

[www.literaryendeavour.org](http://www.literaryendeavour.org)

ISSN 0976-299X

# LITERARY ENDEAVOUR

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

VOL. XIII

NO. 1

JANUARY 2022

Chief Editor

**Dr. Ramesh Chougule**

# LITERARY ENDEAVOUR

ISSN 0976-299X

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

VOL. XIII : NO. 1 : January, 2022

## Editorial Board

### Editor-in-Chief

#### Dr. Ramesh Chougule

Professor & Head, Department of English,  
Dr. Babasaheb Ambedkar Marathwada University,  
Sub-Campus, Osmanabad, Maharashtra, India

### Co-Editor

#### Dr. P. Madhan

Department of English,  
Alagappa University, Karaikudi, TN, India

### Members

#### Dr. Lilly Fernandes

Associate Professor, Department of English,  
College of Education Eritrea Institute of Technology,  
Mai Nefhi, Asmara State Eritrea, North East Africa

#### Dr. Adnan Saeed Thabet Abd-El-Safi

Department of English, Faculty of Education,  
Yafea, University of Aden, Yemen

#### Dr. S. Venkateshwaran

Professor, Regional Institute of English,  
Bangalore, India

#### Dr. Anar Salunke

Director, Dr. BAMU, Sub-Campus, Osmanabad,  
Maharashtra, India

#### Prof. Dr. Munthir M. Habib

Department of English, College of Arts,  
Chairman of Academic Promotion Committee,  
Zarqa University, Jordan

## Editorial...

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

*Dr. Ramesh Chougule*  
Chief Editor

## Associate Editor

### Dr. A. M. Sarwade

Professor,  
Department of English,  
Shivaji University, Kolhapur,  
Maharashtra, India

## Advisory Editorial Board

### Dr. Vijayaletchumy

Associate Professor,  
Department of Malay Language,  
Faculty of Modern Language and  
Communication, University Putra Malaysia,  
UPM Serdang, Malaysia

### Dr. Mallikarjun Patil

Professor, Department of English,  
Karnataka University,  
Dharwad, Karnataka, India

### Dr. A. L. Katonis

Professor of Linguistics and Literature,  
Thessaloniki University, Athens,  
Greece

### Dr. Sundaraa Rajan

Professor and Co-ordinator,  
PG Department of English,  
Wolaito Sodo University, Ethiopia,  
East Africa

### Prof. Smita Jha

Professor, Department of Humanities  
and Social Sciences, Indian Institute of  
Technology, Roorkee, Uttarakhand, India

### Mr. Mussie Tewelde

Head, Department of English,  
College of Education, Eritrea Institute  
of Technology, Mai Nefhi, Asmara,  
State of Eritra

### Dr. Khaled Ahmed Ali Al-swmaei

Assistant Professor,  
Department of English,  
Faculty of Education, Yafea,  
University of Aden, Yemen

### Dr. Abdo Saeed Hussein Saleh

University of Aden,  
College of Education,  
Radfan

### Dr. Constantina Ziropoulou

Assistant Professor,  
Department of Theatre Studies,  
University of Patras, Greece

[www.literaryendeavour.org](http://www.literaryendeavour.org)

ISSN 0976-299X

## LITERARY ENDEAVOUR

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

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

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

<b>Subscription</b>	<b>Annual</b>	<b>Two Years</b>	<b>Life Member (Five Years)</b>
For Individual	Rs. 2500/-	Rs. 4000/-	Rs. 7000/-
For Institutional	Rs. 2500/-	Rs. 4500/-	Rs. 8000/-
Foreign subscribers	\$ 100	\$ 150	\$ 400

© **Dr. R. B. Chougule**

All rights reserved. The editor is not responsible for any plagiarism made by the authors. All disputes concerning the journal shall be settled in the Osmanabad (MS) Court only.

## **LITERARY ENDEAVOUR**

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

**VOL. XIII**

**NO. 1**

**JANUARY 2022**

### **CONTENTS**

<b>No.</b>	<b>Title &amp; Author</b>	<b>Page No.</b>
1.	<b>Mahmoud Darwish: The Voice of the Voiceless Palestinians</b> - <i>Dr. Khaled Ahmed Ali Al-Swmaeai</i>	01-10
2.	<b>The Quest for Identity in Shyam Selvadurai's <i>Funny Boy</i>: Negotiating the Space of the Home and the School</b> - <i>Aparna Mandal</i>	11-17
3.	<b>Marriage and Individuation: A Psychological Study of Shashi Deshpande's <i>Shadow Play</i></b> - <i>Pardeep Kumar</i>	18-23
4.	<b>Depiction of Realistic &amp; Social Settings in Post-Independent Indian Diasporic Fiction</b> - <i>Dr. Shivakumara B.</i>	24-27
5.	<b>Technology, Environmental Degradation and Ecocritical Aspects in Kamala Markandaya's <i>The Coffee Dams</i></b> - <i>Dr. Alka Borade</i>	28-32
6.	<b>T. S. Eliot as a Critic</b> - <i>Dr. Suresh S. B.</i>	33-35
7.	<b>Karen Armstrong's <i>Buddha</i> (The New York Times Bestseller): A Study</b> - <i>Dr. Suresh S. B.</i>	36-38
8.	<b>Shashi Deshpande's <i>That Long Silence</i>: A Critique</b> - <i>Dr. G. G. Patil</i>	39-41
9.	<b>Shoba De's <i>Socialite Evenings</i>: A Feminist Saga</b> - <i>Dr. G. G. Patil</i>	42-44
10.	<b>Three Major Issues in Jhumpa Lahiri's <i>The Lowland</i></b> - <i>Dr. Gurudevi Huleppanavarmath and Sadananda Kuri</i>	45-46
11.	<b>Chitra Banerjee Divakaruni's <i>The Palace of Illusions</i>: A Critique</b> - <i>Sadananda Kuri</i>	47-48

12.	<b>Manju Kapur's <i>Difficult Daughters</i> as a Feminist Document</b> - <i>S. C. Jakati</i>	49-50
13.	<b>Investigation on Coherence Field of Vision in Alice Munro's Short Stories</b> - <i>Krishnappa Badiger</i>	51-54
14.	<b>Chronicle Ardour and Ineffectual Female Portrayed in Alice Munro's <i>Runaway</i></b> - <i>Krishnappa Badiger</i>	55-63
15.	<b>A Critical Study of Two Generation of Indian Diasporic Women Writers from Bharati Mukherjee to Jhumpa Lahiri</b> - <i>Mr. Subhadeep Talukder</i>	64-69
16.	<b>Parental Victimization: Present Day Relevance of <i>King Lear</i></b> - <i>Dr. Archana R. Banale</i>	70-73
17.	<b>T. S. Eliot's Critical Corpus</b> - <i>Dr. L. B. Banashankari</i>	74-76
18.	<b>Walt Whitman as a Classic Poet</b> - <i>Dr. L. B. Banashankari</i>	77-79
19.	<b>DH Lawrence and the Indian Sensibility Influences in His Novel and Poetry</b> - <i>Dr. Basavaraju. B.</i>	80-83

## MAHMOUD DARWISH: THE VOICE OF THE VOICELESS PALESTINIANS

*Dr. Khaled Ahmed Ali Al-Swmaeai, Assistant Professor of Literature in English,  
Faculty of Education/ Yafea, University of Aden, Yemen*

### **Abstract:**

*Major critics have stressed the idea that Darwish's poetry is fundamentally humanist and universalist, denying to submit to cheap nationalism, chauvinism, or jingoism. However, after deep study of selection of Darwish's works, this paper aims to attenuate humanistic universalist guises and show how his poetics of protest and resistance suffer from an fatal malady of hope to serve as the voice of the voiceless Palestinians. Rallies millions of Arabs around the national cause capture world's attention to the plight of Palestinians. Though Darwish is often considered as prophet of Palestinian humanism, he evokes the entire experience of exile as a universal human condition at the heart of his poems. The writer maintains that he dedicated all his energy to underline the Palestinians' constant dislocation, dispossession, and deprivation of a dignified human life. Darwish's poetics of desire, in fact, struggles against forgetfulness. It endeavors to reconstruct memories of his homeland. It acts as historical record portraying the baneful history of his people under colonial hegemony. It reflects the communal desire for freedom. It mirrors Palestinians' feeling of up-rootedness, and dream of an identity that transcends the 'no-exit' position.*

### **Introduction**

Without doubt, Mahmoud Darwish is the Palestinians' most eminent poet and his literary works have gained wide recognition throughout the Arab-speaking world. His poems are dramatic and realistic expression of an intense life within a war torn area. As a poet of Palestinian pain, his literary contribution is diverse and politically motivated. His poems also evoke a history of a political and religious struggle against forgetfulness, exile and up-rootedness, and in pursuit for freedom and an identity. Darwish is often identified as “the Palestinian national poet”, who played a significant role in articulating Palestinian identity...and the voice of Palestinian people" (Ghannam & El-Zein, 2009, p. 3). Yet, the very little literature on Darwish's poetics reveals that scholars have underestimated the nationalistic aspect of Darwish's poetry and presume that his poetics are first and foremost concerned with humanist and universalist. The former French foreign minister Dominique de Villepin imparts with the touch of a pacifist diplomat and assumes.

