towards the future of women's movement.

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MULK RAJ ANAND: A TELLER OF TALES

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Founding father of Indian novel in English, when Mulk Raj Anand's First novel, *Untouchable* was turned down by the publishers, one after another, he somehow managed to get the first collection of short stories *The Lost Child and Other Stories*, published. As a matter of fact, this was his first book of fiction to be published in U.K.

The reason is obvious that the theme of *Untouchable* was unfamiliar to the British reading public. The matter was fully concerned with consumer resistance. On the contrary, short stories were gladly accepted by them because in terms of style and presentation of his short stories Anand understood the British point of view, and expectation of Indian reading public. In short, we can say that Anand followed the technique of writing which is in line with what Western audience was used to or looked forward to and also he did not deviate from Indian reality with which he was intimately familiar. In his Preface to Selected Stories which was published in 1955 in Moscow, Anand explained his approach to story writing as follows:

One of the oldest books of stories in India entitled *Ocean of Stories*, I have always thought of this book as a symbol of the highly finished art of story -telling in India. I read it at an early age and was inspired by it to read and hear many of the tales told in my country.

And always I felt I wanted to write stories as finished in form and rich in content as the stories told among my people. In fact, the folk tale form has seemed to me the most perfect form of short stories....The folk tales of India....interpret the joys and sorrows of a peasant people of the long eras of Indian feudal life. And in spite of the wit, wisdom and morality which they represent they are not typical of the modern sensibility. Therefore, while accepting the form of the folk tale, especially in its fabulous character, I took in the individual and group psychology of the European content tried to synthesise the two styles. And this I sought to create a new kind of fable which extends the old Indian story form into a new age without moral lesion of the Indian stories but embodying its verve and vitality and including the psychological understanding of the contemporary period”¹

The crucial point to note is that Anand has given a new touch to his short stories by individual or group psychology of the European conte. He has embodied the verve and vitality of ancient story but curtailed the unboxed style of story-telling. Anand maintains the single effect of the main story with application of fables to his human beings. It is needless to say that Anand has successfully combined the two elements in his stories.

Two other influences which worked in his story-telling effectively were, one the impact of the folk-tale tradition and, two, the impact of his mother's story- telling. Anand

receives the influence of his mother and his teacher as also of Tolstoy and Gorky:

“One of my favourite folk talks was the *Adventure of Raja Rasalu* and I would pester my mother to tell me this over and again. The humorous anecdotes conducted by one of our teachers, master Shah Nawaz, based on the legendary incidents in the life of Raja Birleal and Akbar the great impressed me with the gift of laughter that one could bring to bear on human foibles. When I read some of the stories of Tolstoy in his *Sevastopol sketches* as well as Gorky's stories, *Creature that once were Man*, I begin to conceive the short story as I would write it, by combining the frameworks of the folk tales with concentration on character and situations of contemporary life. Then I read fables of Theodore Powys in London and tried to apply the Indian fables of ----*Panchatraantra* to my human beings ---adapted the prose - poems of Turgenev and my own allegories to the lyric story --- Altogether, the allegory, the fable, the lyric short story, the retire and the long short story. The whole concept was built on the hunch that the old Indian short story remains the deepest reference back to various layers of consciousness. Only it had to take in the disintegration of mind and body of the present age and bring flashes of illumination into the dark to reveal layers and under layers of suppressed feelings. The bardic narrative with its psychology, what has the place of morality, is implicit --- what I left for the novel was the epic theme; the story expressed the lyric awareness and a compassionate sense of humour “²

The above cited paragraph shows that we can acknowledge the influence of his mother on the development of his imagination and the legacy of the traditional Indian folk tales, told generation after generation. And we can also describe how the various other influences contributed to his work. It was conscious planning of Anand to have the attitude of a craftsman who followed his inherited craft which he had receive from his mother and whatever else he could learn from the Indian, Arabic or European or any other source. At this point we come to acknowledge that Anand was not only conscious to his art but also to his age, He points out his purposeful action:

There were the subjectivists on other hand who believed that it was enough skilfully to describe the phantasmagoria of one's psychological states, particularly the subconscious dream or clinical experience. And of course there were always the vast bulk of these others the low pressure artists, the whores of literature who wrote to provide escape and relaxation to the tired ladies and gentleman of our suburban civilization.³

It was the originality of his perception and the boldness of his projection which came together to make him the unique, at most inimitable. 'Teller of tales' that he came to be. That is why, considering the above fact, K.N.Sinha remarks:

On the whole, it is hardly an overstatement that the art of Anand as a teller of tales is of a high order. His stories are primarily work of art and deserve to be studied as search.⁴

Something like 70-80 short stories of Mulk Raj Anand present a refreshing aspect of his literary personality. His stories are varied in theme as well as technique and they work he has written. Even a casual look at them will show that he has made dexterous use of

irony, myth, and symbol, lyrical and dramatic mode by turns and produced the desire effect on his readers through this conscious artistry.

The most impressive thing about these short stories is the wider range of themes and his uncommon ability in being able to deal with them. It is convenient to group his stories from the point of view of thematic pre-occupation. The first group represents the stories of 'lyrical awareness' as in all poetry, themes are elemental such as birth, death, beauty, love, and childhood and treatment often reveals a symbolic dimension added to realistic presentation. There is also an appropriate heightening of style in keeping with the mood and the tone of narrative. The first story in the group *The Last Child* illustrates almost all the features of a story. At its simplest, it is about a child's natural fear of beings left alone: at its most profound metaphor for the human condition. The child in the story epitomizes our individual craving, desires, fears, but most of all our vulnerability dependence on one other. Anand has said that maxim by Guru Nanak – 'we are all children lost in the world fair' – was reverberating in his mind when he wrote *The Lost Child*. This provides the essence of the story. The nameless child is the proverbial 'everyman' and the village fair is a microcosm of our universe with its beauty, joy and pleasures, but underscored by pain and insecurity. The story is satisfying, autonomous and complete as work of art. Anand rightly calls it a "prose poem" for its emanates from a basic poetic impulse. An exploration of child psychology, the story takes us in the presence of illumination, mapping out new dimensions of reality. But most of all, the power of orchestrating different themes and motives into a fused harmony gives it its incomparable excellence.

The prevailing mood of the second group stories is of the 'tears as the heart of things'. These stories are naturally allied to the brief tales of 'lyrical awareness' but with a difference. Though his acute understanding of the social forces of work, Anand describes an India where tradition clashes with modernity. 'Lajwanti', 'The Gold Watch,' 'The Cobbler and The Machine' and many other stories are example of pathos, full of overtones of social criticism.

The range and variety of Anand's short stories are not only in mood, tone and spirit but also in locals, characters and forms. The setting ranges from the Punjab as in 'The Parrot in the Cages to Ultra Pradesh as in 'The Prince of Banaras ' and Kashmir as in ' Kashmir idyll'. Both village and city get almost equal representation. The men, women and children in his stories come from different strata of society. With all his limitations his contribution to Indian short story in English is truly impressive. And anything more, Anand is a born teller of tales, who has, at the same time thought deeply over his craft, drawing upon several source in shaping. The above art of story- telling carries him above peers.

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ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*: A STYLISTIC ANALYSIS

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The manner in which the writer uses the words forms his style. Middleton Murry writes about the meaning of style in his book *The Problem of Style*:

Style is the personal idiosyncrasy of expression by which one recognizes a writer; it is the power of lucid exposition of a sequence of ideas and it is the complete realization of a universal significance in a personal and particular expression. It can also be defined as a quality of language which communicates precisely emotions or thoughts. Where thought predominates, the expression will be in prose. Where emotion predominates, the expression will be indifferently in prose or poetry, except that in the case of overwhelming immediate personal emotion the tendency is to find expression in poetry (65).

Arundhati Roy in her novel *The God of Small Things* has used different stylistic devices interestingly. According to *Indira Nityanandam*, Roy has undertaken an experiment in style: “Set in the lush green state of Kerala, Arundhati Roy's first novel is a clever experimentation in style” (113).

Darshana Trivedi Opines:

Roy's use of similes is the most significant aspect of her novel. She, like Kalidasa, has used language as the powerful weapon to depict her thoughts. Though, they differ in their medium of expressions both have wide range of human experience with the limitations of their ages. Kalidasa's use of similes was followed by his successors like Bhavabuti, Dhandi and Magha, we may have a school in future to follow Arundhati's use of similes (135)

Arundhati Roy uses natural objects for her similes: “Her tears trickled down from behind them and trembled along her Jaw like rain drops on the edge of a roof” (TGST5). “She imagined him dropping like a dark star out of the sky that he had made” (TGST6). “Most of Rahel's hair sat on top of her head like a fountain” (TGST37). “They smelled its smell and never forgot it. History's smell. Like old roses on a breeze” (TGST55). “Ammu's eyes had become hard like marbles” (TGST72). “Estha's hair was plastered down in clumps, like the inverted petals of a flower” (TGST90). “She said that she felt like a road sign with birds shitting on her” (TGST 161). “He made soft, sucking sounds like

water draining from a basin” (TGST107).

Moreover, she uses animals and insects for her similes: “Then he would reopen his umbrella and walk away like a high stepping camel” (TGST24). “He walked through the world like a chameleon” (TGST14). “Like a sea-shell always has a sea-sense the Ayemenem house still had a river sense” (TGST30). “To Ammu her twins seemed like a pair of small bewildered frogs engrossed in each other's company (TGST43). “The Plymouth looked like an angular blue animal in a zoo asking to be fed. A bun. A banana” (TGST70). “He exhaled two tusks of smoke through his nostrils and for a fleeting moment looked like a wild boar (TGST84). “Rahel was like an excited mosquito on a leash” (TGST98). “He looked like an unfriendly Jewelled bear” (TGST102). “He lay like a beached whale on the narrow hotel bed” (TGST119). “His own voice coiled around him like a snake” (TGST287).

She compares the actions of human beings and their organs to inanimate objects and abstract things in a surprising way. It could be even considered as metaphysical imagery. For example she compares Baby Kochamma's eyes to butter: “Her eyes spread like butter behind her thick glasses” (TGST20). While closing her face Baby Kochamma did it like a cupboard: “closed her face like a cupboard” (TGST29). “Rahel's new teeth were waiting in side her gums, like words in a pen” (TGST37). “The sound of a thousand voices spread over the frozen traffic like a noise umbrella” (TGST65). “Baby Kochamma's fear lay rolled up on the car floor like a damp, clammy cheroot” (TGST70). “Baby Kochamma focused all her fury at her public humiliation on Velutha. She sharpened it like a pencil (TGST82). “His teeth, like yellow piano keys, watched little Elvis the pelvis” (TGST102). “He sat on the mile stone with his matted hair and eyes like windows (TGST63).

She also compares the moods of human beings to the different actions of various persons:

He began to look wiser than he really was. Like a fisherman in a city (TGST13). Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge” (TGST18). “Like a lion tamer she tamed twisting vines and nurtured bristling cacti” (TGST27). “She shuddered theatrically, like a child being force-fed spinach” (TGST 78). She was looking down at the floor of the car. Like a coy, frightened bride who had been married off to a stranger” (TGST80). “Here', the man said, with a fistful of sweets, like a generous air hostess” (TGST109).

At times her similes are very strange to read. Rahel's room was not in disarray of rumpled sheets. “It was like a room in a hospital after the nurse had just been” (TGST91). She compares birds to the unclaimed baggage: “Still birds slid by on moving wires, like unclaimed baggage at the airport” (TGST87). It is even wonderful when she compares the moon to the belly of a beer-drinking man: “A pale daymoon hung hugely in the sky and went where they went. As big as the belly of a beer-drinking man” (TGST87).

She makes paradoxical statements: “In the country that she came from, poised forever between the terror of war and horror of peace, worse things kept happening” (TGST19). “It was a time when the unthinkable became thinkable and the impossible really happened” (TGST31).

She uses alliterative adjectives: “A rushing, rolling, fish swimming sense”

(TGST30). “Only her eyes were incontestably more beautiful. Large, Luminous” (TGST92).

She amplifies modifiers in thesaurus fashion: “He vomited a clear, bitter, lemony, sparkling, fizzy liquid” (TGST119). “Edges, Borders, Boundaries, Brinks and limits have appeared like a team of trolls on their separate horizons” (TGST3).

Arundhati Roy has used the rhetorical device namely repetition aptly in her novel. She repeats the word never to explain the silence of Estha:

A barely noticeable quietening. As though he had simply run out of conversation and had nothing left to say. Yet Estha's silence was never awkward. Never intrusive. Never noisy. It wasn't an accusing, protesting Silence. (TGST10)

She narrates the places visited by Estha while he went on for a walk: Other days he walked down the road. Past the new, freshly baked, iced, Gulf-money houses built by nurses, masons, wire-benders and bank clerks who worked hard and unhappily in faraway places. Past the resentful older houses tinged green with envy, cowering in their private driveways among their private rubber trees. each a tottering fiefdom with an epic of its own. Past Sophile Mol's yellow church... (TGST13). In this passage, the writer uses the word 'past' repeatedly. By repeating the word 'before' often, Roy recapitulates the history of Kerala:

Equally, it could be argued that it actually began thousands of years ago. Long before the Marxists came. Before the British took Malabar, before the Dutch Ascendancy, before Vasco da Gama arrived, before the Zamorin's conquest of Calicut. Before three purple-robed Syrian Bishops murdered by the Portuguese were found floating in the sea, with coiled sea serpents riding on their chests and oysters knotted in their tangled beards. It could be argued that it began long before Christianity arrived in a boat and seeped into Kerala like tea from a teabag. (TGST33)

Pessimistic views have been expressed by way of using the negative statements. Here, the writer repeats the word 'never' often:

'We're prisoners of War', Chacko said. 'Our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore. Our sorrows will never be sad enough. Our joys never happy enough. Our dreams never big enough. Our lives never important enough. To matter (TGST53).

Muralidharan, a mad fellow goes on counting his keys. His action is narrated in an interesting way:

He watched the trains come and go. He counted his keys. He watched governments rise and fall. He counted his keys. He watched cloudy children at car windows with yearning marshmallow noses. The homeless, the helpless, the sick, the small and lost, all filed past his window. Still he counted his key. (TGST63)

Roy repeats the word some again and again: “I've noticed some signs, some rudeness, some ingratitude” (TGST81). She uses the word 'waiting' repeatedly to enlist the things found in the lobby inside the theatre. She ends the passage with surprise ending:

In the lobby, the orangedrinks were wating. The lemondinks were waiting. The melty chocolates were waiting. The electric blue foamleather car-sofas were waiting. The Coming Soon! posters were waiting. (TGST101)

While describing the sad mood of Rahel, the writer uses the word 'sadness' repeatedly: Rahel stood in the hotel room doorway, full of sadness. She had in her the sadness of Sophie Mel coming. The sadness of Ammu's loving her a little less. And the sadness of whatever the Orangedrink Lemondrink Man had done to Estha in Abhilash Talkies. (TAST115)

Affection is revealed when the writer repeatedly uses the term 'hugged': "He hugged her and hugged her and hugged her. He kissed her bluegreyblue eyes, her entomologists' nose, her hated redbrown hair" (TGST147).

Roy repeats the word 'each' so as to affirm the consciousness of velutha inspite of the insult he had experienced: "He noticed everything. Each leaf. Each tree. Each cloud in the starless sky. Each step he took" (TGST285).

Arundhati Roy uses personification in her writing. The yam leaves nodded their heads expressing their consent for the passage of the train"

A distant train rumble seeped upwards from the fog-stained road. The yam leaves on either side of the railway track began to nod in mass consent. Yesyesyesyesyes. (TGST86)

She also talks about the actions of the teeth as if they were human beings: "They saw, they smiled, they sang, they smelled, they moved, they mesmerized" (TGST102). Humour is found in the novel at different places. Roy says that one could see many things through the holes in the ears of Aleyooty Ammachi:

Her heavy , dull gold kunukku earrings (tokens of the Little Blessed One's Goodness) had stretched her earlobes and hung all the way down to her shoulders. Through the holes in her ears you could see the hot river and the dark trees that bent into it. And the fishermen in their boats. And the fish. (TGST30)

While describing the people who attended the cremation of the boxers, Roy introduces humour: "His cremation was attended by all the Boxers in Bengal. A congregation of mourners with lantern Jaws and broken noses" (TGST40).

Roy has made use of the figure of speech namely irony while describing the fate of Miss Mitten:

They were made to write In future we will not read backwards. In future we will not read backwards. A hundred times. Forwards. A few months later Miss Mitten was killed by a milk van in Hobart, across the road from a cricket oval. To the twins there was hidden justice in the fact that the milk van had been reversing. (TGST60)

Roy uses sarcasm by stating that Estha and Rahel felt sad for not being born on the running bus so as to get a lifetime free bus ride:

According to Estha, if they'd been born on the bus, they'd have got free bus rides for the rest of their lives. It wasn't clear where he'd got this information from, or how he knew these things, but for years the

twins harboured a faint resentment against their parents for having diddled them out of a lifetime of free bus rides. (TGST4)

While criticizing the attitude of the christian institution for not acknowledging the existence of breasts, Roy brings in sarcasm in her writing:

She was accused (quite rightly) of hiding behind doors and deliberately colliding with her seniors. When she was questioned by the Principal about her behaviour (cajoled, caned, starved), she eventually admitted that she had done it to find out whether breasts hurt. In that Christian institution, breasts were not acknowledged. They weren't supposed to exist, and if they didn't could they hurt? (TGST16)

Roy uses poetic language while describing the love feelings of Baby Kochamma:

Then he would reopen his umbrella and walk away in chocolate robes and comfortable sandals, like a high-stepping camel with an appointment to keep. He had young Baby Kochamma's aching heart on a leash, bumping behind him, lurching over leaves and small stones. Bruised and almost broken. (TGST24)

She also uses poetic language when she writes that 'Kochamma waged war on the weather' (TGST27). Arundhati Roy's greatness in writing is revealed in her innovative uses of the English language. Like modern poets, she has experimented in the innovative way of using English words. She repeats the word 'yes' five times and combines them as one word: "The yam leaves on either side of the railway track began to nod in mass consent. Yesyesyesyesyes."

Referring to the death of Ammu he uses phrases as fragmentary sentences. At the end, she uses strange rhyming words:

Gentle half-moons have gathered under their eyes and they are as old as Ammu was when she died. Thirty one.
Not old.
Not young.
But a viable die-able age.

She uses fragmentary sentences while describing Ayemenem:

There was only Ayemenem now. A front verandah and a back verandah. A hot river and a pickle factory. And in the background, the constant, high, whining mewl of local disapproval. (TGST43)

While talking about Muralidharan, Roy uses fragmentary sentences:

An alarm clock. A red car with a musical horn. A red mug for the bathroom. A wife with a diamond. A briefcase with important papers. A coming home from the office. An I'm sorry, Colonel Sabhapathy, but I'm afraid I've said my say. And crisp banana chips for the children. (TGST63)

One could find in Roy's writing strange use of tense: "Margaret Kocharmna told her to Stoppit. So she Stoppitted" (TNGST141).

She coins a word 'Stoppitted' and she also uses capital letter for 'Stoppit' and adds one more 'p'.

While describing the railway station, she uses strange language:

Surrying hurrying buying selling luggage trundling porter paying children shitting people spitting coming going begging bargaining reservation checking. Echoing station sounds. Hawkers selling coffee. Tea. (TGST300)

She uses fun in the following phrases:

For Men of Action SatisfAction. (TGST302)

She also uses another strange phrase:

“Yoosless goose” (TGST312)

She also uses a new word by combining three words to denote a different colour in the following phrase: 'bluegreyblue eyes'

Nityanandam rightly feels that there are different views regarding Arundhati Roy's style: Though critics are divided on the quality and the purpose of this style with opinions as varied as “varied as “much ado about small things” (The Sunday Times) and “an uninhibited and intimately infectious confidence in the power of the English language” (The Literary Review), I submit this experimentation is certainly “the outcast's last laugh” (The Daily telegraph. (qtd.in Nityanandam 118)

It should be noted that Roy had used many Malayalam words in her novel to inspire the Indian readers. Arundhati Roy has used different types of similes in her novel. Moreover, she has used paradox, repetition, personification, irony, sarcasm and poetic language. The striking aspect in her style is the innovative use of English language. She uses fragmentary sentences. Above all, she has coined her own words.

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

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

While examining Arundhati Roy's *The God of Small Things*, one could come across the aspects quoted in the passage cited above.

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**POST-HUMAN WORLDS IN PHILIP K. DICK'S *UBIK* AND
*THE THREE STIGMATA OF PALMER ELDRITCH***

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The post-human is the species that comes after the human. It is an evolutionary descendant; the result of human being's embracing with present technologies, like computer, information technology and artificial intelligences. Human beings try to become immortal with the help of machine and machine's efforts to control human being's action give birth to the other world – the world of machine. The post-human world gets reflected in contemporary science fiction. Indeed, we cannot separate post-human from science fiction as such separation serves a frequently esoteric subject from its main vehicle of social initiation. Science fiction breathes life into the post-human. Without science fiction the post-human becomes fantastical, an abstract associated with thought experiments, a concept so implausibly that many will reject the subject out of hand. Science fiction represents the post-human as the utopian salvation of humanity. However, another view is also held about the science fiction – it is viewed as the cultural representation of the post-human as distinctly dystopian, presenting technoscience as pervasive invader and corrupter of the human flesh, and the ultimate ruin of humanity. The present research article attempts to study the possible development of post-human worlds in Philip K. Dick's “Ubik” and “The Three Stigmata of Palmer Eldritch.”

Philip K. Dick was the most distinguished science fiction novelist who prepared road to post-modern science fiction with his novels “Ubik” and “The Three Stigmata of Palmer Eldritch”. These novels present so-called fake realities indistinguishable from the real world and ruled by altered former humans. These works also present scripts for contemporary post-modern, post-industrial, biotechnologically engineered reality and radically reconceptualise the age-old themes of death and life. The concept of death of human and the birth of post-human subjects play a major prophetic role in Dick's fictional elaboration of possible world theory. In a letter of 1975, Dick explains: *Science fiction is a meta-world closed about a meta-humanity, a new dimension of ourselves, and an extension of our sphere of reality altogether, it doesn't know, from this point of view, any limit* (Dick 1975, 35). Philip K. Dick's two novels “Ubik” (1968) and “The Three Stigmata of Palmer Eldritch” (1965) deal with the themes of possible worlds and post-human world.

Dick's “The Three Stigmata of Palmer Eldritch” introduces the theme of possible worlds through the use of powerful, futuristic drugs called Can-D in order to live in the pacified world of a Barbie-like doll called Perky Pat. The people perceive the doll house after taking Can-D drug. They sense the whole of the scale-model world of Perky Pat as a real world. Women started to identify themselves with the teenager Perky Pat and man with

Perky Pat's boyfriends. In this way people can escape from the hardships of their real life as colonists on the hostile planet of Mars. Chew-Z is more powerful drug than Can-D.

Palmer Eldritch, the protagonist and able industrialist spent ten years in Proxima Centauri to extend his financial empire. He got three stigmata: an artificial jaw, an artificial arm and artificial eyes. Palmer Eldritch is a kind of cyborgs due to these three prosthetics. Eldritch uses these three artificial organs to grab, to manipulate, and to see his victims better. Eldritch presents himself as God and his worshippers are granted eternal life through the use of his drugs: "God", Eldritch said, "promises eternal life. I can do better; I can deliver it" (Dick 1965, 86). With the help of Chew-Z, new worlds are created by Palmer Eldritch. The people, who take Chew-Z, move from the Earth to the Moon, from the Earth to the Moon, and to an artificial satellite. The effect of the drug lasts only a few minutes, but in the drug-induced fantasy time expands and minutes become ages. The protagonists Leo Bulero and Barney Mayerson take the drug Chew-Z and learn that the worlds produces by Chew-Z are fictitious and controlled by Eldritch. The protagonists cannot distinguish between world produced by Chew-Z and the real world. Everybody bears three stigmata in the drug induced world.

Eldritch, it seems that, attains eternal life. Apparently, Palmer Eldritch's Chew-Z spreads rapidly and more and more people have got the three stigmata: "He's everywhere, or rather it's everywhere, (Ibid. 227) says the chief of Bulero's security police. This comment suggests that Eldritch has somehow transcends human limits. However, Palmer Eldritch has to pay for immortality – he is faced a sort of damnation. In fact, Eldritch is no longer a human, but an alien life form which perpetuates itself by contaminating and taking possession of human bodies and minds. With the help of drug – Chew-Z, Barney Mayerson enters Eldritch's consciousness and experiences his helplessness due to the cosmic force greater than he.

Leo's hallucination under the influence of Chew-Z takes place in the twinkling of an eye. Afterwards he finds himself back in the corridor with all the reporters and notices that *no* time has passed in the outside world while he was under. How then could Barney have had time to receive any information from Dr. Smile and make a decision not to rescue Leo based on his doom-laden premonition? The hint is there that Barney and Roni are no *more* than things in Leo's dream, - or hell, or whatever. Leo's interaction on the reader-level is thus as paradoxical as theirs. The act of perceiving resolves the world into one alternative or another, but leaves the resulting reality on as indeterminate a level of uncertainty as before. Readers create the fictional world on the page in which the characters exist. The characters themselves speculate on alternative universes in which they may at some stage exist. That very speculation is perceived by the readers of the text as an integral part of the text, the description of it is tantamount to actualising it. Dick sets up a sequence of alternative storytellers, any one of whom could conceivably take over the running of the narrative. We are left very uncertain as to whether or not this has in fact happened. Leo's world may be a fantasy, or it may be his actual life. It may even be some other character's invention. We cannot distinguish. The preternatural talents possessed by the pre-fash consultants represent a convenient metaphor for this translation of different narrative voices within the text.

Taking a number of disparate plot elements and melding them together, as he had

done in “The Game Players of Titan”, Dick constructs a world in which the characters' spiritual conflicts are matched in a form of "pathetic fallacy" conflict in the natural world. The Earth in the early twenty-first century is starting to burn through the increased heat of the sun. Although this phenomenon is unexplained, the source for Dick's idea comes without doubt from Val Guest's 1962 Science-Fiction thriller, “The Day the Earth Caught Fire”, a film in which atomic tests at the North and South poles tilt the Earth onto an orbit closer to the sun. Whilst the film has an apocalyptic trend, Dick's novel presents the inhabitants of the ever-hotter world quite sanguine about their condition. Although certainly an inconvenience, increased heat of the sun has come to be endured and accepted. For those who can afford expensive villas at the luxury resorts of Antarctica it can be a boon. Such a magnate is Leo Bulero, head of Perky Pat Layouts. Layouts, in American usage, generally refers to - graphic-treatments for advertising agencies. Dick gently plays with his readers' expectations by withholding the truth about Perky Pat until after it has begun to look as though P. P. Layouts is indeed an advertising agency. The real nature of the doll and the needs of her customers huddled below the frozen wastes of Mars are revealed to us gradually, while we are invited to pause and notice other strange things. Barney's portable computerised psychiatrist, for example, is programmed to make him worse rather than better. Many of the novel's protagonists are involved in various processes of improvement, either physical or spiritual, but these processes frequently transpire to make matters worse rather than better. The difference is between those who want to be better, and those who genuinely want to be made worse.

Science fiction is a text-type with a text-world that often has third-order occurrences that are downgradable by discoverable principles. For example, in the novel “Ubik”, by Philip K. Dick (1973), the boss of a large corporation, Gene Runciter, is killed by an explosion on the Moon. Miraculously, Joe Chip and the group of people with him escape serious injury. However, then the third-order occurrences come thick and fast. Things in the world begin to regress conceptually, so a modern car becomes an old car, which becomes a Model T Ford, which becomes a bicycle, and a horse and cart, and finally disappears altogether. Joe Chip's new coins regress to being old coins that are no longer legal tender. Even people suddenly become piles of shrivelled rags. No explanation is given for any of this, and any downgrading is resisted since the reader can find no plausible explanation in the previous text. It is probably simply held as being incoherent until a possible future item offers downgrading.

Joe is able to communicate with what is left of Runciter's brain in a sanitorium (called a “moratorium” in the novel) in Zurich, but his consciousness fades and fades with each communication. It is only near the end of the novel that the reader is told that in fact the lunar blast killed everybody including Joe Chip at the beginning, but Gene Runciter alone survived. And it is they and not he who are preserved in brain patterns in Zurich. As they become weaker, so the world around them seems to regress. The reader instantly realises that s/he has been reading about a world in the minds of the dead, and occurrences are recalled, re-analysed and downgraded in the light of the new knowledge. The whole cognitive universe of the novel is turned around by the ending in the mind of the reader.

Philip K. Dick is one such writer, having declared in his scathing review of Patricia Warrick's critical work *The Cybernetic Imagination in Science Fiction* that “if SF becomes

annexed to the academic world it will buy into its own death'. "For Dick, science fiction neither needs nor should aspire to the supposed legitimation offered by the literary establishment: 'let us alone, Dr Warrick; let us read our paperback novels with their peeled eyeball covers. Don't dignify us. Our power to stimulate human imagination and to delight is intrinsic to us already. Quite frankly, we were doing fine before you came along'". (Dick 1995, 97.) As Lawrence Sutin points out, these comments 'accurately reflect the high degree of suspicion, even animosity, that Dick felt toward "mainstream" academicians who sought to adopt SF, as it were, and make it respectable or "important" (Ibid. 52.)

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ASIF CURIMBHOY - A PLAYWRIGHT OF INTERNATIONAL STATURE

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Abstract

Asif Currimbhoy is an eminent dramatist and is one of the best creative talents who have made their mark in Indian English Drama. His plays deserve to be more widely known and he is 'a playwright of international stature'. He has pushed the frontiers of English theatre in this country. This is what makes him the most revered genius of his time, a genius, who will have a permanent niche in Indian English literature. Each of his plays has the supreme merit of arousing interest in his next play. It is both fascinating and at the same time a challenging experience to discuss the works of such a gifted playwright as Asif Currimbhoy.

Introduction

This paper aims to discuss Asif Currimbhoy's achievement as a dramatist and his contribution to Indian Drama in English. His journey of dramatic art started in 1959 when he was 29 years old. This playwright of international stature who happened to be a business executive is astonishingly prolific. He has both abundance and variety. Since 1959 he has written twenty-nine plays.

Many Indians are not fully aware of his abilities as a dramatist because most of his plays have been acclaimed abroad and largely ignored at home. Perhaps a nod of approval from a western critic or western audience seems essential before we notice the merit of an Indian writer. To quote Melwani Murali Dass, "One of the ironies of the Indian situation, particularly in the arts, is that talent must be discovered abroad before it is recognized at home." Asif Currimbhoy has received generous praise from some Western critics like Graham Greene and Faubion Bowers, a keen student of Asian Theater, who hails him as 'a playwright of international stature'.

He pioneered the drama of serious realism with uncompromising honesty and exposed drama to new vistas of freedom with his use of variety of themes and techniques. He gave a new impetus to Indian English drama enlarging its scope for its thematic content and theatrical innovations. With an untiring spirit he experimented with various dramatic forms and themes that transform the Indian English Drama into a viable theatrical production.

Currimbhoy is an eminent dramatist and is one of the best creative talents who have made their mark in Indian English Drama. Reading his plays and re-reading them is

certainly a most exhilarating experience. There are a few glaring defects in Asif Currimbhoy's art as dramatist but there is sincerity of effort pervading his works, which belittles these defects. At times he overdoes his use of theatrical devices such as fade-outs, flashbacks, light and sound effects and other cinematographic techniques that one wonders whether they are meant for film or the stage.