[Darwish] succeeded in showing us the face of hope. He became the voice of the suffering, of the lost land, of those waiting for peace and reconciliation. He managed to expression in words to this land, beyond countries and peoples. (Avi & Khoury, 2008)

Many other scholars like Assmaa Naguib (2012), while emphasizing the argument that Darwish is “the most articulate voice of Palestine” and acknowledging his reputation as a poet of national resistance, maintain that “the strength of Darwish's poetry lies [rather] in its ability to wed the political and the personal in such a way that attains universal resonance... His personal experiences of exile and occupation were translated into languages that at times expressed universal anguish and agony, and at others universal hope and optimism”.

In his poem *In Praise of the High Shadow*, Naguib (2012) further argues that the poet does not touch only Palestine in his poem, but also the human and the humanitarian, the local and the global, “the entire experience of exile as a human condition ... connects the particular to the universal and the political to the human”. Thus, echoing a type of nationalism that is full of humanity and universal touch is also seen

in his poems, the poet writes:

You, you are the question.  
 What do you want?  
 As you march from a legend, to a legend?  
 A flag?  
 What good have flags ever done?  
 Have they ever protected a city from the shrapnel of a bomb?  
 What do you want?  
 A newspaper?  
 Would the papers ever hatch a bird, or weave a grain?  
 What do you want?  
 Police?  
 Do the police know where the small earth will get impregnated  
 From the coming winds?  
 What do you want?  
 Sovereignty over ashes?  
 While you are the master of our soul ever-changing existence?  
 So leave,  
 For the place is not yours, nor are the garbage thrones.  
 What do you want?  
 (Naguib, 2012).

In this respect, Naguib's assumptions meld with Saifedean Ammous' (2008) contention that Darwish never loses sight of “the humanism at the heart of his cause and at the heart of the Palestinian struggle” and that he

Continuously disparages nationalism and mocks its silliness... mocks the trappings of nationalism and statehood [and] asserts that the cause has always been about humans, about freedom from oppression, about the revolution against persecution, about the lofty ideals of liberty, and most definitely not about petty nationalism and the toys of statehood.

From this point of view, Ammous (2008) shares ideology with Naguib and restates the fact that, even though Darwish's poetry is nationalist par excellence in its portrayal of the Palestinian struggle, it remains humanist and universalist in its essence. Ammous writes:

For me, the most striking and admirable thing about Darwish's poetry is how it remained so resolutely humanist and universalist in its message. Never did Darwish succumb to cheap nationalism and chauvinism; never did he resort to vilification of his oppressors or the usual jingoism so common in political art and literature. Never did he forget that his oppressor too is human, just like him. The magnanimity, forgiveness and humanism he exhibited in his work remain the ultimate credit to this great author.

Such vision of Darwish's work contradicts Darwish's dogma, with reference to his poems of the desire to give voice to people's pain and resistance, liquidates Palestinians' memory, and discards responsibility for any struggle against forgetfulness and repression and the fight for freedom and an identity.

Although Darwish has confirmed his concern for human fragility in his early works and has maintained that poetry can “change everything, [can] change history and [can] humanize”, he later on

believes that this is mere illusion and that “poetry changes only the poet” (Handal, 2002,). In other words, Darwish shares Albert Camus' view that the signs of rebellion find solace in art, that no artist can accept or ignore reality, and that “art should give us the final perspective on the content of rebellion” (Haider, 2011).

In fact, there appears strong proof in Darwish's poems such as *State of Siege* that the diseased Palestinians greet the besiegers and offer them Arab coffee. This is a strong sign of humanity, as Darwish affirms in the following lines:

You, standing at our thresholds, come in, / sip some Arab coffee with us! / You may feel you're as human as we are.

The poem does not end with just kind invitation and humanist tone; rather, it designates as to how the speaker in the poem is imploring the besieger to leave their homeland:

You! At the thresholds of our houses,  
Vacate our mornings  
So we may be certain.  
We're as human as you are.  
(State of Siege, as cited in Behar, 2011, p. 4)

Due to such askew visions of Darwish's poetry, the paper argues for a revision and a lop sided reading of his poetics, resists the urge to universalize his work and views it as a threat to its historical specificity. In other words, the paper rejects the gigantic and reductive paradigm adopts a completely different view on Darwish's work and shows the critical study the poet's ancient concern is rather to re-remember the ashes of a fabricated and misrepresented history by resorting to the past to support the falsified representation of his homeland's chronicles.

Challenging the hegemony of this vernacular and twisted vision of Darwish's poetics, the paper argues that readers fail to comprehend wealth of meaning and misinterpret Darwish when they depoliticize his work and confine the power of his poetics to being merely concerned with humanist and universalist issues, in so far as the poet “isn't even just speaking for himself, but for a nation of people who have, since the founding of Israel, found themselves dispossessed” (Vandor, 2010).

The paper goes on to investigate how Darwish is primarily “the voice of Palestinian resistance” (Ghannam & El-Zein, 2009, p. 1) who supports on the Palestinians' pain of everyday life, their off and on dislocation, dispossession and denial of a dignified human life. Darwish's poems, as the paper will reveal, aims to delineate the bitter feeling of exile and estrangement felt by the Palestinian refugees abroad and their desire for freedom, their craze for independence and hope to return home. The focus will also be on as to how Darwish's poetics show a nationalist tone instigating Palestinians to continue in their struggle against a tyrannical state which is depressing them from acquiring the right to life.

### **Darwish's Poetics of Desire - The Struggle Against Forgetfulness**

Darwish's poetry touches the heart of a history that is known by its agony, sorrow, and desperation. The struggle against forgetfulness is a dominating and profound theme in Darwish's major works through which the poet makes efforts to rewrite the history of his homeland, a history seemingly forgotten and a land wiped off the maps.

In many of his poems, Darwish outlines the status of stability and peace that Palestinians enjoyed before the Israeli invasion and recollects the days of glory, happiness, and harmony. The poet uses nature that symbolizes peacefulness that characterizes the environment of his homeland before the arrival of the invaders. In other words, Darwish endeavors to delineate the constant conditions of the land before the coming of the intruders. The poet's insistence against forgetfulness can be perceived in his works that serve as a commemoration of the eminence and glory of those halcyon days. Capturing the Palestinian



consciousness and collective memory in *Rubaiyat*, for example, Darwish recalls the glorious past exclaiming at the beauty of his homeland:

You are so green my land  
So green o my soul land  
(Why Have You Left the Horse Alone, 1995)

By referring to the greenery of his homeland, the poet conceives the peacefulness, animation, and brightness Palestinians enjoyed in the past, and which stands against the relentless oppression they endure in the present.

In *Kind Hearted Villagers*, the poet resorts to nature again to outline the simplicity and splendor of the Palestinians' life in the olden days. He portrays the beauty of the early days and describes how the flowers stand for stability in opposition with the colonizer's ships that ruined the green land and made it quiver:

When the ships came from the sea  
This place was held together only by flowers. (WLHA, 1995)

Elsewhere in the same poem, Darwish goes back to the early days of his ancestors, their simple and ordinary practices. He compares the simple life his ancestors led with the sophisticated and merciless life Palestinians now lead. He states:

We were feeding our cows in their enclosures and  
Organizing our days in the closets made by our hands  
We were coaxing the horse and beckoning to the wondering star.  
(WLHA, 1995)

In order to assert his struggle against forgetfulness, Darwish enriches his poem with memories from the past, refers to his progenitors and their achievements, and reminds those who claim that they were the native inhabitants of the land that every piece of the region is marked by the footprints of his forefathers' deeds. Thus, he seems to yearn for the golden and glorious days of the past which was replaced by ones of persecution and deprivation.

In other poems, Darwish portrays his struggle against forgetfulness in different forms. In *Rubaiyat*, the poet recalls the early days and souvenirs through childhood memories:

Wasn't it that child playing near the tip of the well?  
Still playing!  
All the place is my courtyard.  
(WLHA, 1995)

Since every part of the surroundings is stamped by souvenirs and memories of his childhood, chastity, and innocence, Darwish desires to endorse his legitimacy of possessing the land of his birth and upbringing. In *The Well*, the poet recalls memories of his ancestors:

I said to memory,  
Peace be upon you o! Grandmothers gossips  
Taking us to days of pure witness under sleep.  
(WLHA, 1995)

In *The Raven*, Darwish takes a different move to affirm his struggle against forgetfulness and reassures his claim of the land by stating that he is one of the descendants:

We are the grand children of the beginning  
 We are the descendants of the beginning  
 We only see the beginning.

(WLHA, 1995,)

Through this poem, Darwish voices the faith of his people and their infinite conviction that they are the true owners of the land and reiterates his desire to struggle against forgetfulness. More importantly, the poet's aim through the depiction of his ancestors is to rewrite a long history that has been ignored and eradicated and to re-draft the distorted and misrepresented history of his homeland, as he puts it in one of his speeches:

There is nothing more apparent than the Palestinian truth and the Palestinian right. This is our country [...] our real not mythical land. This occupation is a foreign occupation (As cited in Handal, 2002, paragraph 7).

In a similar vein, *Memory for Forgetfulness* and *Almond Blossoms and Beyond* also depict the poet's desire to go into the past and search for the glorious moments of his innocent childhood on the beaches of Lebanon. In an attempt to recollect the memory of his country and the forgotten boy he used to be, the poet writes:

I always thought the place was identified  
 By the mothers and the aroma of sage,  
 No one said to me,  
 This place is called a country,  
 Around the country are borders,  
 And beyond the borders is another place  
 Called diaspora and exile for us  
 I did not yet need an identity.

.....  
 I did not remember the words to defend the place  
 From its removal, from its strange, new name.  
 ("Almond Blossoms and Beyond," as cited in Behar, 2011, p. 5)

### **The Reconstruction of Memory**

Darwish's encompassing of the Palestinian consciousness and collective memory is recalled in most of his works. His poetry, as Akash (2000) argues, "is not only a defense a self-defense of his personal memory, it is also an in-the-beginning-there-was of a Palestinian genesis, a challenge to the erasure of the memory of an entire nation" (p. 122). In many of his oeuvres, Darwish recounts memories of his homeland and of his people to reconstitute the land's shattered identity. The remembrance of the past is dominant in *The Well*, for instance, where the poet asserts:

One cloudy day I pass by an old well  
 May be it fills with heaven  
 May be it fills with past meaning  
 And the parable the old shepherds told.

(WLHA, 1995, p. 57)

It is worth noting here that if Darwish allows the existence of memory in his poem, *Why Have Left the Horse Alone?* he is referring to the forgetfulness of the defeated in the poem, for the poet believes that “the battle for memory is often no less important than the battle on the ground” (Behar, 2011, p. 1).

Clearly, Darwish suggests to the past through the well as an emblem that embodies the land's religious history and a reference to the story of Joseph, who was thrown by his envious brothers into the well, since Joseph migrated to Palestine circa 1800 B.C. Thus, Darwish gives the poem a religious touch to re-remember the land's fractured identity. Moreover, the poet reminds himself of memories of his forefathers by referring to the fables of the old shepherds and insinuating a link between the symbol of the old well and the parables told. In fact, both of them refer to the past and the ancient times and describe to the land its historical and religious identity.

In *I See my Ghost Coming from Afar*, the poet also recollects memories of his homeland through the ancient prophets whose divine history is rewritten as the land's shattered identity. Connecting the link between the ancient prophets and the city of Urshalim, Darwish shows how this place is the center for Muslims, Christians, and Jews who lived together peacefully before the advent of the Zionist colonizers. In other words, the poet historicizes the religious memory with the land's fragmented identity:

I gaze upon the procession of the ancient prophets  
Climbing bare feet to Urshalim and I ask  
Will there be a new prophet for this new time?

(WLHA, 1995, p. 20)

### **The Poet as Historian**

Representing the Palestinian experience in all its aspects and delineating their anger, Darwish should also be considered as a historian who writes the baneful history of his people, their anguish over the occupation and their grief of dislocation and dispossession as he puts it in *The Owl Night*:

There is here a placeless present perhaps I can candle my life and cry out in the owls night:  
was this condemned man my father who burdens me with this history? (WLHA, 1995, p. 25)

As an historian, Darwish recalls the starting of the Israeli-Palestinian conflict, the foundation of the Jewish state which greeted the human tragedy Palestinians have gone through for the past fifty-four years and continue to bear it till now. Depicting Palestinians' chagrin in *Be String Water to My Guitar*, he states:

Time turns around in vain to save my past  
From a moment that gives birth to the history  
Of my exile in the others and in myself.  
(The Adam of Two Edens, 2000, p. 66, hence forth abbreviated as ATE)

Continuing to play the role of a historian in *Kind-Hearted Villagers*, Darwish expresses his desire to weep over the inhumanity and disgrace inflicted upon Palestinians and his desire to rise for ever from the constraints and restrictions imposed upon him and his people. This desire is depicted through the poet's wish to visit Babylon or Damascus as a refuge to escape Israeli curfews.

Relying on Palestine as a metaphor for exile, the poet portrays the grief of dislocation, “speaks of his internal exile and up-rootedness, his meditations on his historical, collective, and personal past” (Handal, 2002, p. 1). The loss of homeland and the frustration of being under control are mirrored in *The Earth is Closing on Us*, in which the poet exclaims:

Where should we go after the last frontiers,  
Where should the birds fly after the last sky!

### The Desire for Freedom

In addition to acting as record and a history, Darwish's poetry is also praised for Palestinians' resistance and desire for freedom since his works are a mirror of the communicative desire between him and his people to break the chains tied by the colonizer. Not strange that, the poet believes in the strength of poetry as a means of protest that cogitates his aspiration for freedom and argues that "poetry can resist only by confirming the attachment to human fragility like a blade of grass growing on a wall while armies march by" (as cited in Handal, 2002, paragraph 12). In *Dreamers Pass from One Sky to Another*, the poet uses words as weapons to fortify the discretion of Palestinians in their strife against occupation and in their desire and hope for freedom. The poet's longing for freedom is indicated through the butterfly as a means of passing through the bonds imposed by the colonizer and expressed through the poet's aspiration to be the butterfly's wings:

Butterfly sister of yourself be what you desire  
 Before and after my nostalgia.  
 Let me be your wing so that my madness might remain fevered  
 Butterfly born of yourself,  
 Don't let others decide my fate, don't abandon me.

(WLHA, 1995, p. 36)

Deemed to be the representative of his people, Darwish visualizes their dreams, desire for freedom, and hope for rising from the hideous nature of confinement. In *Tatar's Swallow*, the poet's call for freedom is fortified when he asserts:

We believe in our dreams and reject our days  
 We haven't been true owners of our days  
 Since the time of the tatars.

(ATE, 2000, p. 95)

In other poems, Darwish takes still another path to elevate his desire for freedom. In *A Non-Linguistic Dispute with Imri Al Qays*, the poet requests his people keep on their scuffling against the occupation to attain their freedom. Here, the poet resorts to history to legitimize his strife for freedom and provokes his people to follow Caesar's path in their struggle for it:

Take Caesar's path  
 Through the black smoke that rises from time  
 Take Caesar's path  
 Alone, alone, alone.

(ATE, 2000, p. 125)

### The Quest for Identity

Darwish's work is also a statement of his expatriation and up-rootedness and his poems reflect his grief over the Palestinians' dislocation and displacement. No other poet, accordingly, is probably capable of portraying the Palestinians' feeling of up-rootedness better than he since the poet has himself experienced a series of migrations. This feeling of displacement entails the status of Palestinians as constant immigrants, leading to a crisis of identity and a feeling of alienation. The goal of Darwish's work, according to Munir Akash, is to search for "a lost map, a map filled with the actual ruins of a people stripped of their homes, identities and their history" (2000, p. 135). In many of his poems, Darwish declaims the loss of the Palestinians' identity and speaks of his dream to recuperate it. His poetic strategy to achieve a new identity by mentioning Palestine in his poems, stalls it in the hearts of Palestinians in order to keep it alive in their memory. In this sense, the poet's true identity is his homeland Palestine, which

absorbed a great confusion of identities throughout history:

I am a product of all the civilizations that have passed through the country-Greek, Roman, Persian, Jewish, Ottoman,. Each powerful civilization passed through and left something behind. I am the son of all these fathers but belong to one mother. Does that mean my mother is a whore? My mother is this land that absorbed them all, and was both witness and victim (as cited in Behar, 2011, p. 4).

In *Be String, Water to my Guitar*, the poet expresses his pain for the Palestinians' feeling of disillusion and identity crisis. The real tragedy, as Darwish exclaims, is that the poet feels neither part of his own culture, which constitutes the first important factor for one's identity, nor does he feel himself to belong to any other culture. This feeling of being in-sandwich is reinforced in the following lines:

Who am I after these paths of exodus?  
I own a boulder that bears my name  
On a tall bluff overlooking what has come to an end.  
(ATE, 2000, p. 163)

In *Identity Card*, Darwish again catches the opportunity to touch on the issue of identity when conversing himself with an Israeli government official, and raises his voice to warn his interlocutor:

Write down!  
I am an Arab  
And the number of my [identity] card is fifty thousand  
And eight is the number of my children!  
And the ninth... will come after the summer  
Does this make you angry? (As cited in Behar, 2011, p. 6)

### **The Desire for Border Transgression**

Darwish has used appropriate words for the Palestinians' hope for a normal life, liberation and independence. Through his poetry, he expresses strong feeling about his desire to transgress the borders and remove the chains imposed on him and his people by the colonizer. Darwish's poetry, in fact, reflects the struggle he encountered while spending his life under the occupation and his works reflects the hatred and anger felt by his people towards the power ruling over his nation. *Victims of a Map* (henceforth abbreviated as VM) is one of the most expressive poems in which he reveals his desire to transgress the borders and show how:

The earth is closing on us,  
Pushing us through the last passage  
And we tear off our limbs to pass through.  
(1984, p. 13)

Elsewhere in the same poem, the poet justifies his desire to move beyond the borders and “hope in liberation [...], hope in a normal life [...], hope that [his] children will go without fear to their schools, wish that a pregnant woman will give birth to a living child [...] not a dead child in front of a military checkpoint” (as cited in Handal, 2002, paragraph 15).