During the post- Independence phase Indian English drama moved away from the hackneyed path and talented playwrights like G.V.Desani, Lakhan Deb, Pratap Sharma, Gurucharan Das, Asif Currimbhoy and Girish Karnad have employed new methods and techniques, and have decidedly enriched Indian English drama. But the perennial drawback in Indian English Drama is very few writers wrote significant plays and they seldom are actable. Besides this there has been an unbridgeable hiatus between theatre and plays written in Indian English drama. But Currimbhoy can be singled out in this aspect and most of his plays are 'actable' on the stage. And he as a playwright dealt with varied themes and dramatic personae using different modern techniques.

As a playwright with social consciousness, Currimbhoy suggests various answers to the human problems dealt with in his plays. His dramas unmistakably reveal him as a great 'humanist'. He is a unique playwright displaying the truths which have universal application. Since he portrays what he has read about or seen for himself, and since he always sees the universal behind the particular, the timeless beyond the contemporaneous, his plays strike us astonishingly 'modern'.

His canvas is wide and his characters undergo conflicts and crisis, which are universal. Currimbhoy strongly feels that conflict is the basis of life and the basis of the theatre. In his own words: "...good theatre does not of course depend upon language or geography; rather it depends upon inherent dramatic situations . . . and of course, conflict which is the basis of all my works."

Currimbhoy's dramatic world presents a fascinating study of the human beings torn between two different worlds. They act and react against the background of the social upheavals as in *The Doldrummers* and *The Thorns on a Canvas*, national crisis as in *Sonar Bangla*, *Goa* and *Om Mane Padme Hum!*, clash of ideologies as in *Inquilab* and *The Dissident M.L.A.*, clash of cultures as in *Goa, This Alien...Native Land*, conflicts between the forces of life and death, between good and evil, between right and wrong – all these contribute to the personal development of the particular character.

Currimbhoy is admired for the variety of his themes as well as for the superb quality of his writings. He picks up his subjects from various aspects of life and tries his best to transmute them into drama. Sreenivasa Iyengar says, "...Variety and versatility are the other obvious distinguishing 'marks' of Currimbhoy as a dramatist." (244) The themes that Currimbhoy has chosen for his plays are based on human suffering caused by a variety of factors – political, social and cultural. In M.K.Naik's observation, "His themes are drawn from a wide variety of fields including history and politics, social and economic problems, East-West relationship, psychological conflicts, religion, metaphysics and art. (121) *Om* is a play with religious theme. It deals with man's quest for truth and various ways to attain salvation. It also traces the development of Hinduism from Vedic period.

Politics has found a major place in Currimbhoy's philosophy. He borrows themes

from the contemporary politics and moulds them into powerful plays. Among them *Goa* deals with the historical incident of India's takeover of Goa from the Portuguese in 1961, *Om Mane Pad me Hum!* (1972) with the flight of Dalai Lama to India, and *The Dissident M.L.A.* with the dissolution of the Assembly in Gujarat. In all these plays the fire of humanism burns brightly and Currimbhoy displays himself as the symbol of healthy patriotism.

Currimbhoy is a playwright with keen social awareness. He is a highly sensitive writer, who has an independent approach to social problems. At times he takes unusual themes from contemporary society and weaves them into plays of artistic excellence. *The Refugee* deals with the influx of the Bangladesh refugees into India in 1971. *The Miracle Seed* is based on the gruesome situation of famine in Maharashtra in 1972 and reflects the poignant condition of the farmer in his fight for survival. *Thorns on a Canvas* is a powerful satire against the establishment of sponsored art.

The contemporary historical events became the subject for his some plays. Currimbhoy has unfolded the deepest misery of humanity and the inmost meaning of historical events in his historical plays. No doubt, the most important historical event of our age, as is evident from the writings of Indian English writers, is the partition of the subcontinent. The religious and political differences between Hindus and Muslims that climaxed with this event led to widespread disturbances, causing destruction of human life on a large scale unprecedented in the recent history of the subcontinent. This is the theme of the play *Sonar Bangla. An Experiment with Truth* is an attempt at a dramatization of certain episodes in the later life of Mahatma Gandhi. *Inquilab* is about the violent Naxalite movement that overtook Calcutta in 1970.

Currimbhoy's plays with psychological theme like- *The Clock* and *This Alien ... Native Land* express his deep involvement in human psyche. *The Clock* with just one character illustrates how a modern man can be destroyed by the shallow, materialistic way of life that is based on false ideas. *This Alien ... Native Land* is about an Indian –Jewish family's psychology and sensibility. *The Dumb Dancer* is a play about a Kathakali dancer and focuses on two major problems in psychology: schizophrenia or split personality and morbid jealousy. These plays evince the playwright's insight into human psyche.

The theme of violence pervades quite blatantly in most of his plays. He does not consider the occurrence of human violence as something loathsome or ugly as it is innate in human nature. The violent death and disfigurement in *Sonar Bangla*, *The Refugee*, the grotesque murder of Shakuntala in *The Dumb dancer*, dismembering part by part in *Om Mane Padme hum!* are some of the incidents that expose the themes of the theatre of violence.

Different authors have used different approaches in grouping his plays. According to Fabian Bowers, his *Goa* and *Monsoon* are the plays of passion and poetry. The reason for these differences is, his plays deal with more than one theme at a time. Besides this, another element which makes his plays complex is his use of theatrical devices. M. K. Naik views this as something which comes in between genuine drama. "...while his treatment of his themes is generally marred by superficiality and simplification, his dramatic technique increasingly betrays a growing fascination for sheer stage-tricks, sacrificing genuine

drama to the needs of the merely theatrical. But Martin Banham holds a different opinion: “Mr. Currimbhoy creates very explicit characters and his plays are distinguished by careful craftsmanship and sensitively theatrical instinct. They deserve to be more widely known, and practiced. Though different themes are dealt with in his plays, they center round man and his predicament. Reflecting human conditions in the modern times becomes his driving passion.

Currimbhoy experiments freely with a variety of theatrical techniques to create the desired effects. Currimbhoy employs theatrical devices like quick shift of scenes, dual scenes, chorus, chants, shadow play, pantomime, the play within a play, dance, songs and stream of consciousness technique etc. Parallels and contrasts are other techniques through which Currimbhoy presents his theme. But at times he overdoes his use of theatrical devices.

Though Currimbhoy writes action and concept-oriented dramas he lacks skill in characterization. His characters are types and caricatures. In several plays he toys with mysterious and absurd surrealistic characters, such as the smuggler in *Goa* and Ramul in *The Refugee*. Currimbhoy's characters are only types. The seriousness of Currimbhoy's world does not give scope to humour and wit in his plays. One hardly comes across any comic character in his plays. His plays are certainly deficient in wit and humour. In spite of these obvious limitations, he has exercised such a stimulating influence on Indian English drama that made Srinivasa Iyengar to comment that, “Currimbhoy has certainly brought an exceptional talent, an utter seriousness and lots of industry to this difficult craft of playwriting in English.”

According to Faubian Bowers, “Currimbhoy presents life as it is, not as something it should be, the age-old curse of India's classical theatre.” As he is a good observer of the world, he is a gentle expresser of it. His mind and hand go together: Currimbhoy does not take refuge from the ugliness of modern life in a world of delicate sentiment and make-believe world. He has made drama a mirror of life and brought it closer to the realities of life. He is, to begin with, a realist; that is, the world of his dramas is not the world of romance, but of contemporary human life, struggle, with its manners, types, foibles and affectations. M. Pushpa rightly observes, “Human interest and social realism are two significant props of his dramatic construction.” He never hesitates to express his opinion as a writer. But his aim is not only to depict and, by depicting, to amuse; he takes his art seriously, he seeks also to correct and teach. A distinct ethical purpose is thus generally apparent, and is often expressly proclaimed in his work. His realism must therefore be further defined as didactic realism.

On a total view, Currimbhoy made significant strides in the field of Indian drama and his contribution to the world of drama and theatre is noteworthy. He is ever the connoisseur of the playwriting. Certainly Indian drama in English blossomed in his hands. He has pushed the frontiers of English theatre in this country. This is what makes him the most revered genius of his time, a genius, who will have a permanent niche in Indian English literature. Each of his plays has the supreme merit of arousing interest in his next play. It is both fascinating and at the same time a challenging experience to discuss the works of such a gifted playwright as Asif Currimbhoy.

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**PORTRAYAL OF HUTCHINSON – GILFORD PROGERIA IN F.SCOTT
FITZGERALD'S *THE CURIOUS CASE OF BENJAMIN BUTTON***

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Mark Twain remarked that “the best part of life was the end”. Inspired by Twain's remark Fitzgerald explores in the short story 'The Curious Case of Benjamin Button' how living life in reverse can be seemingly beneficial yet ultimately devastating. The short story illustrates a particular kind of transformation: aging. There is an amazing symmetry of time in terms of the stages between birth and death. Just as we were small and helpless at birth, we get increasingly shrivelled and hapless when old. It is the other way round for Ben. But the characteristics of ageing are similar.

A Baby boy, Benjamin Button was born in Baltimore family in 1860 with the features of an elderly man. His father has already been alerted, by the doctor and various hospital staff, that there is something highly unusual about his baby. When he sees his son he thinks he is neither insane or he is the victim of cruel joke. The child is extremely different in appearance from others newborns. As time progresses it slowly becomes evident that Benjamin is actually growing younger. He lived a life that spanned seven decades. He was able to graduate from college, play on the football team get married, and have children and even grandchildren. Benjamin experience a very peaceful death as the inverse aging process eventually caused his self-consciousness to fade completely away. A literary enhancement to the story is that Benjamin ages backwards – he is born elderly and grows older. Benjamin says “Life can only be understood looking backward. It must be lived forward”.

Fitzgerald provides many detailed descriptions of the condition of the protagonist in the story. But he never states a name or diagnosis of the condition. But one may assume that the condition which was afflicting Benjamin is HGPS – Hutchinson – Gilford Progeria. This is an extremely rare genetic condition wherein symptoms resembling aspects of ageing are manifested at an early age. The word 'Progeria' comes from the Greek Words “Pro” meaning “before” and “ge'reas” means old age. According to wisedude there are two major types of progeria. The first one is known as rare Hutchinson-Gilford syndrome (1). In 1986, Dr. Jonathan Hutchinson presented a case of a 3 year old boy who had features resembling those of an elderly man. In 1887 Dr. Hastings Gilford described a same syndrome case and coined the term “Progeria”. The condition how eponymous bears both their names and known as Hutchinson – Gilford Progeria Syndrome (HGPS). The HGPS occurs when the child is about one-year-old. The second type is called Werner's syndrome which is also called Progeria of the adult as it occurs in young adulthood. There

is a third variety called Hallerman-Streiff-Francois syndrome. In this type dwarfism is a prominent feature. Eighty children living with these syndromes are identified from 31 countries. China, Cuba, Canada, Austria, Algeria, Poland, South Africa, South Korea, Israel, Germany, US, Venezuela are some of the countries affected with Progeria. Children with Progeria look the same as the people who age. They share similar problems.

Fitzgerald may consciously based on his character, Benjamin Button upon individuals with HGPS. The main difference between the fictional individual and individuals with HGPS is that Fitzgerald's character becomes younger as the years go by. Infants with HGPS generally appear normal at birth. Typical manifestations of the syndrome gradually develop and are apparent by the first or second year of life. But Benjamin's bizarre condition is that he was born 70 years old. Symptoms of progeria occur with the skin having localized patches. Maya clinic staff suggests that signs and symptoms of this progressive disorder include slowed growth, with below average height and weight, narrowed face and beaked nose, hair loss including eyelashes and eyebrows, head disproportionately large for face, thin lips visible veins, prominent eyes, small lower jaw, high-pitched voice, delayed and abnormal tooth formation, diminished body fat and muscle, stiff joints, hip dislocation, insulin resistance and irregular heartbeat(1-2). To sum up growth is limited, and the face is smaller with a smaller jaw and the nose look pinched. Skin gets wrinkled. Kidney stops functioning and the person also loses the capacity to see. Hair falls incessantly and slowly the person becomes bald. There are health problems and heart loses its capacity to function.

In case of Benjamin Button he is born as septuagenarian and has sparse white hair and long smoke – colored beard which dripped from his chin. He differs from (HGPS) children as they are invariably bald. He resembles (HGPS) children only when he is born with a crinkled visage resembling an old man. Children with (HGPS) begin to display many characteristics of accelerated aging. These children possess various physical characteristics which resemble those of an elderly individual. Benjamin is called as “Methuselah” by his father who refers to the oldest person mentioned in the Bible and the name has come to refer to anyone who is very old. He is interested in Encyclopedia Britannica. His toy cows and Noah's ark brought by his father are neglected. He also smokes cigars and tries to conceal the butt of a dark Havana from his father. He is comfortable with his grandfather. By the time of twelve his white hair turned non-gray and wrinkles become less pronounced. When he was eighteen, he was erect as a man of fifty. His step was firm and his voice lost its cracked quaver and descended to a healthy baritone. At the age of 20 he fell in love with Hildegrade Moncrief. In Benjamin himself passing years had wrought many changes. He is not attracted towards his wife. At that time Hildegrade was a woman of thirty-five with a son Roscoe, fourteen years old. He joins the army at the outbreak of the Spanish – American War.

He shuddered when he reached a bodily age equivalent to his age in years. The grotesque phenomenon which has marked his birth would cease to function. The destiny is awful and incredible. Benjamin and his son are mistaken for each other. Roscoe's first child is born when ten years old Benjamin, is seen playing around the house. After five years Roscoe's little boy is seen playing with little Benjamin. Benjamin's brave days at college and glittering years when he won the hearts of many girls, San Juan Hill,

Hildergrade, the days he smoke with his grandfather - all these faded like substantial dreams from his mind. He could remember nothing. And even the warm sweet aroma of the milk faded out altogether from his mind. Family should support at all possible time. But it is not the case in Benjamin. As he is different, his parents have difficulty in accepting him for who he is. They love him when he plays along with a charade of normality. Same treatment he gets from his wife and son. There is no unconditional love and they are still there for Benjamin out of a sense of family obligation.

Fitzgerald's short story is an amalgamation of accelerated ageing disease and reversal theme. Only few HGP symptoms are manifested in the protagonist Benjamin Button – for example the life span of an individual with HGPs is only 13 years, with a range of from 7 to 27 years (Yu and Zeng 1991). But Benjamin lives his full life span with his internal clock which runs inexorably backwards. Fitzgerald owes to this syndrome and that was the inspiration of the story. Fitzgerald had associated with words like 'whimsy' and 'fantasy'. But in the case of Benjamin Button it is not only curious –it's fantastic. This unrealistic story comments the real world. Benjamin comes to grips with the consequences of his age-changes with age, exploring the nature of love and his own mortality. Either backwards or forwards life is the same either way.

A movie was made with the self same name and starred in by Brad Pitt. Even Charles Dickens has described a character having progeria, when he described the family of small weed Again there is a science fiction book other land where Orlando Gardiner has progeria. Haunted written by Chuck Palahniuk also shows progeria. “Paa” is a emotional movie of a progeria child named Auro (Amitabh Bachchan) (2009).

Tremendous research has been done in this decade. The April 2003 issue of science News magazine Travis reports that this disease affects an estimated one in 4 million children (14). Richard Jerome reported to People Weekly that most progeria victims die of heart disease, stroke or heart attack by their early teens. The May 2003 issue of Pediatric News reports that the proteins in the gene are the structural scaffolding that holds the nucleus together. The mutation in the lamin A gene causes the laminA protein to become unstable, thus producing a rapid aging effect. In an October issue of life Magazine, Jan Mason quotes Jason Ellison, a 15 year old victim of progeria who wrote this in a school essay:” When I look in the mirror, I see a person like no other person around me i see someone who is bald, no front teeth, no eyebrows, no eyelashes and pointed ears. I want people to look at me and see past my looks and see who I really am. Not a freak but a wonderful human being who loves life and his fellow man. Although my looks are so different, I did not choose to look the way I do or to have a life that could be over tomorrow, I am just here to love life”.(healthmad 2). But thanks to modern medicine and support group like the Progeria Research foundation. Children like Jason Ellison can play together and one day they will be young at heart and body too. The Progeria Research foundation was started after a doctor couple when they learned in 1998 that their son Sam had the disease. Dr. Leslie Gordon is Sam's mother. She said:”Basically we found there was nothing out of there. This happens especially with very rare disease. Physicians did not know how to treat children with progeria. We started the foundation to find the cause and cure for progeria.” Despite progeria's rarity in the world the disease could provide clues about aging, such as heart attacks and strokes. In 2003, a team of scientists at the

National Human Genome Research Institute, led by Dr. Francis Collins, Director of the National Institutes of Health, discovered a gene mutation responsible for progeria."By studying one of the rarest diseases on Earth, we're truly now discovering more about ourselves and I find that completely mind-blowing. Because aging and heart disease are multifactorial, in order to understand each factor .you have to separate it out. These kids are key to that." said Dr.Leslie Gordon, medical director of The Progeria Research foundation. We as a part of the society can only help by motivating such people tide over their problems well. And a huge increase in the research into HGPS and the study of persons with HGPS is called for and is much needed. As they say "child is the father of man". In the case of progeria, this literally becomes the case. Phyllis Falcone , the mother of a progeria child says; Every child has a dream of what they want to be when they grow up, and Nathan and Bennet(progeria child) are no different .The calendar "when I grow up" represents what we all want for our children and what Progeria research foundation is working so tirelessly to ensure".

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**FROM TEXT TO DISCOURSE: A CRITIQUE
OF STRUCTURALISM AND SEMIOTICS**

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Structuralism is the name given to a wide range of discourses that study underlying structures of signification. There are direct and explicit projections of Structuralist ideas and methods outside the narrowly linguistic sphere. The first of these projections is into what is called, Semiotics or Semiology, terms derived from the Greek word, *Semion* i.e. Sign. Thus, Semiotics is quite simply the study of signs or of systems of signs and represents the largest possible extension of Structuralist ideas into the investigation of human culture. In principle, it is more embracing than social anthropology, which has traditionally restricted itself to particular social and cultural institutions, rather than attempt to study culture as a whole. Semiotics knows no such limitation.

Signification occurs wherever there is a meaningful event or in the practice of some meaningful action. Hence is the phrase, "signifying practices." A meaningful event might include any of following: writing or reading a text; getting married; having a discussion over a cup of coffee; a battle. Most meaningful events involve either a document or an exchange that can be documented. This would be called a "text." Texts might include any of the following: a news broadcast; an advertisement; an edition of Shakespeare's *King Lear*; the manual for my new washing machine; the wedding vows; a feature film. From the point of view of structuralism all texts, all meaningful events and all signifying practices can be analyzed for their underlying structures. Such an analysis would reveal the patterns that characterize the system that makes such texts and practices possible. We cannot see a structure or a system per se. In fact it would be very awkward for us if we were aware at all times of the structures that make our signifying practices possible. Rather they remain unconscious but necessary aspects of our whole way of being what we are. Structuralism therefore promises to offer insights into what makes us the way we are.

Structuralism first came to prominence as a specific discourse with the work of a Swiss linguist, Ferdinand de Saussure, who developed a branch of linguistics called "Structural Linguistics." Saussure died before he was able to publish his material but we have the meticulously recorded notes of several of his students made during the second course of 1908-1909. The theory was still at a developmental stage. Thereafter, it has remained in a developmental stage ever after. There is nothing authoritative about Saussure's theory and even now it is open to debate and controversy. Yet there has been an extraordinarily diverse and fecund range of work, including a number of schools of thought

in Eastern Europe, the United States, and thriving today in Japan, based upon readings of his initial insights as documented by his students. The reconstruction of his lecture courses can be found in *The Course in General Linguistics*.

Bloomfield and his followers actively contributed to what has come to be known as 'American Descriptive Linguistics' or 'Structural Linguistics'. The basic principles of this are –

- I. Language is a social behaviour and the subject matter of linguistics is the study of the total set of habits and patterns.
- II. Analysis and description must conform to the requirements laid down by a scientific discovery procedure.
- III. Each language is a 'sui generis' and hence must be described in terms of its own system and subsystems. No two languages are alike. There is no universal grammar.
- IV. A language is an arbitrary system of articulated sounds made use by a group of human beings as means of communication.
- V. There is no such thing as a 'natural language', in the sense that it is dictated by nature if that be the case, all men would speak the same language. The nature and form of every language is adapted to the social requirements of the society that uses it. They also made some general statements : i) Each language is adequate to the needs of the people who use it; ii) Each language is good for the communication that uses it; iii) No language is more beautifully than the other.
- VI. All statements and descriptions regarding language are to be stated in objective terms. Only forms and formal devices are to be considered without any mentalist verbiage.
- VII. Structures do signal meanings. But the meanings cannot serve successfully to identify and distinguish structures. Meaning should be described, but it should not be used as the tool in the analysis. Meaning can be used to find out whether the structures are the 'same' or 'different'.
- VIII. A limited stock of utterances chosen at random is the 'corpus'. The corpus is to be used as a sample to make generalizations. A linguist is a person trained in the technique of analyzing languages. He need not be a speaker of the language, he is trying to describe. He can do the analysis of the unknown language with the help of an 'informant', who is the native speaker of the language.
- IX. The analysis of language proceeds from the smallest unit of sound, the phoneme to the largest unit i.e. the sentence. He should not attempt to deal with syntax before morphology, nor with morphology before phonology. Since the unit of each lower level is the components of the units of the next higher one, he should move up from the lower level to the higher level.
- X. The principle of contrast and complementation are very significant in Bloomfieldian linguistics. Wherever there is contrast, there is a change in meaning. Wherever there is complementation, members of the same unit are distributed in a predictable manner, like allophones and allomorphs.

These principles were not challenged till the 1950s.

Saussure defined Structuralism with its concept of Sign. Sign, for him, is the basic

element of language. Meaning has always been explained in terms of the relationship between signs and their referents. Back in the 19th Century an important figure for semiotics, the pragmatic philosopher Charles Sanders Peirce (pronounced *purse*), and isolated three different types of sign: The symbolic sign is like a word in so far as it refers by symbolizing its referent. It neither has to look like it nor have any natural relation to it at all. Thus the word cat has no relation to that ginger monster that wails all night outside my apartment.

Saussure departs from all previous theories of meaning by discovering that language can be examined independently of its referents (that is, anything outside language that can be said to be what language refers to, like things, fictions and abstractions). This is because the sign contains both its signifying element (what you see or hear when you look at a written word or hear a spoken one) and its meaningful content. The sign cat must be understood as being made up of two aspects. The letters - which are anyway just marks - "C" "A" "T" - combine to form a single word - "cat." And simultaneously the meaning that is signified by this word enters into my thoughts. At first sight this is an odd way of thinking. The meaning of the word cat is neither that actual ginger monster nor any of the actual feline beings that have existed nor any that one day surely will - a potential infinity of *cats*. The meaning of the word cat is its potential to be used (e.g., in the sentence "your cat kept me up all night.") And we need to be able to use it potentially infinitely many times. So in some strict sense cat has no specific meaning at all, more like a kind of empty space into which certain images or concepts or events of usage can be spilled. For this reason Saussure was able to isolate language from any actual event of its being used to refer to things at all.

Saussure divides the sign into its two aspects - Signifier and Signified. First there's the bit that you can see or hear. Actually you can imagine signs that are accessible to each of the senses. The laboratory technicians at Chanel, for instance, have an acute receptivity to the smallest nuanced difference between scents. In this case they are literally "readers" or "interpreters" of scent in so far as they are able to identify minute differences. So if you can see, hear, touch, taste or smell it you can probably interpret it and it is likely to have some meaning for you. Audible and visible signs have priority for Saussure because they are the types of sign that make up most of our known languages. Such signs are called "verbal" signs (from the Latin *verba* meaning "word"). The sensible part of a verbal sign (the part accessible to the senses) is the part you see or hear. This is its signifier. Again, the word "cat" in the above example means "ginger monster" to me but to my neighbour it means cuddly old much maligned softy who is only innocently going about its business. The signified is thus always something of an interpretation that is added to the signifier. Usually we individuals don't have to work too hard at interpreting signs. The groundwork has already been done - which is why "cat" pretty much nearly always means what it means. One of the most influential aspects of Saussure's course is his explanation concerning that groundwork.

Saussure's *Course in General Linguistics* has had many different kinds of influence on Humanities in the 20th Century. He seems to have touched on so many different concerns that his influence is indicative of a fairly general condition. Because his overt concern is language there have been some mistaken assumptions made about what the implications of

structural linguistics are. People have attempted to find a correlation between linguistic structures and cultural structures as if language itself determined cultural and even social experience. This attitude can be called linguisticism (the attempt to explain everything according to an understanding of language and its structures). Many trends after Saussure can be seen to be working on the assumption that there is no social or cultural experience outside the structures that language makes possible. In fact, as developments in linguistics show, the category *language* cannot contain what Saussure was interested in, despite his own assertions. By making his linguistics a general one, instead of an empirical one, he had to find his explanatory terms in phenomena that are not restricted to languages alone.

A distinction must be made between the way languages appear (as changing through time) and as they are at any given time (governed by systematic relations not affected by time passing). Synchronic linguistics is supposed to study the systematic aspects of language rather than the diachronic aspects. This will not be the only occasion where an attempt at a scientific understanding of something finds it convenient to discount time. We can learn a lesson here: ignore it at your peril.

Structuralism assumes that for every process (an utterance, for instance) there is a system of underlying laws that govern it. The system arises contingently. There are no natural or necessary reasons for the relations within it to be as they are. Language can be analyzed according to two different poles, or axes. On the syntagmatic axis we have the visible or audible utterance itself, e.g., "the cat sat on the mat" (i.e. There is that pesky cat again). On the paradigmatic axis we have the way that our utterance remains tied to and governed by the system to which it belongs. Paradigm comes from a Greek word, *paradeigma*, meaning *example*. An utterance is an example of one of the uncountable possibilities that the system makes possible. Then, "the dog sat on the mat." This would have represented a slightly unexpected choice but perfectly legitimate. Try "the log sat on the mat." Notice that my examples relate to each other either according to their signifiers (dog and log) or according to their signifieds (cat and dog). The system into which the paradigmatic axis dips governs all possible relations between signifiers and signifieds. Poets, we notice, are often inclined to look out for the unlikely ones, for the more obvious your utterance is the more it will sound like a cliché (the moon in June). Roman Jakobson suggested that the functions of language could be understood according to the way the paradigmatic and syntagmatic axes of language interact. We'll have more on that later. For a graphic reminder watch this:

The cat sat on the mat.
The dog sat on the mat.
The log sat on the mat.

On the syntagmatic axis one of these sentences can be selected. One of the other two lying dormant on the paradigmatic axis can possibly be substituted for the first. If you ignore this you might have an image of a cat, a dog and a log all sitting on a mat. Most texts can be read according to the way that systematic aspects are manifested on the syntagmatic axis (which is strictly all we see). Take the following Poem by William Blake.

THE SICK ROSE
O Rose, thou art sick!
The invisible worm,

That flies in the night,
 In the howling storm,
 Has found out thy bed
 Of crimson joy;
 And his dark secret love
 Does thy life destroy.

The principles of selection and substitution allow us to draw up a provisional chart identifying aspects that are systematically linked to the rose and those that are systematically linked to the worm:

Rose	Worm
	invisible
	that flies
	Howling storm
thy bed	the night
crimson	dark
joy	love
life	destroy
	finding out
sick	

The structuralist is interested as much in what is not evident as what is. The gaps on the rose side can be filled in. Against "invisible" we add "visible." Against "flies" we add "unmoving." Against "howling storm" we add "calm." And against "finding out" we add "being found out." The whole thing adds up to an active yet invisible protagonist getting the blame for the sickness of a visible yet passive (and passionate) victim.

Rose	Worm
passive	active
<i>visible</i>	invisible
<i>unmoving</i>	that flies
<i>calm</i>	howling storm
thy bed	the night
crimson	dark
joy	love
life	destroy
<i>being</i>	<i>discovered</i>
finding outsick	<i>well</i>

The signifier (the visible part of the sign) could be placed on the left hand side with the rose. The signified, on the other hand, could quite easily be placed on the right hand side with the worm (which is invisible). We could then argue that the rose represents the poem "The Sick Rose" and the worm represents the interpretation we give it (thus making it sick). However, notice too that the speaker (the one who says "Oh Rose . . .") is the one who is really doing all this "finding out" in so far as it is his interpretation of the rose's sickness (it was the invisible worm). A fierce cycle is in place. The speaker interprets the sickness of the rose as being caused by an invisible worm, which we interpret as syphilis.

Whatever the case, the function of the invisible party remains enigmatic (a signified is always invisible - anything the reader puts in its place will become yet another signifier). What makes all this speculation possible is the system of concepts that allows us to think in certain patterns? Here, the rose is passive and lying in a crimson bed, and because love is in some sense implied, making a judgment based upon conventions and filling in yet more missing parts:

Rose	Worm
passive	active
visible	invisible
<i>female</i>	<i>male</i>
<i>rose</i>	<i>speaker</i>
<i>signifier</i>	<i>signified</i>
<i>poem</i>	<i>interpretation</i>

The structuralist seeks nothing but signifiers and relations between them. It takes a great deal of sophistication to see that the one thing that makes it all possible is always imperceptible. It is the absent signified that would ground the whole process if only it could be made visible without actually becoming just another signifier.

Thus, Structuralism above all should be able to live in peace with its neighbours. This is so because, to a Structuralist, all the alternative modes of conducting literary criticism form a single system and the 'value' of any one of them is determined by its relations with the others. All that Structuralism proposes to do is to establish the limits within which subjectivity must work.

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**ORHAN PAMUK'S NOVEL *THE NEW LIFE*:
A STUDY IN MAJOR THEMES**

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Orhan Pamuk, a leading contemporary Turkish novelist and Nobel Prize winner for literature in 2006, deals with certain universal themes such as quest for identity, conflict in human life, pursuit of love and its failure etc. These themes recur in all the major novels of Orhan Pamuk. The present research paper is an attempt to study Pamuk's novel *The New Life* in view of the above mentioned themes.

The present selected novel *The New Life* comprises varied themes. The novel begins with the impact of a book of the same title of the novel (a book within book). A young student, Osman reads the book and gets obsessed by its mysterious ideas inspiration it makes on the readers' mind. He meets two other readers of the book; a young and beautiful girl, Janan and her lover, Mehmet who are equally haunted by the same book. Osman passionately falls in love of the girl in the very first meeting. Mehmet mysteriously disappears from the scene after Osman watches his assassination unnoticed by anyone. Osman and Janan together embarks on a long journey to pursue new life and the meaning of life in the mysterious book *The New Life*. They travel from one city to another to seek the meaning of the book. In the journey they meet many readers of the book who are equally influenced by the book. While journeying, Osman becomes so love sicken about Janan that he makes his mind to get rid of Mehmet, her formerly lover so that he can win love of Janan. Throughout the long journey of months, they encounter several readers of the book who too give up everything to search *The New Life*. While traveling by buses throughout the country, they watch Western movies which indicate the dominating Western culture and its impact on Turkish society. The Western movies show the changes in Turkish society under the pretext of modernization affected by Westernization.