The poet's desire to transgress the borders is also seen the same poem when Darwish adopts a series of promises that decide his will to transcend the atrocity of injustice and see the blood of his follow men fused with nature to give birth to an olive tree as an symbol of a new hope:

We will write our names with scarlet steam  
 We will cut off the hand of the song to be finished by our flesh  
 We will die here, here in the last passage. Here and here our blood will  
 plant its olive tree. (VM, 1984, p. 13)

Expressing his desire to term out the invaders of his homeland, Darwish launched a tirade against intruders:

It is time for you to be gone  
 Live wherever you like, but do not live among us  
 It is time for you to be gone  
 Die wherever you like, but do not die among us  
 For we have work to do in our land.  
 (Those Who Pass Between Fleeting Words, as cited in Sachs, 2000, p. 2)

### Conclusion

Contrary to the wrong assumption that humanist and universalist ideas are at the core of Darwish's poetry, this paper has attempted to demonstrate that Darwish's writings aim at, first and foremost, to bright high Palestinians' struggle against forgetfulness, frustration, desire for freedom and dream of an identity, and refuse to acknowledge the misrepresentation of the Palestinian people and history. The paper has also argued how Darwish resorts to the past memories and the land's history, evokes memories of his childhood and of his ancestors' traditions to fight for the idea that his homeland belongs to Palestinians who are the real owners of the land. There was also a focus on how Darwish's poetics of desire express the sorrow and longing he feels for his homeland, his pain over its occupation, and his unending hope for its return to Palestinians. Many of his poems, it has been argued, mirror his frustration over the Palestinian dislocation, dispossession, and up-rootedness, articulate his sorrow for being under control and thus being subject to the restrictions and confinements, and proclaim his hope for freedom, independence, and for a land where he and his people would enjoy a dignified life and status.

### References

1. Akash E. M. (Ed). (2000). *The Adam of two Edens*. Syracuse, NY: University of Syracuse Press.
2. Ammous, S. (2008). *Palestine's prophet of humanism*. Retrieved September 25, 2011, from <http://www.electronicintifada.net>
3. Avi, I., & Khoury, J. (2008). Mahmoud Darwish-The Death of a Palestinian Cultural Symbol. *Ha'aretz*. <http://www.haaretz.com/print-edition/news/video-mahmouddarwish-the-death-of-a-palestinian-cultural-symbol-1.251777>
4. Behar, A. (2011). Mahmoud Darwish: Poetry's State of Siege. *Journal of Levantine Studies*, 1(1), 189-199.
5. Darwish, M. (1995). *Why have you left the horse alone?* Beirut: Riad El Rayyes Books Ltd.
6. Darwish, M. (1984). *Victims of a map*. London: Al-Saqi Books.
7. Ghannam, I., & El-Zein, I. (2009). *Reflecting on the life and work of Mahmoud Darwish*. Center for International Studies: Georgetown University School of Foreign Service in Qatar (Brief No. 3).
8. Haider, E. (2011, Nov 21-27). Universalism versus Reality. *The Friday Times*. Retrieved from May 15, 2014, from <https://kungfupaindoos.wordpress.com>
9. Handal, N. (2002, 25 May). Mahmoud Darwish: Palestine's poet of exile. *The Liberty*. Need page number or URL
10. Naguib, A. (2012, April 20). Remembering Mahmoud Darwish. *Egypt Independent*. Retrieved from

[www.egyptindependent.com](http://www.egyptindependent.com) (paragraph 6).

11. Sachs, S. (2000, March 7). Ramallah journal: Poetry of Arab pain: Are Israeli students Ready? *New York Times*, 3-7.
12. Vandor, S. (2010). Mahmoud Darwish: *If I were another?* Retrieved October 5, 2013, from <http://www.Thoughtcatalog.com/shawn-vandor>

02

## THE QUEST FOR IDENTITY IN SHYAM SELVADURAI'S *FUNNY BOY*: NEGOTIATING THE SPACE OF THE HOME AND THE SCHOOL

*Aparna Mandal, Assistant Professor, Department of English, Naba Barrackpur Prafulla  
Chandra Mahavidyalaya, Kolkata, West Bengal*

### **Abstract:**

*The quest for identity in Funny Boy is crucial to the politics, both personal and political in the eponymous novel by Shyam Selvadurai. Arjie's quest for identity against the backdrop of the social and political turmoil of Sri Lanka charts the tumultuous journey of a young boy as he confronts familial and societal pressures while grappling with his homoerotic desire. Arjie is a young upper-class Tamil Sri Lankan boy whose family is extremely conservative and orthodox. The novel examines the way in which the personal and the political intertwine with each other and affect the lives of individuals in ways that are often detrimental to the pursuit of individual desires. What emerges as an interesting point is the way in which the supposedly conservative sites of identity formation i.e. the home and the school emerge as the very sites upon which non-heteronormative subjectivity gets inscribed.*

**Keywords:** *Identity, patriarchy, heterosexual, heteronormative, gender.*

Shyam Selvadurai's novel *Funny Boy* is written in hindsight as the protagonist Arjun Chelvaratnam, nicknamed Arjie, writes from his exile in Canada and reminisces the past which he had spent in his homeland Sri Lanka. Shyam Selvadurai himself had also grown up in Sri Lanka during the 1970s before he also left for Canada after the outbreak of the ethnic riots and civil war in 1983. Though *Funny Boy* is not an autobiographical novel, Shyam Selvadurai, like Arjie is a gay. The postcolonial nation state perpetuates the agenda of its erstwhile colonial masters in and through its emphasis on the family with its underlying premise of heterosexuality which is the primary ideological weapon of patriarchy. The culture in which the protagonist of the novel, Arjie grows up is defined by the postcolonial patriarchal state which endorses the majority Sinhalese forces as the dominant group and overtly supports them against the Tamil speaking minority who are rallying for autonomy. The novel critiques any and every ideology that is intolerant of differences and hence Arjie's tag of being "funny" lies at the core of the way in which Arjie subverts the nationalist agenda of the postcolonial nation state and the heteronormative agenda of the patriarchal family setup. From his subject position of firstly as a Tamil and secondly as a gay, he subverts both these underlying ideologies and his homoerotic desire for a Sinhalese boy cuts across the ethnic and the sexual divides that define the post colonial Sri Lankan nation of his times. Through his relation with Shehan Soysa, Arjie is able to transcend the ethnic divide that rips the Sri Lankan nation and he shows an example of how the marginalized groups can offer alternative spaces where the established notions can get truly revised and revamped. In fact, in his dedicatory lines addressed to his parents, the author encapsulates the agenda of his novel in just a few words. He says:

To my parents  
Christine and David Selvadurai  
For believing that pigs can fly



The entire novel becomes a way of showing that the world could perhaps become a better place if more and more people could think out of the limiting tendencies of the heteronormative discourse.

The primary focus of this article are the first section and the last section of the novel titled “Pigs can't fly” and “The Best School of All” respectively. Both the home and the school emerge as distinctly heteronormative spaces which seek to stifle differences till the point where the individual subverts them through acts of “queerness” and thereby transgresses the so called legitimate limits of nation, ethnicity, religion, sexuality and gender . The public and the private intertwine as the heteropatriarchal violence perpetrated by the masculine nationalism of the post colonial Sri Lankan state interpenetrates with the domestic strife within the home and the family. Arjie's quest for identity is therefore both an act that gets materialized in and through the act of transgression of the heteronormative and institutionalized ideals. Through his realization of his own queer identity, Arjie hits back at a family and at a nation whose very ideals are driven by underlying assumptions of heteronormativity.

The first chapter of the novel *Funny Boy* is very interestingly titled “Pigs Can't Fly”. The matter of factness of the title is just a reminder in which certain constructs are established as the norm and anything that deviates from it is castigated as abnormal or as in this case “funny”. It begins with the description of the much awaited “spend-the days” ( Selvadurai 1), which was the one Sunday of the month when Arjie along with his siblings were taken on a visit to their grandparents' house. It was the only occasion when the children would be free of “parental control” (Selvadurai 2) and they would be allowed to be on their own. The narrator gives a description of the territorial division of his grandparents' house viz. the boys' area and the girls' area. The gendered division of spaces is not uncommon in different parts of the world. Such a division was a part of both the territorial and the ideological division of the women's and men's spaces as the “ghar” and the “bahir” in colonial Bengal as elaborately theorized by Partha Chatterjee in his seminal work *The Nation and its Fragments*. Gayatri Gopinath examines this gendered division of spaces within the novel in the following terms:

The gendered spacialization of the domestic sphere in the story mirrors and reiterates nationalist framing of space that posit the "inner" as an atavistic space of spirituality and tradition, embodied by the figure of the woman, as opposed to the "outer" male sphere of progress, politics, materiality, and modernity. But by portraying the inner sphere not simply as a space of gender conformity but also of gender play and fantasy, the story refigures the gendered spacialization of the nation by revealing how non-heteronormative embodiments, desires, and pleasures surface within even the most hetero-normative of spaces. (Gopinath 170-71)