Osman and Janan meet a wealthy person, Doctor Fine who is the father of Mehmet (Nahit). He has taken that his only son is killed because of the ill influence of the book *The New Life*. He appoints his spies to find and assassinate the readers of the book. Since he is rich, he can pay heavily for these killings. But Osman knows that Mehmet is alive and he makes his mind to assassinate him to win the heart of Janan. Leaving his ailing Janan at Dr. Fine's house, he sets off for a journey to find and kill Mehmet. Anyhow he finds and kills him in a theatre. Unfortunately, when he reaches Dr. Fine's house to get Janan, she has already left the place. Here he begins his journey in quest of his love. For years, Osman desperately tries to discover his lost love but all is in vain. Even after they get married to different spouse, he is mad after her to regain Janan. He comes to know that she is married to a German doctor and lives with him in Germany. The readers can feel the agony of his

mind when throughout the long years he only dreams for Janan. Once again he embarks on a journey to find Janan and the meaning of the book. He comes to know the futility of his search and gets disappointed. Finally, ensconced in the front seat of the bus he looks the truck coming to collide into it, he realizes that the end of his life is close which symbolically exposes him to *The New Life*.

Quest for new identity and the meaning of new life is a prominent theme in the novel. The book in the novel of the same title so much affects the readers' mind that they renounce everything for the quest of new identity and the meaning of new life. The novelist has not given any reference to the words, ideas from the mysterious book which affects so many readers but still it stands an invisible force behind the happenings. The readers of the book are found and brutally killed only for the reason that they have read the book. The protagonist Osman and Janan set off a journey in search of the new life and a new identity. To find it, they also change their real identities and live in the house of Dr. Fine, the father of Mehmet. Ironically, Dr. Fine regards that his son is dead but he is unknown that it is Osman who aspires to kill his son, Mehmet. Osman, accompanied by Janan spends several months in search of *The New Life* and new identity but achieves nothing at the end. He will have to meet his impending death, ironically, *The New Life*. Throughout the novel, the search for identity theme is reinforced in many ways. For example, the recurring references to the Western products and brands mean that the Turkish society has lost its identity under the influence of Westernization and Modernization.

The theme of conflict in human life has also been a leading one in the novels of Orhan Pamuk. East Vs West conflict has been an important theme in this novel, like in his other novels. While journeying, Osman and Janan watch the Western movies on the buses which symbolize the East vs. West cultural conflict. It perhaps shows that the Eastern community is controlled by the Western forces as the bus driver controls the vehicle and they do nothing but seat idly watching the movies. The inner conflict in the minds of the readers of the book is also obvious. The readers struggle a lot to get the meaning of new life. In this conflict lots of the readers lose their lives. In their journey, Osman and Janan watch the scenes of accidents and terribly bleeding people. Osman, in this conflict, assassinates Mehmet to get rid of him in winning Janan. Dr. Fine appoints numbers of spies under fake identities to find, monitor and assassinate all those who have gone through the mysterious book. This is one of the dominating themes in this novel.

Pursuit of love and its failure is a remarkable theme in this novel which has become Pamuk's trademark. His protagonist, Osman, passionately falls in love of a young and beautiful girl, Janan. He tries to gain her love for a long time but gets nothing at the end. To win her love, he kills Mehmet, her former lover. It's what Osman thinks about love:

What is Love?

Love is submitting. Love is the cause of love. Love is understanding. Love is a kind of music. Love and the Gentle Heart are identical. Love is the poetry of sorrow. Love is the tender soul looking in the mirror. Love is evanescent. Love is never having to say you are sorry. Love is a process of crystallization. Love is giving. Love is sharing a stick of gum. You can never tell about Love. Love is an empty word. Love is being reunited with God. Love is bitter. Love is encountering the angel. Love is a vale of tears.

Love is waiting for the phone to ring. Love is the whole world. Love is holding hands in the movie theatre. Love is intoxicating. Love is a monster. Love is blind. Love is listening to heart. Love is a sacred silence. Love is the subject of songs. Love is good for the skin. (*The New Life*: 224)

Along with the quest of *The New Life*, he makes a long running pursuit of love. Even after their marriages to different spouses, Osman tries to discover Janan. He dreams her through days and nights which make him a passionate lover. Despite Osman's long pursuit, he fails to find Janan and her love. His quest results in a failure as the other protagonists of Orhan Pamuk. Even love between Mehmet and Janan proves to be a failure.

These themes frequently occur in the novels of Orhan Pamuk which has become a characteristic of his writing. Like other cotemporary novelists, Pamuk has a local Turkish touch and a universal appeal at the same time in his novels.

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HISTORY OF TRANSLATION

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It is significant to review the history of translation in different languages. There are divisions of period made by scholars like George Steiner. According to Steiner, the history of translation is divided into four periods. Starting from the Roman translators Cicero and Horace to Alexander Fraser Tytler is the first period; the second period extends up to Valery and from Valery to 1960s becomes the third period and the fourth period 1960s onwards. The history of translation is stressed out from 3000 B.C. *Rosetta Stone* is considered the most ancient work of translation belonged to the second century B.C. Livius Andronicus translated Homer's *Odyssey* named *Oduisia* into Latin in 240 B.C. All that survives is parts of 46 scattered lines from 17 books of the Greek 24-book epic. In some lines, he translates literally, though in others more freely. His translation of the *Odyssey* had a great historical importance. Before then, the Mesopotamians and Egyptians had translated judicial and religious texts, but no one had yet translated a literary work written in a foreign language until the Roman Empire. Livius' translation made this fundamental Greek text accessible to Romans, and advanced literary culture in Latin. This project was one of the best examples of translation as artistic process. The work was to be enjoyed on its own, and Livius strove to preserve the artistic quality of original. Since there was no tradition of epic in Italy before him, Livius must have faced enormous problems. For example, he used archaizing forms to make his language more solemn and intense. His innovations will be important in history of Latin poetry. In the fragments we have it is clear that Livius had a desire to remain faithful to the original and to be clear, while having to alter untranslatable phrases and ideas. For example, the phrase "equal to the gods", which would have been unacceptable to Romans was changed to "summus adprimus", "greatest and of first rank". Also early Roman poetry made use of pathos, expressive force and dramatic tension, so Livius interprets Homer with a mind to these ideas as well. In general, Livius did not make arbitrary change to the text; rather he attempted to remain faithful to Homer and to the Latin language.

Then Quintilian, Cicero, Horace, Catallus and Younger Pliny tried their hand to theorize translation and practiced it. Cicero and Horace were from the later generation of translation history who differentiated between word for word and sense for sense translation. The most significant turn in the history of translation came with the *Bible* translations. The efforts of translating the *Bible* from its original languages into over 2,000 others have spanned more than two millennia. Partial translation of the *Bible* into languages of English people can be stressed back to the end of the seventh century, including

translations into Old English and Middle English. Over 450 versions have been created overtime. Although John Wycliffe is often credited with the first translation of the *Bible* into English, there were, in fact, many translations of large parts of the *Bible* centuries before Wycliffe's work. The Bible continues to be the most translated book in the world. This fact is revealed by some statistics which is approximate. As of 2005, at least one book of the *Bible* translated into 2,400 of the 6,900 languages listed by SIL—Summer Institute of Linguistics—including 680 languages in Africa, followed by 590 in Asia, 420 in Oceania, 420 in Latin America and the Caribbean, 210 in Europe, and 75 in North America. The United Bible Societies are presently assisting in over 600 Bible translation projects. The *Bible* is available in whole or in part to some 98 percent of world's population in a language in which they are fluent. The United Bible Society had been announced that as 31st December 2007 the *Bible* was available in 438 languages, 123 of which included the deuterocanonical material as well as the *Tanakh* and *New Testament*. Either the *Tanakh* or the *New Testament* alone was available in an additional 1168 languages, and portions of the *Bible* were available in another 848 languages, for a total of 2,454 languages. In 1999, Wycliffe Bible translators announced Vision 2025.

All these numbers reveal the importance and place of *Bible* in translation history. It needs to write something about English *Bible* translation history. The fascinating story of how we got the *Bible* into English in its present form actually starts thousands of years ago. But toward the end of the seventh century, the Venerable Bede began a translation of scripture into Old English—Anglo-Saxon. Aldhelm (c. 639-709) translated the complete *Book of Psalms* and large portions of other scriptures into Old English. In the tenth century an Old English translations of the *Gospels* was made in the *Lindisfarne Gospels*; a word-for-word gloss inserted between the lines of the Latin text by Aldred, provost of Chester-le-Street. This is the oldest extant translation of the *Gospels* into the English language. The *Wessex Gospels*—the West-Saxon *Gospels*—are a full translation of the four gospels into a West Saxon dialect of Old English produced approximately 990, they are the first translation of all four gospels into English without the Latin text. In the 11th century, Abbot Aelfric translated much of the *Old Testament* into Old English. The English Bible was first translated from the Latin vulgate into Old English by a select monks and scholars. Such translations were in the form of prose or as interlinear glosses—literal translations above the words. Very few complete translations existed during that time. Rather, most of the books of the *Bible* existed separately and were read as individual texts. Thus, the sense of *Bible* as history that often exists today did not exist at that time. Instead a more allegorical rendering of the *Bible* was more common and translations of the *Bible* often included the writer's own commentary on passages in addition to the literal translation. The *Ormulum* is in Middle English of the 12th century. Like its old English precursor from Aelfric, an Abbot of Eynsham, it includes very little Biblical text, and focuses more on personal commentary. This style was adopted by many of the original English translators. For example the story of the Wedding at Cana is almost 800 lines long, but fewer than 40 lines are the actual translation of the text. An unusual characteristic is that the translation mimics Latin verse, and so is similar to the better known and appreciated 14th century English poem, *Cursor Mundi*. Richard Rolle (1290-1349) wrote an English Psalter. Many religious works are attributed to Rolle, but it has been questioned how many are genuinely from his hand.

Many of his works were concerned with personal devotion, and some were used by the Lollards. The 14th century theologian John Wycliffe (1330-1384) is credited with translating what is now known as Wycliffe's *Bible*, though it is not clear how much of the translation he himself did. This translation came out in two different versions. The earlier translation text is characterized by a strong adherence to the word order of Latin, and might have been difficult for the layperson to comprehend. The later text made more concessions to the native grammar of English. Early modern translations of the *Bible* are those which were made between about 1500 and 1800, the period of Early Modern English. This was the first major period of *Bible* translation into English language. It began with the dramatic introduction of the Tyndale *Bible*. The early 16th century Tyndale *Bible* differs from the others since Tyndale used the Greek and Hebrew texts of the *New* and *Old Testaments* in addition to Jerome's Latin translation. Tyndale is also unique in that he was the first of the Middle English translators to use the printing press to help distribute several thousand copies of this translation throughout England. It included the first "authorized version" known as the *Great Bible* (1539); the *Geneva Bible* (1560), notable for being the first *Bible* divided into verses, and the Bishop's *Bible* (1568), which was an attempt by Elizabeth 1st to create a new authorized version. It also included the landmark King James Version (1611) and Douay-Rheims *Bibles*. Douay-Rheims' *Bible* is the first complete English Catholic *Bible*. Called Douay-Rheims because the *New Testament* portion was completed in Rheims France in 1582 followed by the *Old Testament* finished in 1609 in Douay. In this version the 14 books of the Apocrypha are returned to the *Bible* in the order written rather than kept separate in an appendix. Early English *Bibles* were generally based on Greek texts or Latin translations. Modern English translations of the *Bible* are based on wider variety of manuscripts in the original languages—Greek and Hebrew. The translators put much scholarly effort into cross-checking the various sources such as the Septuagint, Textus Receptus and Masoretic Text. Relatively recent discoveries such as the Dead Sea scrolls provide additional reference information. There is some controversy over which texts should be used as a basis for translation, as some of the alternate sources do not include phrases—sometimes entire verses—which are found only in the Textus Receptus. Some say the alternate sources were poorly representative of the texts used in their time, whereas others claim the Textus Receptus includes passages that were added to the alternate texts improperly. These controversial passages are not the basis for disputed issues of doctrine, but tend to be additional stories or snippets of phrases. Many Modern English translations such as the New International Version contain limited text notes indicating where differences occur in original sources. A somewhat greater number of textual differences are noted in the *New King James Bible*, indicating hundreds of *New Testament* differences between the Nestle-Aland, the Textus Receptus and the Hodges edition of the majority text. The differences in the *Old Testament* are less well documented, but do contain some references to differences between consonantal interpretations in the Masoretic Text, the Dead Sea scrolls and the Septuagint. Even with this hundreds of differences, however, a more complete listing is beyond the scope of most single volume *Bibles*. Modern translations take different approaches to the rendering of the original languages of approaches. The approaches can usually be considered to be somewhere on a scale between the two extremes: Formal equivalence translation—sometimes literal translation or Formal

correspondence—in which the greatest effort is made to preserve the meaning of individual words and phrases in the original, without regard for its understandability by modern readers. Dynamic equivalence, sometimes called paraphrase translation, in which the translator attempts to render the sense and intent of the original. Examples of these versions include *The Living Bible* and *The Message*. While most translations are made by committees of scholars in order to avoid bias or idiosyncrasy, translations are sometimes made by individuals. The translation of J.B. Phillips, J.N. Darby's *Darby*, R.A. Knox, Gerrit Verkuyl's *Berkeley Version* and *The Message* are largely the work of individual translators. Robert Alter has also translated individual books of the *Bible* specifically to capture what he sees as their specific flavour. Most translations make the translators' best attempt at a single rendering of the original, relying on footnotes where there might be alternative translations or textual variants. An alternative is taken by the *Amplified*. In case where a word or phrase admits of more than one meaning the *Amplified* presents all the possible interpretations, allowing the reader to choose one. For example, the first two verses of the *Amplified* read: “In the beginning God (prepared, formed, fashioned, and) created the heavens and the earth. The earth was without form and an empty waste, and darkness was upon the face of the very great deep. The spirit of God was moving (hovering, brooding) over the face of the waters.” (Web biblegateway.com).

16th century marked a good turn in translation other than the *Bible* translation only. George Chapman (1559?-1634) translated Homer's *Iliad* and *Odyssey* in metrical form (iambic pentameter and iambic heptameter) which became his most famous works, from 1598 he published his translation of *Iliad* in installments and in 1616 the complete *Iliad* and *Odyssey* appeared in *The Whole Works of Homer*, the first English translation, which until Pope's was the most popular in the English language and was the way most English speakers encountered these poems. His translation of Homer was much admired by John Keats. Chapman also translated the *Homeric Hymns*, the *Georgics* of Vergil, the works of Hesiod (1618, dedicated to Francis Bacon), the *Hero and Leander* of Musaeus (1618) and the *fifth Satire* of Juvenal (1624). Chapman's translation of Homer's epic the *Odyssey*, originally published in folio, 1614—16, has become as rare as to be inaccessible to the general reader and comparatively unknown to the more curious student of old English Literature (translation). Martin Luther (1483-1546) had published his German translation of the *New Testament* in 1522 and, he and his collaborators completed the translation of the *Old Testament* in 1534, when the whole was published. He continued to refining the translation until the end of his life. Others had translated the *Bible* into German, but Luther tailored his translation to his own doctrine. Luther's translation used the variant of German spoken at the Saxon Chancellery intelligible to both northern and southern Germans. Luther *Bible* made a significant contribution to the evolution of German language and literature, and of course to translation.

Seventh century is the notable age of translation history, because according to Suka Joshua:

“The seventeenth century is the great age of French classicism. Translation of the French classics increased greatly in France between 1625 and 1660, and the French writers were in turn enthusiastically translated into English. Sir John Denham in his theory stated that the translator and the original writer are equals differentiated only by the social and

temporal contexts. Abraham Cowley in his 'Preface' to Pindarique Odes argued for freedom in translation and established imitation as a branch of translation. John Dryden devoted most of his last twenty years to translate the ancient classics and update the modern. His preface to Ovid's Epistles served as the starting point for nearly every discussion of translation in the eighteenth century."(3).