The front portion of the house was demarcated as the boy's territory and the back garden was the girls' territory whose appeal to the young Arjie lay in its “potential for the free play of fantasy” (Selvadurai 3). Arjie, however, despite being a boy plays in the girls' territory as he is chosen as the leader of all the games that they play simply because of his power of imagination with which he could come up with innovative ideas. Of all the games that they played, Arjie's favourite was the bride-ride. The high point of the game was the moment when Arjie would dress up as the bride. Arjie cherishes the moment he would get transformed into a self that was “more brilliant, more beautiful” (Selvadurai 4). His sense of self gets glorified through this child's game which exalts him to a being that is superior to his present self and makes him feel “like the goddess of the Sinhalese and Tamil cinema, larger than life” (Selvadurai 5). Gayatri Gopinath speaks of the way in which the novel enacts a subversion of the traditional gendered spaces:

But by portraying the inner sphere not simply as a space of gender conformity but also of gender play and fantasy, the story refigures the gendered spacialization of the nation by revealing how non-heteronormative embodiments, desires, and pleasures surface within even the most hetero-normative of spaces. (Gopinath 170-71)

As Arjie reminisces the past, he is struck with a deep sense of loss for the world which was once his home. His exiled existence (Arjie's family is forced to move out of Sri Lanka and settle in Canada as result of the ethnic strife) lends a deep poignancy to his crisis of identity which stems from the loss of his homeland and his growing alienation from the world of childhood. He says:

Yet those Sundays, when I was seven, marked the beginning of my exile from the world I loved. Like a ship that leaves a port for the vast expanse of sea, those much looked forward to days took me away from the safe harbour of childhood towards the precarious waters of adult life. (Selvadurai 5)

Arjie's search for identity is a twofold enterprise—firstly he has to negotiate with the heterosexual understanding of sexuality and secondly as a Tamilian in a Sinhalese dominated Sri Lanka, he has to constantly reel under the threat of persecution. His sexual identity and his ethnic identity are both under threat in a societal set up that endorses the dictum “Pigs can't fly.”

The world of children subverts the notions of the adult world through its gender bending games and pretensions. In the bride-ride game therefore, the most unimportant role was that of the groom's which nobody wanted to play and the role was given to Tanuja whom the children teasingly called “Her Fatness” and who was rather detestable because of her tantrums. Tanuja was Kanthi Aunty's daughter and nobody liked her. During one of the bride-ride games session, Kanthi Aunty happens to intrude into the girls' area and she is quite taken aback by the sight of Arjie dressed as a bride in a sari with the accompanying make up. She drags him by the hand and takes him into the glare of the drawing room where all the adults were present. She declares him to be her find as though he were a curiosity that needed to be displayed. Recalling that moment, Arjie says, “They gazed at me in amazement as if I had suddenly made myself visible, like a spirit” (Selvadurai 13). He feels embarrassed at being drawn out of the comfort of the girls' zone and at being exposed to the gaze of the adult world. One of his uncles then starts laughing at his appearance and calls him “funny” (Selvadurai 4). Arjie's parents are deeply embarrassed at their son's actions, conditioned as they are by the social conventions and traditional gender roles and they quarrel over what they consider to be Arjie's breach of rightful gender conduct. As a child Arjie was always fascinated by his mother for he enjoyed those moments when his Amma would get dressed for special occasions. He says:

Of the three of us, I alone was allowed to enter Amma's bedroom and watch her get dressed for special occasions. It was an experience I considered almost religious, for, even, though I adored the goddess of the local cinema, Amma was the final statement in female beauty for me. (Selvadurai 15)

Arjie's privilege, however, gets abruptly disrupted after the episode of his getting caught as the bride at his grandparents' house. When his Amma gets dressed on the next occasion, he is not allowed to enter her room. He feels terribly dejected as if it amounts to an act of rejection by his mother—the very mother for whom he had a special feeling. The young Arjie finds it difficult to comprehend the nature of his transgression which has evoked such a fierce response from his parents. He has overheard the quarrel that had taken place between his parents where his father had said accusingly to his mother, “If he turns out funny like that Rankotwera boy, if he turns out to be the laughing-stock of Colombo, it'll be your fault” (Selvadurai 14). In his attempt to make sense of the word “funny”, Arjie ponders:

The word “funny” as I understood it meant either humorous or strange, as in the expression, “that's funny.” Neither of these fitted the sense in which my father had used the word, for there had been a hint of disgust in his tone (Selvadurai 17).

The word “funny” is used to “indict Arjie's gender insubordination” (Gairola 479). The novel shows how he is made to feel uncomfortable because of his homoerotic desires. On the next spend-the-day, Arjie's brother Diggy is given strict instructions to include Arjie in the boys' cricket team. When Arjie

protests and expresses his hatred for the game of cricket and seeks an explanation as to why he needs to play with boys, Amma gives a very matter of fact reply, "Because the sky is too high and pigs can't fly, that's why." (Selvadurai 19) Gayatri Gopinath examines the reply of Arjie's mother in these words:

Her answer attempts to grant to the fixity of gender roles the status of universally recognized natural law and to root it in common sense; however, such an explanation fails to satisfy Arjie, and his mother seems equally unconvinced by it but is unable to imagine an alternative order of things. Thus the varied, multiple discourses around gender that mark the domestic sphere militate against an overly reductive reading of "home" space as merely oppressive. Instead, gender conformity and nonconformity are narrativized through competing discourses in the story, where the rhetoric of nonconformity as perversion is undercut by the antinormative performance of gender in "BrideBride," as well as by Arjie's mother making apparent the nonsensical nature of gender codification. (Gopinath 172)

Arjie is punished for what is considered to be a digression from the norm of heteronormativity. In his seminal work titled *Discipline and Punish* Michel Foucault theorizes the way in which disciplinary institutions operate by enforcing a certain code of conduct as "normal" and by punishing any deviation(s) from the norm. Foucault observes:

What is specific to the disciplinary penalty is non-observance, that which does not measure up to the rule, that departs from it. The whole indefinite domain of the non-conforming is punishable... (Foucault 178-89)

Arjie is too young to understand his sexuality as something that is different from the norm. The adult world, veered as it is towards the process of "normalization" thinks of ways and means to punish him and to make him conform. The notion of "disciplinary penalty" can be seen in operation in the case of Arjie too when he is banished from the girls' world. Foucault's contention is worth quoting again in this context:

The perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes. In short, it normalizes.

It is opposed, therefore, term by term, to a judicial penalty whose essential function is to refer, not to a set of observable phenomena, but to a corpus of laws and texts that must be remembered; that operates not by differentiating individuals, but by specifying acts according to a number of general categories; not by hierarchizing, but quite simply by bringing into play the binary opposition of the permitted and the forbidden; not by homogenizing, but by operating the division, acquired once and for all, of condemnation. The disciplinary mechanisms secreted a 'penalty of the norm', which is irreducible in its principles and functioning to the traditional penalty of the law. (Foucault 183)

Arjie therefore becomes a victim of this normalizing process imposed by his family. Amma's reply becomes the voice of the forces of totalitarianism and homogenization which are targeted at stamping out all differences. On pleading with his Amma further about the rationale behind his necessity to play with the boys, Arjie's mother says, "You're a big boy now. And big boys must play with other boys." "...Life is full of stupid things and sometimes we just have to do them." (Selvadurai 20). Arjie is confronted with a terrible crisis as his desire to play with the girls gets rudely dismissed by this injunction. When Diggy offers Arjie as the new player in the team, others resist and one of them mocks Arjie as the "girlie-boy" (Selvadurai 25) Arjie manages to escape from the ordeal of having to play cricket and he is elated at having "forever closed any possibility of entering the boys' world again" (Selvadurai 28). The gender stereotypes have been

ingrained in “Her Fatness” who forbids Arjie from re-entering the girls' territory. She says vehemently, “Boys are not allowed here.” (Selvadurai 29).

“Her Fatness” words turn out to be true as the quarrel between her and Arjie takes an ugly turn. “Her Fatness” tears the sari which was so preciously preserved by Arjie to be worn for the bride-ride game and as Arjie tries to salvage the sari, they enter into a scuffle for which Ammachi (grandmother) holds Arjie responsible. In his desperate attempt to flee the caning, Arjie runs out of the house and reaches the sea where he cries inconsolably. He flings the sari on the rock and bemoans the loss that the future entails for him. He reflects with a deep sense of despair:

I glanced at the sari lying on the rock where I had thrown it and I knew that I would never enter the girls' world again...No more would I step out of that room and make my way down the porch steps to the altar, a creature beautiful and adored, the personification of all that was good and perfect in the world. The future spend-the-days were no longer to be enjoyed, no longer to be looked forward to. And then there would be the loneliness. I would be caught between the boys' and girls' worlds, not belonging or wanted in either. (Selvadurai 39)

Arjie's narrative continues as he proceeds to chart the life narratives of the other characters and their respective struggle with their individual desires vis-à-vis the societal and familial pressures. What concerns Arjie directly is the penultimate section of the novel titled “The Best School of All”. The Queen Victoria Academy, as its name suggests, is a relic of the colonial history of Sri Lanka which imbibes the dominant codes of its erstwhile colonial masters and that of the heterosexual society in its students by cultivating an extremely rigorous code of masculinity. As Tariq Jazeel rightly points out:

The Academy, like all schools, certifies systems and structures of culture through education. Here, the cultivation of racialogical thinking is underpinned by manly masculinities, thus producing the exclusionary social topographies of not only school, but by extension the nation. Victoria Academy is both microcosm of what is happening in Sri Lanka at this time (the late 1970s early 1980s), and an agent of these processes. (Jazeel 241)

The school, despite its ardent practices, its despotic principal and the cultivation of a rigorous masculinity through punishments such as slappings and canings is unable to straightjacket Arjie into heteronormative subjectivity and ironically emerges as the space which offers Arjie the experience of homoerotic encounter and the materialization of his same sex desire.