The seventeenth century knew the birth of many influential theorists such as Sir John Denham (1615-69), Abraham Cowley (1618-67), John Dryden (1631-1700)—who was famous for his distinction between three types of translation; metaphrase, paraphrase and imitation—and Alexander Pope (1688-1744). Dryden translated works by Horace, Juvenal, Ovid, Lucretius and Theocritus, a task which he found far more satisfying than writing for the stage. In 1694, he began work on what would be his most ambitious and defining work as translator, *The Work of Vergil* (1697), which was published by subscription. His final translations appeared in the volumes *Fables Ancient and Modern* (1700), a series of episodes from Homer, Ovid and Boccaccio, as well as modernized adaptations from Geoffrey Chaucer interspersed with Dryden's own poems. The Preface to Fables is considered to be both a major work of criticism and one of the finest essays in English. As a critic and translator he was essential in making accessible to the reading English public literary works in classical languages. Pope had been fascinated by Homer since childhood. In 1713, he announced his plans to publish a translation of the *Iliad*. His translation appeared between 1715 and 1720. It was acclaimed by Samuel Johnson as a performance which no age or nation could hope to equal. With the help of William Broome and Elijah Fenton, he also translated *Odyssey* in 1726.

In the eighteenth century, the translator was compared to an artist with a moral duty both to the work of the original author and to the receiver. Moreover, with the enhancement of new theories and volumes on translation process, the study of translation started to be systematic; Alexander Fraser Tytler's volume of *Principles of Translation* (1791) is a case in point. The other exponents of this period were Samuel Johnson and George Campbell. Tytler's treatise is important in the history of translation theory. He said that translation should fully represent the ideas, style of the original and possess the ease of original composition. During the century translators strove for ease of reading. Omitting whatever they did not understand in the text or whatever they thought would be boring to the reader. At the end of this century, much interest shown by the British East India colonial administrators in the languages, literature and culture of their subjects, and the discovery and the translation of ancient Indian works was highly encouraged. According to 18th century scholars, translators should have the contemporary reader in mind while translation and convey the author's spirit and manner in a more natural way.

The nineteenth century was characterized by two conflicting tendencies; the first considered translation as a category of thought and saw the translator as a creative genius, who enriches the literature and language into which he is translating, while the second saw him through the mechanical function of making a text or an author known. This period knew also the enhancement of Romanticism, the fact that laid to the birth of many theories and translations in the domain of literature, especially poetic translation. An example of this translation is the one used by Edward Fitzgerald (1809-63) for *Rubaiyat Omar Al-Khayyam* (1858). Percy Bysshe Shelley (1792-1822), one of our greatest poets, was a

brilliant translator as well. He translated three of the Plato dialogues: *The Banquet (Symposium)* in 1818 and *Ion* in 1821. But his translation of *Phaedo* is lost. The elevation and sophistication of Shelley's prose make his translation much better vehicle for Plato's writing than the rather chatty and colloquial translations current today. Samuel Taylor Coleridge (1772-1834) a major writer, critic and poet has translated an important work—Goethe's *Faust*—in 1821. For many years Dante Gabriel Rossetti (1828-82) worked on English translations of Italian poetry including Dante Alighieri's *La Vita Nuova*, published as the *Early Italian Poets* in 1861. Thus the 19th century saw an abundance of translations from a variety of languages into English, like the translation of Goethe's work from German into English, and the translation of the *Rubaiyat* of Omar Khayyam—a collection of poems—from Persian into English. The *Bible* was also translated into hundreds of languages all over the world, and many English books and texts were translated into various Indian languages. It is worth noting that word lists and grammatical descriptions of the languages of inhabitants of European colonies were prepared, which eventually facilitated the translation of *Bible*. In regard of 19th century translation activity, Joshua's view is notable:

“The field of translation flourished with strange theories during the nineteenth century. Shelley was cynical towards translation and Coleridge tried to distinguish between fancy and imagination. Fredrich Schleiermacher suggested a separate sublanguage to be used for translation should show faithfulness to the forms and language of the original.

The Victorian translation gave importance to literalness, archaism and formalism. Unlike Dryden and Pope, Victorians wanted to convey the remoteness of the original in time and place. Mathew Arnold for example, gave a literal translation of Homer into English and was criticized for neglecting the spirit of the original work. The Revised and American Standard Versions of the Bible best illustrate the harmful effects of a literalistic Victorian translation.” (3-4).

In the twentieth century translation was viewed as a social action by religious and political forces with many societies and organizations created and fostering *Bible* translations into many different languages, including those of primitive and tribal societies. By the second half of the 20th century, accuracy and style was the main criterion in the translation. The political arena of this century saw translations as a political mission, and highly political content was translated from Chinese, Russian, and other Asian and European languages to English, as well as from Canadian, French into English and vice versa. It is worth noting that the translation sexual and religious content in China began in the 80s, and was well received, despite its discouragement during the Cultural Revolution. In the same period, studies on translation became an important course in language teaching and learning at schools. It also saw the development of translation research products, such as Machine Translation and Computer-Assisted Translation (CAT) tools.

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**PROBLEMS IN ENGLISH TEACHING-
LEARNING PROCESS IN INDIA**

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Teaching of English in India was direct effect of coming of British. They came as traders but they did not concentrate on education. After the success of freedom India became one of the world's greatest power in education, science and technology. Indian government implemented "Right to Education Act" in all over the country. This Act makes education as a fundamental right; it is free and obligatory also. Pandit Nehru declared "English as a window of the world"¹ and all the books and new inventions are translated into English. However, teaching of English in India is given the secondary status; the rank of English in India is associate language. Hence, it needs an effective implementation of English with respect to the schools in India. While expressing the importance of English in Indian education, C. Rajagopalachari said, "English was the gift of goddess Saraswati to India and that in our anger and hatred, with, we could not throw away the baby (English) with the bath water (English people)."²

Teaching is a social activity and while teaching a teacher has to keep in minds the aims and objectives of subject. A good teacher always wants that his teaching should be effective and all the students should properly attend and listen him to grasp what he teaches in class. While teaching English to pupils a teacher wishes that a pupil should understand it well. However, teaching and learning process in India has become very difficult. Gokak rightly says, "Teaching of English in India is in chaotic state today."³ There are certain problems under which English is going to teach and learn.

1) Duration of Exposure:

The number of periods spent on teaching has been drastically reduced. It should be because of less importance given to English or the inclusion of some new subjects in the school curriculum. "In India English is taught as a second language in the schools or colleges for five or six hours in a week".⁴ Perhaps this duration is so scanty; also the courses are spread over years. These two facts make it difficult for us to create a sustained interest and inculcate a sense of progress and achievement in our students. The redeeming feature, however, is that the long period of exposure to English through, intermittent and not intensive, enables our students to have a certain degree of familiarity with sentence patterns, words and phrases in the language, which with some more continuous contact with the language strengthens his ability to write it though not to speak it.

2) Classroom conditions:

These conditions include the number of students in a class, the physical arrangement for the class, teaching materials such as chalk, blackboard, audio-video aids, literary etc. it is very important that second languages classes are of the right size. But the position is that the classrooms are overcrowded with the strength in each class going up to sixty to seventy. The type of furniture, wherever is provided, doesn't keep the teaching learning process. Particularly in English where there should be more pupil activity and group work. Moreover, a teacher can only lecture in such a situation and the student has to be a passive listener. Here teacher fails to pay individual attention on pupils.

3) Lack of audio-visual aids:

The availability of right type of teaching methods and audio-visual aids can certainly make the teaching of English in India quite affective. Research says that the effect of audio aids remains only for three days whereas the effect created by audio visual aids remain six days. Audio-visual aids are an integral part of the learning situation and are as important as the blackboard and chalk. But in Indian schools there is a dearth of even simple visual aids like flash cards, charts, black-boards, pictures etc. Though English learning begins in the fourth standard (except Maharashtra, in the non-English medium schools in most of the states) and goes on till the end of the second year of college education, yet the standard of English reached by the students in general is poor. It happens just because of inadequacies relating to teaching aids and other environmental factors.

4) Lack of clear-cut policy:

The study group (Teaching of English in India, (1967) states, "The State governments don't have a fixed policy for teaching English. There have been too many changes and too often."⁵ After the independence the policy regarding the place of English in India has not been well defined. It has been changing from time to time. In certain states it is not longer essential for a student to pass in English to get through the high school examination. The result is that the students are not serious about the study of English.

Regarding the teaching in India, English was started from standard third, later fifth and later in some states they implemented according to their wishes. In view of large scale failures in the high school exams, some states made it an optional subject. However, there have been, different views from educationalists, administration on the need for English.

5) Funds and finances:

Investment on education has been very inadequate for several years. Consequently, government and local body schools have very poor infrastructure in terms of buildings, libraries and laboratories. Private schools are doing better where they aren't run on commercial lines. Recently foreign assistance channeled for the improvement of elementary schools.

6) Lack of English library and English laboratory:

There is no library worthy to many schools and junior colleges. There are many schools and colleges in which there lacks a full-time librarian. However, the libraries in English and non-English schools are out of worth and contain scanty books. As far as laboratory is concerned, they are outdated and contain lack of modern technology. Even some schools and colleges don't have language room to teach English pronunciation.

7) Student-teacher with syllabus:

Many teachers have problems to tackle when he is faced with the task of teaching a class of students who show different capacities of assimilation. Ever in the college, students have to give elementary lesson in language, which challenges them to feel that the methods and lesson adopted are not appropriate to their age or status. Here student feels resented and teacher tries to convince the students that what he wants to do is in their own interest. Sometimes the behavior of student with teacher and vice-versa also becomes interrupting one. Moreover, the faulty syllabus also makes generation weak and passive.

8) Faulty methods of teaching English:

In Indian schools teachers generally use Grammar and Translation method. But, while teaching in the class, a teacher has to use structural or situational approach. It results on spending much time to teach English with grammar. Here teacher gives much importance on grammar. F.G. French permits, "Mother tongue should be used for explaining the meaning of difficult words, and get back into English is quickly as earlier."⁶ But in our schools this object is kept away. Actually all language material has to be presented through speech and discussion initially and teachers are not trained to this. They just follow certain tricks of the trade but not really train the children to speak and read rightly. The aural-oral method needs use of tape and tape-records, radio, T.V. as a part of the day-to-day techniques of teaching. But in our ill-equipped and overcrowded classrooms, there is very little of oral work in practice. Due to grammar-translation method, children do not have enough practice in the use of English, for it to become automatic and spontaneous.

9) Problem of a good English teacher:

Effective teaching not only depends upon either student or teacher but on both. But, due to the lack of effective planning many Indian students are taught elementary lessons in language; however, a good student resents it. On another hand teacher does not bother to classify aims and objectives of teaching English. It results on facing of past-time for pupils. Many teachers in schools who are teaching English have neither enough knowledge of it nor are familiar with the latest and far reaching developments in English. Their knowledge about foreign language and teaching is inadequate. Teacher's skill and personality are instrumental in creating the necessity conditions for learning. He should have command on language and emperor using methods and techniques in teaching. So teacher should bear the quality as Robert Lado says, "The language teacher must be educated, at least to the levels of his peers. He must have the general preparation of a teacher... He must know the target knowledge well enough to be initiated by his students."⁷

The language of a teacher in the class is the ideal model for students. Since, India is not bearing competent teachers in schools; they seem to be relatively ill. William is right when he says, "It should be unrealistic to expect a teacher to set objections which he himself is not capable of teaching. A teacher who himself has difficulty in speaking the language, his teaching is not going to succeed in giving his pupils a command of spoken language."⁸

A good teacher improvises and innovates deficiencies of the system. But the non-English teacher of this time seems to be poor to teach language. Prof. V.K. Gokak says, "The foundational years for the teaching of English in schools are in the hands of teachers

who neither know enough English nor are familiar with the latest and far reaching developments in the pedagogy of English.”⁹ U.G.C. Review Committee also laments on existing position of teachers in schools and colleges, “There is a shortage of teachers. Those available have just passed the school final examination, having themselves studied English in village school for five-six years. They have little idea of correct usage and not at all of correct pronunciation. Their vocabulary is limited as their reading.”¹⁰

10) Apathy of government:

In India English is foreign language, however, its status given is as a second language. English is compulsory subject from fourth standard up to degree level. But the problem is that yet the students of villages don't get teachers to teach English or other subject. The worst thing that is to be kept forth is that these are thousand of vacancies in primary to secondary classes which are not filled by government. But the position in private aided schools is different than the government schools. So, the question arises then how the students can acquire English?

Even many graduate teachers would not have offered English as one of their special subjects at graduate level. Thus, neither the pre-service training nor the subsequent in-service courses help them to become specialist teachers of English. In schools there are no staff meetings to discuss academic matters, so there is no self-improvement year to year. However, government doesn't take any decision to make compulsory the courses such as post graduate, research etc...

11) Variation in English syllabus:

Since, there is no nationalized system in India about education; we see different stages in which English is introduced. The syllabus also seems to be changed according to Central Board and State Board pattern. Maharashtra government declared to teach English from the class first. The same condition seems to be in Rajasthan, West Bengal and Karnataka. But, in Madhya Pradesh, Udisa, Jammu and Kashmir, Utter Pradesh English is taught only in middle state i.e. between eleven to twelve years. Moreover, in Gujrat English is taught during the last four years of secondary education. Precisely speaking there is not a confirm opinion of teaching English from one class or about is syllabus.

12) Defective examinations system:

The questions set in the examination generally aim at testing the cramming power of students. They fail to test the students' real attainment in language skills. It is possible for student to get through the examination just by memorizing the answers to certain set questions. Moreover, there are no examinations for testing aural comprehension and speaking ability of pupils. At certain places students indulge in copying and vitiate the result.

13) Defective evaluation procedure:

Since our evaluation procedure is based on essay type questions, it can't measure entire development of a pupil in English. The way of marks obtained and traditional evaluation process can't measure students' skill. Moreover, many of the universities running the professional courses are prescribing the syllabus and courses books for English language class and conducting examinations based on their prescribed books. Questions in paper include the summaries of lessons. So the pupils just mug of summaries based on their

memory. In other words, the Grammar-Translation Method used by teachers impel students to cram the important questions because they are not practiced writing a single sentence of their own.

14) Unproductive supervision:

Though supervisory class is well qualified in schools and colleges, but many of them are unaware of new structural syllabus. More often, the supervisory staffs are burdened with extra work by the way of compiling statistical reports and attending meetings. This challenges them to provide themselves psychological resistance to the introduction of right technique of teaching English in schools.

15) Lack of correction and coaching:

The books of students show deficiency in correction. The students who are components in teaching, many time they don't get coached by their teachers. They seldom learn English as second language and aren't much motivated. Here they find short-cuts in examination which marks their skill of language. Even the teachers can't provide qualitative books or materials. All these matters attract pupils to borrow bazaar notes and guides to face examination. However, the teachers don't take pupils correction work seriously and mistakes remain with the students uncorrected.

16) Defective text-books and syllabus:

If we take the survey of text books provided to pupils, we come across that they are not attractive or suitable. The topics prescribed for syllabus don't provide practical knowledge to pupils; students can't use the syllabus for day-to-day affair where oral work is neglected. The text-book lacks high standard. Prof. V.K. Gokak rightly says, "Either because of the distribution of patronage or because of tears of charges of favoritism, a reader which is an organic part of a series is prescribed for a certain standard or it is followed by a reader from another series. Books are prescribed with bear no relevance to the needs of pupils at that stage."¹¹

Not only English text-books seem but many other text-books of syllabus. Many times it is observed that generally the primary schools textbooks lack good printing, qualitative papers, genuine illustration, suitable subject matter, language and style, exercise and glossary, selection and gradation of vocabulary. The position is with secondary school.