Arjie's father decides to get Arjie admitted in the The Queen Victoria Academy because he thinks that it will be better for him. In defence of his decision he says, “The Academy will force you to become a man” (Selvadurai 210). The school posits a further challenge to Arjie's sense of identity, firstly as a Tamil boy who is put in a Sinhala class and secondly as a boy whose natural sexual orientation is not heterosexual. He is bullied by one of his classmates for being in a Sinhala class despite being a Tamil but one of the other boys in his class offers a hand of friendship whom Arjie finds to be quite attractive and whose name is Shehan Soyza. Arjie finds that there is something about Shehan that makes him special and unlike the other boys of the school, he wore his hair long--an act that directly violated the school's insistence on masculinity. He is however punished for that act of “trangession” and the principal of the school who is popularly known as the “Black Tie” cuts it short to make him fit into the code of masculinity. Arjie feels devastated at the altered sight of Shehan with shortened hair and feels that it is not fair. Diggy however warns Arjie not to be close with Shehan and reveals that Shehan has a sexual relationship with the head prefect and that is the reason why he is missing during the free periods. Arjie, however is unable to comprehend the idea of sex between two boys; he says, “At fourteen, I was aware of what the sex act between a man and a woman entailed. But between two boys? (Selvadurai 233). Arjie's young mind fails to

grasp the notion of homoerotic love, having never heard of anything like it before. Arjie's bonding with Shehan grows over time and one morning he wakes up with a wetness on his sarong after dreaming of himself and Shehan getting close in the water of the swimming pool. One day Arjie is rather taken by surprise when Shehan kisses him on the lips. However, after recovering from the initial shock of the kiss Arjie recollects the moment in the privacy of his bedroom and realizes that he had "not only liked that kiss" (Selvadurai 251) but was "eager to experience it in all its detail and sensation" (Selvadurai 251). As time passes by, Arjie comes closer to a realization that he had been grappling with quite some time and this realization marks an important turning point in his struggle to come to terms with his own identity as a boy who has same sex desires. He says:

The difference within me that I sometimes felt I had, that had brought me to so much confusion, whatever this difference, it was shared by Shehan. I felt amazed that a normal thing--like my friendship with Shehan--could have such powerful and hidden possibilities. I found myself thinking about that moment Shehan had kissed me and also of how he had lain on his bed, waiting for me to carry something through. I now knew that the kiss was somehow connected to what we had in common, and Shehan had known all this along. (Selvadurai 256)

As Arjie wakes up to this realization, the dark corners of his life get illuminated and he comes out as a strong boy with a fuller sense of identity which is no longer at odds with anything. He reaches an important milestone in the quest for his identity which had hitherto been enmeshed in the darkness of incomprehension. One day Arjie invites Shehan to his place for lunch and they engage in sexual intercourse for the first time inside the garage. Arjie is however struck with a sense of guilt after the act is over and Shehan accuses him of shying away from accepting the reality of his sexuality. Arjie, being brought up within a family and society that frowns upon same sex desire, is caught between the conflicting claims of his personal desire and the familial cum social dictum. His initial reaction of disgust is the consequence of his training within the norms of heteronormativity but he is ultimately drawn towards his love for Shehan as he dreams of him again the same night. His reaction can be very well understood in the context of the conflict between the personal and the social. He says, "For the remainder of the night, I tossed and turned restlessly in my bed, torn between my desire for Shehan and disgust at that desire." (Selvadurai 266) Arjie feels the unjustness of how things are termed either good or bad depending upon who holds the power. He says:

Right and wrong, fair and unfair had nothing to do with how things really were. I thought of Shehan and myself. What had happened between us in the garage was not wrong. For how could loving Shehan be bad? Yet if my parents or anybody else discovered this love, I would be in terrible trouble...How was it that some people got to decide what was correct or not, just or unjust? It had to do with who was in charge; everything had to do with who held power and who didn't. (Selvadurai 273-74)

As the section draws to a close, Arjie deliberately mixes up lines from the poem that he was supposed to recite in the school award function in front of the chief guest and he does it deliberately to teach Black Tie a lesson and to take revenge for the tortures that he had perpetrated on Shehan. He concludes the section by reflecting on how his relationship with Shehan had changed him and his equation with his family had changed forever:

I was no longer a part of my family in the same way. I now inhabited a world they didn't understand and into which they couldn't follow me. (Selvadurai 284-85)

In the concluding section of the novel, Arjie pens down a journal of the incidents leading up to the violent riots that spread all across the nation including the hometown of Arjie i.e. Colombo. The ethnic tension

between the Sinhalese and the Tamils reaches its worst phase as Arjie's home is vandalized and burnt by the attacking mob. What however cuts across this conflict is the very personal bond shared between Arjie and Shehan which rises above these ethno-political differences. Their friendship provides an instance of how the hegemonic discourse is subverted from within the spaces of a marginalized relationship. As Shehan tries to cheer Arjie up in the aftermath of his house burning incident, Arjie suddenly realizes something which had never thought of before i.e. Shehan was a Sinhalese whereas he was a Tamil. He says, "This awareness did not change my feelings for him, it was simply there, like a thin translucent screen through which I watched him." (Selvadurai 302) Arjie's quest for identity reaches a point of fruition as he becomes aware of his feelings for Shehan which have grown and persisted amidst and despite the differences which have been tearing his nation and which ultimately force his family to lead an exiled existence in Canada.

It is rather ironical that the home and the school-both of which are instruments of the propagation and inscription of the heteronormative discourse become the very spaces in and through which these ideals get subverted and offer opportunities for individual liberation and identity formation that do not subscribe to the heterosexual codes of the family and the nation state. Arjie's identity gets shaped through his struggles with the confrontations that he faces within the private space of the home and the public space of the school. His search of identity marks a deep struggle that gets enacted across the national, ethnic, religious, sexual and gender divides of his times.

#### **Works Cited:**

1. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1995.
2. Gairola, Rahul K. "Limp wrists, inflammatory punches: violence, masculinity, and queer sexuality in Shyam Selvadurai's *Funny Boy*." *South Asian History and Culture*, vol. 5, no. 4, 04 August 2014, pp. 475-489, doi: 10.1080/19472498.2014.936206.
3. Gopinath, Gayatri. "Nostalgia, Desire, Diaspora: *Funny Boy* and *Cereus Blooms at Night*." *Impossible Desires: Queer Diasporas and South Asian Public Cultures*, Duke University Press, 2005, pp. 161-186.
4. Jazeel, Tariq. "Because Pigs Can Fly: Sexuality, Race and the Geographies of Difference in Shyam Selvadurai's *Funny Boy*". *Gender, Place and Culture: A Journal of Feminist Geography*, vol. 12, no. 2, Aug 2006, pp. 231-249.
5. Selvadurai, Shyam. *Funny Boy*, Penguin, 1994.

## MARRIAGE AND INDIVIDUATION: A PSYCHOLOGICAL STUDY OF SHASHI DESHPANDE'S *SHADOW PLAY*

*Pardeep Kumar, Assistant Professor, Department of English University of Jammu (J&K UT)*

### **Abstract**

*With regard to the institution of marriage most of the deep psychologists gives significance to the role of unconscious part of mind. Whether an individual engages in a marriage with his/her conscious decision, the working of certain patterns embedded in unconscious part of mind remains unquestionable. Unconscious part of the mind remains the precursor with regard to the institution of marriage across the world. In this paper, therefore, an attempt has been made to view the process of individuation specifically by looking at the transformation and evolution of the couple Aru and Rohit in the novel in point. The concepts of 'Love and Marriage' from Joseph Campbell's book *The Power of Myth*, Carl G. Jung's concept of marriage as a 'Psychological Relationship', M. L. Von Franz's theory of 'Individuation' and Rashna Imshaly Gandhi's ideas about individuation through marriage have been applied for unraveling the working of human mind especially the unconscious part of it with regard to the matrimonial affairs.*

**Key Words:** *Marriage, Unconscious, Transformation, Evolution, Individuation.*

Shashi Deshpande's *Shadow Play* (2014) is a fine commentary on love, and the institution of marriage and family in the contemporary India. The novel is divided into four parts: 'The Wedding', 'The Home', 'The World' and 'The Crystal Ball'. It primarily tells us the story of central protagonist, Aru and also involves many sub plots running parallel to each other. The main plot which involves Aru and Rohit, occupies most of their childless marriage with oblique references to Charu's married life and an account of Seema's rape. There are examples of both kinds of marriages in the novel, the failed ones as well as seemingly successful ones. The novel also emphasises the developing love affairs among various couples irrespective of their religion, age, and marital status. For example, Gopal's love for Kasturi, Seema's love for Leo, Swati's love affair with Nikhil and Kalyani's husband's love affair with another woman. Thus, the novel is a masterly contemplation on love, kinship and marriage,