Apart from there many books show that they are related with only life of urban society, whereas rural are denied. However, the pictures and illustrations in it seem defective. Moreover, the textbooks are not accompanied with student's work books, teacher's hand-books etc.

Precisely speaking, yet Indian schools are facing many problems; it needs to eradicate them, while doing this, educationalists have to become aggressive and well planned system. While dealing with problems of teaching English, Ronald Mackin says, "The old fashioned type of benches and desk which restrict movement, the noise from neighboring classes which may be separated from them by noting more than a bamboo screen insufficient provision for their subject in the time-table, lack of aids of all kind, interference from parents or a dominating, conservative Headmaster and finally the requirements of an examination system which places a premium on the written language

and consequently seem to favor the grammar-grinder of the old school.”¹²

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**SCIENCE FICTION : A BRIEF STUDY OF THE
CONTRIBUTION OF H. G. WELLS AND ALDOUS HUXLEY**

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Though it is the postmodern era but nobody can despise that the science fiction is one of the very oldest types of literary genre. In some last decades of the nineteenth century and in the period of twentieth century science fiction writers wrote such science fiction novels which were quite different from each-other in all aspects. It includes: Jules Verne, H.G.Wells, Fitz-James O'Brien, Aldous Huxley, Robert Louis Stevenson, Percival Lawrence Lowell, Hugo Gernback, H. Keller, J.G. Ballard, Brian Wilson Aldiss, Robert A. Heinlein, William Gibson, Michael Crichton, Isaac Asimov, etc All of them explicitly and openly examined scientific, social, futuristic, political, philosophical and psychological issues in their writings. Herbert George Wells (1866-1946) and Aldous Leonard Huxley (1894-1963) are the prominent and renowned figures of this stream of writing where they tried to represent the future world with the help of scientific fantasies and social realities. About H. G. Wells it is rightly stated that, "Mary Shelly planed the flag of science fiction on the new territories, but H. G. Wells explored them, settled them and developed them." (Scholes, 1977:15) Aldous Huxley is also a very significant and praiseworthy science fiction writer who gave a dystopian turn to the British science fiction. It is true that like H. G. Wells he did not try his hand in the stream of science fiction but up to certain extent he made the reader to think over so many issues which were related to their day-today lives. He also made very perfect attempts of applying utopian and futuristic threads to his science fiction.

It is a very difficult, puzzling and pain taking task to define science fiction. It does not have any typical or particular stand as other novels have. Hence, it is very difficult to define what exactly the science fiction is? It could be said that this is a kind of genre which defines itself with the help of ideas represented in it. In this regard Frederik Pohl said that, "Science fiction is a characteristic way of thinking about things" (Miller, 2001:07) whereas C. S. Lewis observes, "It is not, in the literary sense, a genre at all. There is nothing common to all who write it, except the idea of a particular 'machine'." (Knight, 1967:10) Some novelists think that it is one of the prominent and innovative genres of literature that elaborate the world that we do not know. Kingsley Amis, a British novelist, poet and critic states that,

Science Fiction is that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesized on the basis of some innovation in science or technology, or pseudo-technology, whether human or extra-terrestrial in origin. (Brooke-Rose, 1983:72)

With the help of these above mentioned definitions it could be said that Mary

Wollstonecraft Shelly is one of the science fiction writers who represented the darker side of progressivism of science and technology. Mary Shelly's *Frankenstein*, first published in 1818 and *The Last Man* (1826) respectively show that the attempt made by the scientist to create artificial life which ends in tragedy and in another one shows that how the future world has been ruined by a Plague. Along with Mary Shelly there are some other American science fiction writers who also have tried to make their attempts in decorating the darker side of the science, technology and its progress. It includes: Herman Melville (1819-1891), William Dean Howells (1837-1920) and Nathaniel Hawthorne (1804-1864).

There is a great agitation and debate as far as the birth or beginning of science fiction is concerned and it has to be because science fiction itself is a very broad and diverse field. Some literary figures state that it is one of the oldest genres in literature when it had not its even identity as a science fiction or genre. It can be compared just like the historical background of the civilization. As it has been found in the history of civilization that long back human beings had started to imagine and tell the fantastic stories and thus that point of imagination itself might be the origination of science fiction. There are many archaeological elements from which one may have the entry point to understand the birth of science fiction. In fact, the ancient *Epic of Gilgamesh* which belongs to the Sumerian civilization, or Hindu epics of *Ramayana* and *Mahabharata* are also thousands of years old and carry number of references to imaginary inventions that seem childlike, ridiculous and practically impossible. But it cannot be denied that to understand the world and its past, present and future through speculation and story-telling the science fiction had anticipated back to the mythology, “though precursors to science fiction as literature can be seen in Lucian's *True History* in the second century.” (Grewell, 2001:25–47) Apart from it, some tales of *Arabian Nights*, *The Tale of the Bamboo Cutter* in the tenth century”, etc have also taken into consideration.

Fitz-James O'Brien was the first author to particularize this new kind of fiction. His *The Diamond Lens* (1858) is one of the famous stories written by him. It contains that an inventor or discoverer creates a super microscope that allows him to discover an astounding world in a single drop of water. It will not be wrong if it is stated that the science fiction had been originated by Edgar Allan Poe and it had been widely disseminated and popularised by Jules Verne (1828-1905), the French Science Fiction writer. Some of Verne's well-known fiction are: *Five Weeks in a Balloon* (1863), *A Journey to the Center of the Earth* (1864), *From the Earth to the Moon* (1865), *Twenty Thousand Leagues Under the Sea* (1870), *Around the World in Eighty Days* (1873), etc. Some of his books have also been made into live-action and animated films and television shows. Jules Verne, along with Hugo Gernback and H. G. Wells, is often popularly referred to as the “Father of Science Fiction.” (Roberts, 2000:48)

Simultaneously, there is another prominent British science fiction writer whose career overlaps with Jules Verne's career. He became worldwide famous at the age of only twenty nine with the publication of his novella *The Time Machine* (1895). H.G. Wells' this said fiction contains all the three threads, scientific fantasy, social reality and futuristic vision. It deals with future and specifically human race. He introduces the time machine and the fourth dimension (time) with which the hero of the fiction the time traveler goes far in future in the year A.D 8027701 from the London in 1895.

Immediately after this amazing success he follows the success of *The Island of Dr. Moreau* (1896), *The Invisible Man* (1897), *The War of the Worlds* (1898), *When the Sleeper Wakes* (1899), *First Men in the Moon* (1901), *The War in the Air* (1908), *The World Set Free* (1914), *The Shape of Things to Come* (1936), some other novels and short stories. H.G Wells

in his every science fiction uses a typical technique of conducting scientific fantasies as a channel through which the social plight of human mankind and their future can easily be analysed and focused from agreeable point of view. *The Island of Dr. Moreau* (1896) he sketched unbelievable and astounding theme of biological mutation where animals can be converted into human beings, *The Invisible Man* (1897) shows that how the experiments of science go wrong and ignorance of the society about the experiments in science and its arena, *The War of the Worlds* (1898) represents some of H. G. Wells' social concerns and relation. It should be accepted that Wells' this fiction is not completely devoted to society or social issues like *The Time Machine* (1885) but surely highlights some social issues in which the Martians have been shown as the colonialist where as the entire Europeans are already colonialist and badly threatened by their attack. According to Ron Miller:

H. G. Wells had introduced the concept of “aliens” from other worlds, and authors after him depicted these aliens as he did, almost exclusive as hostile, villainous monsters who were single-mindedly devoted to conquest and destruction. (Miller, 201:38-40)

H. G. Wells was one of the first writers who tried to implement Percival Lawrence Lowell's vision and ideas in his fiction *The War of the Worlds*. His *When the Sleeper Wakes* (1899) is a dystopian fiction in which he depicts a picture of a man who sleeps for two hundred and three years and when he wakes up he became the richest man in the world. In *First Men in the Moon* (1901) H. G. Wells describes the journey to the moon and majesty of man's first expedition to the grand Luna. *The War in the Air* (1908) is also one the prophetic science fiction by H. G. Wells. The said science fiction rightly focuses on the use of aircraft and prophecy of the World War I. Another remarkable thing about this science fiction is, the Wright Brothers' historic flights at Kitty Hawk took place in 1903 and in 1905 they sold its rights to the U.S.A Army and immediately after that in 1907 this science fiction was written by H. G. Wells. *The World Set Free* (1914) is considered as the “foretell of nuclear weapons.” (Dyson, 2000:10) It is a great instance that shows Wells' science and science fiction depends on each-other. It is really a very thought provoking masterpiece. He describes some inventions which are badly mass destructive and expected to take place in future. In fact, today it can be compared with the today's destructive weapons which are taken place because of the progress in science and technology. *The Shape of Things to Come* (1933) speculates on future events from 1933 until the year 2106 and hence it is rightly called as the book on future history. This book is classified into five separate sections which include: Today and Tomorrow: The History of the World Upto 1933, The Days after Tomorrow: The Age of Frustration 1933-1960, The World Renaissance: The Birth of the Modern State 1960-1978, The Modern State Militant: 1978-2059 and The Modern State in Control of Life: 2059 to New Year's Day 2106. Many works by H. G. Wells are notable and appreciable for his use of “the contemporary ideas of science and technology easily understandable to readers.” (Haynes, 1980:239)

Apart from Wells there is another prominent English writer who also successfully created a space for himself in the canon of science fiction writers. The circle of science fiction seems to be incomplete without having studied and analysed the contribution of Aldous Leonard Huxley (1894-1963), the contemporary science fiction writer to Herbert George Wells and well-known for his novels and poems. He was the grandson of Thomas Henry Huxley, an English Biologist, known for his advocacy of Charles Darwin's theory of

evolution. He started his literary career with writing satirically on the society. As far as science fiction writers are concerned Huxley is best known to them for his master piece, a great dystopian work, *Brave New World* (1932). He held many different types of views and ideologies regarding numerous aspects of society. The basic idea of his *Brave New World* is a desired or expected human being is created in ovum from female and spermatozoon from male are fertilized artificially to form an egg; an embryo is predestined and a baby is conditioned. He tried to setup the unfamiliar future technocratic society with familiar human details. He also wrote some interesting, social, psychological, religious, philosophical and fruitful novels. At the age of seventeen he wrote his first unpublished novel *Crome Yellow* (1921). His other novels are: *Those Barren Leaves* (1925), *Point Counter Point* (1928), *Antic Hay* (1923), *Eyeless in Gaza* (1936), *After Many a Summer* (1939), *Time Must Have a Stop* (1944), *Ape and Essence* (1948) and *Island* (1962), etc. Apart from it he also wrote some poetry collections, essay collection, screenplays, plays, and children's fiction. He applied multitude themes, styles and techniques in his writing. By taking it into consideration Robert E. Kuehn rightly puts in the introduction to his collection of critical essays concerning Aldous Huxley states: "he began as an *enfant terrible* and ended a sage." (Kuehn, 1974:01) it has also been contemplated that his writing style and themes have also changed and found distinct from his first novel, *Crome Yellow* to the last novels *Island*.

For any writer the best way to express himself is nothing but his writing and Aldous Huxley is also not an exception for this. In his entire career it is seen that how in course of span or time his shift of writing changed and in this flow he put his utopian ideas as the ideas forecasting the future. He tried to sketch the future utopia and consequences of an irresponsible human race in his *Brave New World*. In his *Ape and Essence* (1948) the view of future was depicted by Aldous Huxley but in it he represented it in a very chaotic manner. He stated the prophecy of way of living life in the twenty second century. He also put that in the twenty second century we may be technologically advanced and behave like crazed apes. In his last novel, *Island* (1962) the well-formed society has been described by him. He presented his idea in which western science and eastern philosophy are brought together to create a paradise on Earth.

Aldous Huxley represents the horrible picture of future which is nothing but the conclusion of the tendency of our present society. He strongly attacks on future society on the grounds of its progressivism in the field of science and technology but at the same moment there is destruction and eradication of religion, art and sex. He put the dystopian frame of future society to which he wished to call as the technocratic hell. Mark Hilleges commented on the same as:

He was against utopia not only because it would mecha- nize human life but because it would give abundance and leisure to everyone, making these no longer the special privilege of people like himself. (Hillegas, 1974:120)

To conclude, it is necessary to point out that the present society has been going through radical changes. It is obvious that these dynamic and radical changes have been taking place only because of the progress and development in science and technology. But after having seen the origin of science fiction, its various definitions, the contribution of H. G. Wells and Aldous Huxley, one may come to know that the scientific fantasies somewhere boosting to the arena of the progressivism in the field of science and technology. It won't be wrong if one says that somewhere behind all this scientific and technological progress there is

science fiction and upto a great extent it is absolutely acceptable and the contribution of the science fiction writers like H. G. Wells and Aldous Huxley is indeed praiseworthy.

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**WOMEN AS REFLECTED IN INDIAN
FICTION IN ENGLISH**

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Indian-English fiction written by men, more often than not, is concerned with man and usually man occupies the centre of their fictional world. Even if a woman's story is presented, though rarely, it is from a man's point of view. Women, whose strength lies in her unquestioning acceptance of life with all its trials and tribulations and her capacity to endure the ills of life with forbearance, often figures in Indian-English novels, especially written by men. Her character, most of the time, is shaped by the writers to conform to the prevalent social norms and codes of conduct. Any deviation from the accepted and expected norms is generally viewed unsympathetically and hence makes it necessary for the writer to follow it up with defensive and apologetic explanations. In most of the novels, woman is given only secondary importance. She is rarely portrayed as the central figure.

R.K. Narayan's *The Dark Room*, Balachandra Rajan's *The Dark Dancer* and M.V. Rama Sarma's *The Stream* present women suffering because of the husband's entanglement with the other woman. But this is not the main theme of *The Stream* and *The Dark Dancer*. *The Stream* deals with the evolution of Gopalam, its protagonist, into an enlightened man and *The Dark Dancer* is concerned with Krishnan's identity crisis. Though R.K. Narayan's *The Dark Room* can be said to be the story of Savitri, there is no attempt at psychological exploration into the character of Savitri. Kamala in *The Dark Dancer* and Suguna in *The Stream*, with their silent acceptance and forbearance, win their husbands back. But Savitri (*The Dark Room*) who walks out of her house has to swallow her pride and come back humiliated to compromise with her infallible husband.