Deshpande's concerns about the issues and problems related to love and marital relationships are so deep that she attempts to find out basic causes responsible for the unhappy and failed marriages in modern times. The writer delves deep into the psychology and other ungraspable fine details that operate in marriage and make it what it is. On being asked what is marriage? Joseph Campbell, in his book *The Power of Myth*, replies:

It's the reunion of the separated duad. Originally you are one. You are now two in the world, but the recognition of the spiritual identity is what marriage is. It's different from a love affair. It has nothing to do with that. It's another mythological plane of experience. When people get married because they think it's a long-time love affair, they'll be divorced very soon, because all love affairs end in disappointment. But marriage is recognition of the spiritual identity. If we live a proper life, if our minds are on the right qualities in regulating the person of the opposite sex, we will find our proper male or female counterpart. But if we are distracted by certain sensuous interests, we will marry the wrong person. By marrying the right person, we reconstruct the image of the incarnate God, and that's what marriage is.  
(5-6)

In the light of the above quote it is suggestive that our mind needs to be on the right qualities in choosing the right person of the opposite sex, but a young person of marriageable age is not able, at this stage of life, to choose his/her own way, and unconsciously follow psycho-social patterns. With this one is also reminded of the concept of 'anima/animus' as propounded by C.G Jung. This 'inner woman' in the male psyche and the 'inner man' in the female psyche plays vital role in the marital affairs.

Shashi Deshpande, in the very beginning of the novel refers to marriage. She emphasises that the real life begins after marriage, something which is an amalgamation of love, trust, care, sorrow, mutual respect and sometimes pain and disaster as well. The opening lines of the first paragraph are:

Traditionally, a wedding comes at the end of story, a story with a happy ending, that is; in fact, the wedding is the happy ending. However, it is not the end but the beginning: the beginning of a new life for the couple, the creation of a new family- in fact, the beginning of life itself. (3)

The marriage, author refers to is that of Arundhati and Rohit, a love-cum-arranged marriage. Though Aru and Rohit have acquaintance with each other from the very early age as Rohit has been a regular visitor at Aru's place and has been secretly in love with her still Aru takes a long time to decide about her marriage with Rohit. She accepts the mature mutual bond between them but categorically denies any emotional attachment with him. On being asked by Kalyani, about her delay in deciding to marry Rohit 'Is there anyone else, Aru?' (249) she replies;

No, there was not. But she had often thought of the man who had suddenly materialized out of the rain like a phantom when she was lost and had led her to an area she was familiar with. The young man had become a figure of romance for the girl she was then. Time now, she thinks, to put away that phantom lover, time to think of what Rohit means to me. (249)

This phantom man 'out of the rain' signifies Aru's animus, the image of whom she carries in her mind since long. It was this figure of 'phantom lover' who has been putting Aru's decision of marrying Rohit off. M.L. Von Franz has very aptly called this image of a man in the unconscious of a woman as 'animus' which is further explained by Jung as follows:

Every man carries within him the eternal image of woman. This image is fundamentally unconscious, a hereditary factor of primordial origin engraved in the living organic system of man, an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by women. Even if no woman existed, it would still be possible at any given time to deduce from this unconscious image exactly how a woman would have to be constituted. (*The Basic Writings of C.G. Jung* 540)

Aru's animus was "the man who had suddenly materialized out of the rain like a phantom when she was lost and had led her to an area she was familiar with. The young man had become a figure of romance for the girl she was then." (249) Even while accepting Rohit's marriage proposal Aru does not betray any desire to marry him for romantic reasons. Eventually Aru projects her animus on Rohit and accepts him as her husband. She declares her acceptance as follows:

'Rohit,' she said, 'I want to marry you. I want to be your wife,' I want to live the rest of my life with you. I know our marriage will make Amma happy, but that's a by-the-way. I would never marry just for that, I could not be dishonest, I would never cheat any man, least of all you. Believe me, Rohit.'

He did, he told her he did. (90)

Although it seems that both Aru and Rohit make a conscious decision of marrying each other, but little do they know that they are governed by their unconscious mind, something that carries the 'animus' and 'anima', the image of 'inner man' and 'inner woman' respectively. Since it is only an image, there is no possibility that such a man or woman existed. An individual strives to seek the partner that corresponds to



the image which he carries in his unconscious mind. He/she projects the primordial image called animus/anima on any woman/man and feels elated when the target is achieved. As per deep psychologist who studies the collective unconscious as a store house of archetypal patterns, Rashna Gandhi postulates that:

A young person of marriageable age is just emerging from this mist of original unconscious, and has only partial understanding of him/her self and others. The greater this area of unconsciousness, the less a relationship is one of free choice, although the young person may think he/she is exercising an option. This is most easily seen in the metaphor of “blind” love; an expression of the compulsive nature of falling in love. (77)

The critic terms this operation of the unconscious as the 'blind love' where the choice of the life partner is more of a compulsion than a conscious option. The compulsion of such a choice, in most of the cases, is triggered and controlled by the 'primordial' image of animus/anima engraved in the unconscious part of an individual mind. The duo, in this case as in the case of any other marriage, projects one's unconscious 'image' on to the other and feels the sense of oneness with each other in the early stage of marriage. Rashna Gandhi views the early stage of a marriage, whether love or arranged as:

the “in love” stage, in love with ourselves, namely with that part of us which brings our best qualities to the fore: we are open, loving, and vulnerable. We get a glimpse of our own true nature, and this makes us feel complete. Every one of us knows these moments when we are in love. It seems like an eternal, sacred moment, because we touch into our depths and feel this oneness. All boundaries fall away and we transcend time and space. (78)

The 'oneness' which Aru and Rohit feels at the early stage of their marriage is not because of the presence of one another but because of the projection of their inner self. In other words, the 'other' becomes a screen on which one's best qualities can be projected and cherished. In yet other words, the presence of the other helps an individual to split into two half's and thereafter the subsequent union provides the momentary sense of completeness. Under such circumstances of union of lovers both the partners feel that they have transcend the boundaries of space and time and considers such moments as eternal and sacred.

Now in case of Rohit, Aru acts as his 'anima' and as such becomes his pursuit. The characteristics of one's anima as described by M. L. Von Franz,

can be projected so that they appear to the man to be the qualities of some particular women. It is presence of the anima that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is “she”. In this situation, the man feels as if he has known this woman intimately for all time; he falls for her so helplessly that it looks to outsiders like complete madness. (191)

Without being intimate at all Rohit harbours a feeling that Aru is someone whom he knows as an intimate companion. The innocence as well as the reclusive attitude of Aru makes her appear as 'fascinatingly vague' to Rohit, something that boosts his desire to possess her. The text reads, “Rohit had seen Aru then fallen in love with her in an instant.” (90-91) Rohit like any other young man, exert under the influence of anima falls for Aru and recovers only when the romantic phase of their marriage is over. Since both the partners are the projections of an image, and an image being nothing but the product of imagination, the relationship is bound to get sour with the passage of time. In case of Aru and Rohit this 'image' also shatters with the passage of time as is its nature is and leads to disillusionment. It is, in this context, that marriage is seen as an important step towards one's individuation, especially with Aru. Critic opines that:

The fatal mistake we make at this stage, is that we do not acknowledge this wholeness within ourselves, but project it on to the partner whom we hold responsible for providing the “other” (or “better”) half that makes us “whole.” What is actually happening, we think mistakenly, is that the two halves of each partner merge to become a whole-hence this

feeling of oneness, of “paradise”. All our energies at this point are absorbed by the significant other. This projection of an internal state of bliss on to the other carries the seeds of disillusionment, because that other is not what he/ she appears to be. (Gandhy-78)

Even if Aru and Rohit remains committed couple, but the need to have a child brings bitterness between them. This can be attributed to the natural instinct of a woman and the purpose of marriage, i.e., procreation. The institution of marriage is seen as a natural arrangement for the procreation and continuation of human progeny; therefore, the inability to give birth to a child fails its vital purpose. The absence of child, in many cases, leads to the breakdown of marriage leading to separation. It needs a conscious and strong effort on the part of both the partners to understand each other's need so that the reasons of estrangement between them get weeded out. Rashna Gandhi further states: “Before the partners understand what is happening, they have made, on an unconscious level, the transition from the state of wholeness to the feeling of separateness”(79) Though an otherwise healthy companionship, the marriage of Aru and Rohit reaches a point of breakdown because of two reasons, one is the lack of child and the other being Aru's extra indulgence with her mother, sisters and aunts.