R.K. Narayan's *The Dark Room* strikes a new note because “in it Narayan seems to be questioning however weakly the value of woman's fidelity to hearth and husband”¹. Savitri comes to know of her husband Raman's infatuation for Shanta Bai and questions him. His callous behaviour strikes some fire in her and she is for once transformed into Ibsen's Nora, asserting her elementary rights as a woman.² Savitri seems to acknowledge that economic dependence is what makes a woman subordinate to man. She bewails “What possession can a woman call her own except her body? Everything else is her father's her husband's or her son's”³ The presence of individuality that kindles rebellion in her is in itself a novelty, in the sense, that it shows an awareness, and an awakening among women. She walks out of her house as a protest, leaving her husband and children. But the exhilaration of new independence dries up soon and the longing for children and home overpowers her. The individual in Savitri seems to have died in the process; she will have the satisfaction of sacrificing it for the sake of the children. W.H. Williams says, “it is her glory that she is not

selfish enough to abandon her family”⁴. Kamala in Balachandra Rajan's *The Dark Dancer*, like Rukmani in Kamala Markandays's *Nectar in a Sieve*, has the strength of acceptance. On looking at her, her future husband instinctively feels that she would not change him, she would accept him. Krishnan is veered away from her with the arrival of Cinthia on the scene, When Krishnan informs her of his decision to leave her, assuring her at the same time that he will make every possible provision for her she simply replies, “As you wish. We have no children and I can earn my living”. (146) Suguna in Rama Sarma's *The Stream* too accepts her husband's infatuation for Swarna without questioning and leaves him to himself. Suguna goes to her parents but Kamala's quiet pride makes her decide against going to her parents. Krishnan's contacts with Cinthia do not make Kamala an emotional wreck. It “was simply that her inner strength seemed to have controlled her so that she sat there unflinching and erect, neither proud nor tragic nor pathetic but with an unassailable dignity as if entirely at peace with her acceptance” (49) Nanda Kaul in Anita Desai's *Fire on the Mountain* faces a similar ordeal. She too has the inner strength to accept the shattering experience with dignity. The silent suffering she undergoes while carrying on the facade of successful marriage is presented by Anita Desai with insight and sympathy. The objects Nanda Kaul wishes to imitate in her attempt to achieve stillness are a charred tree trunk in the forest, a broken pillar of marble, a lizard on a stone wall. They indicate that hers is a life of waste and disappointment. Kamala in *The Dark Dancer* seems to have the capacity to love without expecting any return. She can give without hoping to receive. She exhibits the spirit of strength only an oriental woman can inherit. Krishnan observes, “Kamala is Indian, intensely so, not simply in what she knows and does but deep down in a way I can only sense and don't even want to understand”. (82) In the case of Suguna in Rama Sarma's *The Stream* and Kamala in Balachandra Rajan's *The Dark Dancer*, the women win over their husbands with their qualities of acceptance, forbearance and patience. Savitri in R.K. Narayan's *The Dark Dancer*, the women win over their husbands with their qualities of acceptance, forbearance and patience. Savitri in R.K. Narayan's *The Dark Room* rebels and hence has to accept humiliation. Though Kamala can forgive and accept Krishnan, in the process her inner self must have been charred and mutilated. No attempt is made to present the conflict within her. The inner struggle in Krishnan's conscience is described but the novelist does not evince any interest in showing what is going on in Kamala's mind.

Kamala's going to Shantipur to serve the people of the riot-hit area and her death in an attempt to save a Muslim woman seem to be in tune with her character. But Savitri's rebellion seems to have been inspired by momentary passion. All the same her spirited speech, “I am a human being. You men will never grant that, for we are playthings when you feel like hugging and slaves at other times. Don't think that you can fondle us when you like and kick us when you choose,” (73) represents the collective voice of the womenfolk who are fed up with the domineering attitude of the male egotists.

Savitri accepts her bleak future which most probably would be no better than a life in a dark room. In her case the dark room is not a refuge, but a symbol of her own life, where there is no place for the light of independence and individuality. Elena J. Kalinnikova suggests, “the title is profoundly symbolic, because the dark room in which its protagonist Savitri lives is an embodiment of her life itself which is hard and without any happiness.”⁵ Simrit in *The Day in Shadow* and Saroj in *Storm in Chandigarh* when they find life with their husbands stifling and suffocating, opt for a release from marriage. They may appear to be unconventional. Sahgal does not advocate immorality but tries to present individual freedom

as essential for happiness.

Like Kamala in *The Dark Dancer*, Suguna in M.V. Rama Sarma's *The Stream* suffers silently and without protest. She had the courage to accept life as it is, with all its ups and downs. Unlike her idealist husband Gopalam, she is down to earth and earthly. True to the archetype symbols of sacrifice, she is prepared to sacrifice her happiness for the sake of her husband. Mona in Nayantara Sahgal's *Rich Like Us* finds herself in a similar situation. She knows his weakness for the female flesh, yet does not accept Rose, her husband's second wife, for a long time. And Rose for her part suffers when Ram begins to run after Marcella. She too is put aside for some time like Suguna in *The Stream*. When Ram comes back to her, though she accepts him, she feels furious for the ill-treatment meted out to her. Rose and Mona exhibit human weakness whereas Suguna in *The Stream* and Kamala in *The Dark Dancer* seem to be rather idealized.

Woman's longing for expression and self-fulfilment is bound to land her in trouble, especially if it necessitates a clash with the unwritten moral codes of the society. Rosie in R.K. Narayan's *The Guide* and Swarna in Rama Sarma's *The Stream* pay heavily for going against social and moral norms. *The Guide* is essentially the story of Raju; his relationship with Rosie is only a phase in his life. The tragedy of Rosie springs from the fact that all her accomplishments – education, artistic talents and intellectual interests – go unrecognized by her busy and insensitive husband Marco.

Like Rosie, Simrit in Nayantara Sahgal's *The Day in Shadow* longs for communion and companionship from her husband Som. For Som, a wife is not better than a possession and an armament. Just as Marco fails to understand the artist in Rosie, Som too fails to respond to Simrit's longings. He expects that she should be happy and grateful to him for providing her with all the things a woman would love to have. It is beyond his comprehension that what Simrit wants is not worldly possessions but a little response and recognition. The incompatibility between them springs from the difference in their attitudes. Som is so selfish that he would not think of the harm done by the armament deal that is going to fetch him lots of money. Simrit is sensitive and cannot appreciate Som's stand. She withdraws from him, first mentally and then physically. When finally they get separated, Simrit feels the bond continuing.

Swarna in M.V. Rama Sarma's *The Stream*, though she plays the role of the 'other woman', draws the sympathy of the reader. She seems to have come under the feminist influence. She falls in love with Gopalam, a married man, and takes it upon herself to make him happy. Swarna is caught in an irreconcilable situation. She has the knowledge that she can be happy only with Gopalam but lacks the power to avail it. She recognizes the need for self-fulfilment but fails to assert herself because for the hostile surroundings and also her own weak-mindedness.

Swarna professes to be a non-conformist but lacks the strength to face the wrath of society. Though Swarna proclaims that she does not care for society, the fear of social castigation is great in her. The fear of social stigma on the one hand and the resultant unpleasantness to her mentors on the other, annihilate her enthusiasm for individual fulfilment. *Golden Honeycomb* is just the opposite of what Swarna is. Though Bawaji Raj wishes to take her as his second wife, she stubbornly refuses it lest it should curtail her freedom. Even after the birth of her son Ravi, "She is not bound to Bawaji Raj by any ties other than those of love and she is never afraid to use her independence for her purposes." Her spirit of freedom and rebellious nature prompt her to take a stand against the prevalent social

norms. Markandaya makes Mohini a fascinating character by presenting her as a combination of feminine grace and stubborn obstinacy. Swarna lacks the strength of Mohini and so she suffers. The Machiavellian machinations of Murthy finally seal her fate. She marries Rao, thinking that by doing so she would be esteemed and respected in society. She tells lies to her husband in order to save her marriage. Swarna faces the challenge of maintaining the precarious balance between her respect for individuality and her awareness of her social responsibilities. She resigns herself to misery and is 'pathetically' content with her ruin. She pays a heavy penalty for having allowed herself to be carried away by the whirlwind of romantic love.

Bhabani Bhattacharya's novels portray women facing the crisis of value adaptation in the process of transition from the old to the new. Though he seems to be more concerned with the problems that new India is facing in the process of progress, his novels show an awareness of the Indian woman's capacity for adaptability and suffering as well as her power to sublimate. Women who have come in contact with the progressive ideas of the East are bound to face the problems of adjustment. After her marriage, a girl has to undergo some kind of re-orientation in order to adjust her ways to those of her husband and in-laws. The resultant conflict may create emotional disturbances, which in turn strikes a discordant note in her family life. As Rosie in R.K. Narayan's *The Guide* loves dancing, Mohini loves music. Her marriage with Jeya Dev, a landlord, brings her to the village Behula. Mohini has to adjust to the ways of her conservative mother-in-law. For some time there appear some discordant notes in her family life. If Macro in *The Guide* is interested in archaeology and history, Jeya Dev is absorbed in village uplift. Unlike Rosie, Mohini adjusts herself to the circumstances in which she is placed and comes through the ordeal successfully. Mohini is persuaded by her mother-in-law to offer blood from her heart to the virgin Goddess in order to get cured of her supposed sterility. The timely arrival of Jaya Dev saves Mohini who is prepared to leave her husband forever. But the doctor's confirmation of her pregnancy solves her problem. One wonders whether an educated and talented girl like Mohini can so easily sacrifice her ambitions and individuality and meekly submit to the demands of her conventional mother-in-law. Women as they appear in the novels written by men are mostly presented as conforming to the expectations of the traditional Indian society. The intense suffering she undergoes in the process of adjustment is presented in a deeply touching and poetic way by Anita Desai. It is not as though women writers advocate break up of joint families or are unaware of the desirability of adjustment and accommodation. In fact, Sita is an improvement on the earlier heroines of Anita Desai. Monisha in *Voices in the City* commits suicide to escape the stifling life in her in-law's house. Sita learns to accept the realities of life after experiencing the excruciating pain caused by the conflict between her individual self and social realities. It is always the woman who has to adjust and adapt; failure to do so brings suffering and unhappiness. Adjustment brings in peace and harmony, but at the cost of the individual being stifled. When men writers overlook this point, women writers emphasize it.

If Mohini's problem revolves round adjustment in married life, Prem's problem in M.V. Rama Sarma's *Look Homeward* is concerned with the proper understanding of and adjustment to her would-be husband Ravi's ideas and temperament. Prem has to face so much of anguish and anxiety because of the scheming of another admirer of Prem and also because of Ravi's temperament. Prem with all her western education is a typical Indian girl and wins Ravi with her patience, forbearance and steadfastness. She waits for Ravi patiently "like the virgin goddess for her divine lover at the antipodal end." She seems to be a refined and

chastened version of Swarna in *The Stream*, a spirited version of Sarala in *The Farewell Party* and inherits the patience of Suguna.

Sarala in M.V. Rama Sarma's *The Farewell Party* is content to play the part of a help mate to her husband. She is progressive in her ideas, rebellious in nature and possesses courage of conviction and settles down to the role of an ideal wife. Thus the image of woman that emerges from the novels of M.V. Rama Sarma is that of one who is a friend, companion and help-mate. Her domain is the home and she takes pleasure in making it a happy one. However his fictional concern is with man's evolution into a perfect being. M.V. Rama Sarma's *The Bliss of Life* "is an imaginative reconstruction of Kshetrappa's life." Kshetrappa was a composer-singer of devotional songs in the vein of 'Madhura Bhakti.' Varada was the original name of Kshetrappa. He was a devotee of Muvva Gopala, the presiding deity in the temple at Muvva, the home-town of the novelist too. Mohanangi was the temple dancer. Mohanangi too comes under the mill and emerges as a purified soul. She embodies all the feminine qualities of grace, ardent devotion, steadfastness, capacity to endure, supreme loyalty and self-surrender. These qualities transform her, a mere dancing girl, into an ideal woman who achieves the eternal bliss along with her saint lover, Kshetrappa. .

A cursory study of some of the women characters in the novels of men writers shows that woman and her problems are presented more from a man's point of view and that there is no attempt at psychological exploration of the feminine mind. Also it shows that most of the time their focus is on man. Even if it is a woman's story, the writers portray her in accordance with the prevailing social and moral conventions. There is no attempt at portraying the emotional conflict a woman faces through psychological analyses and probing. As a contrast, women writers have shown greater insight and better understanding of women in all their variegated facets of life. Their portrayal of women is characterized by feminine sensibility and an intuitive psychological insight.

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**THE ARCHETYPAL LONGING FOR RUSTIC
CHARM IN ENGLISH AND CHINESE POETRY**

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Northrop Frye working in the field of literature defined an archetype as a symbol, usually an image which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole. According to M.H. Abrams, archetype is the psychic residue of repeated patterns of human experience in the lives of our very ancient ancestors which survive in the collective unconscious of the human race and are expressed in myths, religion, dreams and private fantasies, as well as in the works of literature.

We find in literature in general the description of a longing for nature and rustic charm. While perusing ancient Chinese literature and modern English Literature, one could come across parallel views and similar ideas.

The Chinese poet Tu Fu has described nature vividly in his poems. In one of his poems, he says that the path is paved with poplar blossoms which look like a carpet of white grain. The Lotus leaves on the little stream appear to be green coins. He also talks about the roots of bamboo. He describes how a duckling sleeps by the side of its mother on the sand.

Among the roots of new bamboo, sprouts that no man has
seen, On the sand nearby, a duckling sleeps beside its
mother.

In another poem, the poet Tu Fu describes nature in a beautiful way :

The late sun, the river and hills are beautiful,
The Spring breeze bears the fragrance of flowers
and grass, The mud has thawed, and swallows fly around,
On the warm sand, mandarin ducks are sleeping

In yet another poem, Tu Fu delineates the scene of his thatched hut. It is very low and small. Many swallows from the bank of the river visit his hut. They bring bits of mud and drop on his zither and books. They also try to catch the flying insects.

I know well that my thatched hut is very low and small
Because of that, the swallows on the river often come.
The bits of mud they bring in their
mouths get into my zither and books.
And trying to catch the flying insects.
they drive them into me.

TuFu's poem could be compared with the poems written by Samuel Rogers and Yeats. Samuel Rogers wishes to construct a cottage by the side of a hill. A bee – hive's hum shall soothe his ear. Swallows shall twitter beneath his thatch. A willow brook shall linger near.

Mine be a cot beside the hill:
 A bee- hive's hum shall soothe my ear.
 A willowy brook that turns a mill
 With many a fall shall longer near.
 The swallow, off, beneath my thatch
 Shall twitter from her clay – built nest.

Yeats wants to go and live in Innisfree. He will make a small collage out of clay and reed. He will grow a little garden with nine been rows planted there. He will keep some bees which will supply him with honey.

I will arise and go now, and go to Innisfree
 And a small cabin build there, of clay and wattles made;
 Nine been rows will I have there, a hive for the honey bee,
 And live alone in the bee – loud glade.

Another Chinese poet also wants to go to a village and lead a simple life:

In the slant of the sun on the country side,
 Cattle and sheep trail home along the lane;
 and a rugged old man in a thatch door
 Leans on a staff and thinks of his son, the herd boy.
 There are whirring pheasants?.....
 Silk worms asleep, pared mulberry – leaves.
 And the farmers, returning with hoes on their shoulders.....
 No wonder I long for simple life.

Robert Browning in his poem 'Home Thoughts from abroad' recollects the natural scenery one could experience in England:

Oh to be in England....
 That the lowest boughs and the brush wood sheaf
 Round the elm tree bole are in tiny leaf,
 While the chaffinch sings on the orchard bough

He also remembers the blossoming of the pear tree:

“Hark ! where my blossomed pear tree in the hedge leans to the field and
 scatters on the blossoms and dew-drops clover at the bent spray's edge. That's
 the thrush; he sings each song twice over.”

The Chinese poet writes about the sad condition of the solitary goose which was searching for its fellows. It does not drink or eat. It looks into the distance. It is distressed and it thinks that it could hear the voice of its fellows. But there was a confusion due to the cries of different birds.

The solitary goose does not drink or eat.
 it flies about and calls, missing the flock.
 No- one now remembers this one shadow,
 They've lost each other in the myriad layers of cloud.
 It looks into the distance; seems to see.
 It's so distressed, it thinks that it can hear.
 unconsciously, the wild ducks start to call,
 Cries of birds are everywhere confused.

This poem could be compared with the poem written by Robert Frost. In his poem entitled 'The Runaway', Frost writes about a colt who ran away with fear because he was

afraid of man and snow. As soon as he saw the poet, he bent down his head and snorted at him. Then he ran away from him. As he ran, he made a loud noise which seemed to be a miniature thunder. The poet kept watching him and soon his figure looked dim, vague and shadowy in the falling snow. He wondered where his mother was at that time. By this time, the colt returned making a loud clattering sound as his hoofs struck the stones. He mounted the wall again. His terror was reflected in his wide open eyes. It was really cruel on the part of its owner, to have left it all alone in such harsh weather. All other creatures had already gone to their respective shelters for the night. The poor colt alone was still out, unprotected and uncared for. This lyric clearly brings out Frost's love of the creatures of nature and it could be compared with that of Tu Fu.

To sum up, Chinese and English poets have clearly demonstrated their longing for nature and rustic charm through their wonderful lyrics.

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