As stated earlier, the animus/anima projected upon the opposite partner loses its sheen and the couple, in most of the cases, regret of having made a wrong choice in marriage. Since, they do not know that their choice, at the first place, was not a conscious option exercised by them but something decided by the unconscious image inside them, they keep on blaming the 'other' or circumstances for whatever wrong happens between them. Under such circumstances a woman, in most of the cases, turns away from husband and focuses her energies and attentions on the expected child and the related issues. Aru and Rohit also pass through this phase of relationship that one day Rohit leaves her alone, though temporarily. The situation between Aru and Rohit is depicted the as follows:

The next morning Rohit leaves home early, even before she wakes up. There's a stab of fear in her when she sees his bed so neatly made, as if he hasn't slept in it at all, as if he has been away all night. It reminds her of her parents' bed the day Gopal left them, of her sudden panic when she went into their room and found both of them not there, the bed clearly not slept in. Rohit will call me; she comforts herself, knowing that he never lets the day end without talking to her. But there's no call. She tries to get involved in her work, though part of her keeps waiting for his call. (248)

After Rohit's temporary departure Aru begins to realize that how she has kept her husband at the periphery, the centre being her need of a child and her maternal family. It is for the first time that Aru becomes nostalgic about an apparently failed marriage of her parents since her father had also walked out upon his family unannounced. Even if Rohit left her temporarily but for Aru this separation has a deep impact on her psyche as it refreshed the memory of her parents' separation. The separation of Aru's parents without any apparent reasons has had an indelible imprint on her mind. The manner in which parents conduct has a deep impact on their children. Rashna Gandhi has also postulated that the animus of females is influenced as well as structured by their fathers because father is the first male that she encounters in her life. The momentary absence of Rohit jolts Aru to the realization that her married life is in danger. The fact that the absence of the child has weighed too much upon their relationship that Rohit finds it unbearable to live in Aru's company. Even when Rohit comes back and declares his love for Aru, the latter experiences a sense of loss as expressed by the author thus: “Is he reiterating his love for her? Why, then is his tone so puzzled, as if he is asking himself why things are the way they are, why he has to love her”. (253) A fresh sense dawn upon Aru with regard to Rohit only when she nearly loses and gets him back. Rohit too, on the other hand, realizes the gravity of the hurt he has caused to Aru by deserting her though temporarily. Rashna Gandhi postulates, “The couple may also experience a financial loss, or the loss of a child or an illness, which may change their lives. As each individual changes and evolves in this process, we may wake up one morning

and realise that the partner is not the same person as the one we married” (79).

In the case of Aru and Rohit the absence of child triggers the separation between them and steers their marriage into a new phase, the phase of differences, estrangement and lack of mutual trust. The child has become the central focus for Aru which has relegated Rohit to the position of secondary importance. The temporary separation when Rohit leaves Aru and comes back brings about a sea change in a attitude towards each other, a change which both of them recognize immediately and induces a sense of loss or fear in both of them. Both Aru and Rohit analyze the reason behind this transformation and quickly decide to find a solution to the problem. Rohit understands the absence of child as the primary cause of the estrangement between them and readily agrees to the proposal of Aru with regard to the adoption of a child.

The couple, at the eightieth year of their marriage, decides to adopt a child, something that becomes a gesture of mutual needs, love and understanding. The couple begins to live the life of a renewed love and feelings for each other because the new child acts as an adhesive between them. Before this, Aru feels that the absence of child, the two of them, i.e., Aru and Rohit were not sufficient to form a unit. After the projection of the animus/anima falls, the child becomes the uniting force that brings certainty and stability in the life of the couple followed by mutual love and respect. Rohit and Aru have to pass through many phases of their lives for them to complete the process of maturation; something Rashna Gandhi calls the process of individuation. Wilfred L. Guerin, in his book *A Handbook of Critical Approaches to Literature*, explains the term as follows:

Individuation is a psychological growing up, the process of discovering those aspects of one's self that make one an individual different from other members of his species. It is essentially a process of recognition that is, as he matures, the individual must consciously recognize the various aspects, unfavorable as well as favorable of his total self. This self recognition requires extraordinary courage and honesty, but is absolutely essential if one is to become a well-balanced individual. (204-205)

Almost smitten by each other Aru and Rohit decide to marry without acknowledging the fact that they are behaving under the influence of the unconscious animus/anima. This maturity gets depicted in what Aru says towards the end, “It's futile telling anyone not to love, as futile as it is to ask someone to love; Aru has learnt that both these are impossible. Why we love and why we can't love are both mysteries we will never be able to fathom” (255). The choice of a lover as well as the aversion to people as a possible choice for a lover is not in the control of an individual. This choice of a partner is an unconscious one and does not involve free will. It is only through the conscious awareness of their unconscious pre-dispositions that they reach a stage where respecting each other's needs and individuality remains the only way to remain glued to each other as a married couple. This process of individuation is explained by Rashna Gandhi as follows:

This process can take place whether the couple remains together or not. If it does, within a marriage, the co-dependent relationship falls away; projections fall away, and a truly mature relationship can develop. It has been one of the joyful experiences in my practice to accompany partners through this process, when both are ready for transformation. (81)

Once the process of individuation is complete, the life of the couple becomes joyful as their relationship becomes mature. As a result of this transformation the partners in marriage can grow independent of each other without becoming oblivious of each other's needs and individuality. In some cases where the partner evolves parallel to each other, marriage can become a spiritual experience.

The study undertaken reveals that even if the matrimony proves to be a disastrous experience it can pave way for self-actualization or what M. L. Von Franz calls individuation. However, it needs acute consciousness, honesty and responsibility for an individual to identify his/her anima/animus so that the marriage can be lived on the basis of each other's needs rather than a relationship based on pure romance and expectations. It further reveals that marriage is a significant part in the life of an individual and can

becomes a learning experience of deep consequences. For a conscious couple or an individual in a marriage the matrimonial experiences can be a spiritual experience if lived sensibly.

### Works Cited

1. Campbell, Joseph. *The Power of Myth*. Doubleday, 1988.
2. Deshpande, Shashi. *Shadow Play*. Aleph Books: 2013
3. Franz, Marie-Louise von. "The Process of Individuation" *Man and His Symbols*, edited by Carl Jung, Dell Publishing, 1968.
4. Guerin, Wilfred L. et.al. *A Handbook of Critical Approaches to Literature*. Oxford, 1999.
5. Gandhi, Rashna. "Myth, Marriage and Individuation". *India International Centre Quarterly*, Vol. 19, No. 4, 1992, pp. 76-87.
6. Laszlo, V.s.de. (etd). *The Basic Writings of Carl Jung*. Modern Library, 1959.

## DEPICTION OF REALISTIC & SOCIAL SETTINGS IN POST-INDEPENDENT INDIAN DIASPORIC FICTION

*Dr. Shivakumara B., Assistant Professor of English, Government First Grade College Gubbi, Tumakuru Dt, Karnataka st.*

### **Abstract**

*An attempt is made in this paper to give an overview of the development of Indo-English fiction in the 1960's, 1970's and 1980's and living in the later periods. The paper also focuses on the themes of Indo-English fiction in general. Post Independence Indian writings in English with special reference to fiction have been significant in the sense that the total output is highly far more than the output in pre-independence writing though the triumvirate or the Trimurthy of Indian English writing belonged to the pre-independence era. However, they, who could be considered as the trend setters in Indian English continued to write in the post-independence period as well.*

**Key Words:** *Indo-English fiction, pre-independence, post-independence.*

A distinctive Indian quality is the reason-die-re of Indian novels in English. According to this viewpoint, a truly Indian work, would be the arc which is about India or Indians, 'presents an Indian point of view and has a style, which fits, well into the matrix of the Indian culture and way of life. To create an identity is part of the essential business of artist, to arrive at, or even to contribute towards, a declaration of literary nationality. It is not essentially relevant to his concerns and may even infringe on the honesty of those concerned. A writer's quest for his identity, however is a meaningful pursuit and is fraught with serious implications. Unless he has a clear sense of his identity, the literary offshoot is bound to be superficial and arbitrary.

It is very hard to establish the sense of identity of any people chiefly or centrally from its literature since most of the media, which form the culture of the mass of the people by-pass literature. The quest for identity in a country like India is socially oriented and less personal.

This quest which is a common and recurrent theme in Indo-English fiction, has taken two main directions: Philosophical and Sociological. The philosophical quest involves a web of dualisms from which the protagonist must disentangle his complex identity. For instance, search for identity through knowledge of self is the basis of R.K. Narayan's fiction. The sociological on the other hand involves the protagonist who is in search and trial for a space for his existence. The sense of Indianness finds an expression in Indo-English novels in certain other important ways. The regard for the past is the cornerstone of Indian culture. Among other feature associated with the unswerving devotion to the past, the most important is being faithful to one's cultural heritage and traditions and the reverence for age, which is in one's bones. Although modernity and tradition come into clash in many Indo-English novels, one can note the repeated affirmation and the value of the past in its re-discovery.

Alienation or rootlessness also has become a very common theme in the English novel. The loss of identity leads to the problem of alienation.

A feel of loss of identity is a dreadful feeling that cuts one off from all kinds. One begins doubting one's identity. The dispossessed personality's search for identity is in fact, a commonplace theme in modern fiction. It is true in Indian fiction too, but with a difference. The difference lies in the novelists' quest that has peculiarly Indian immediacy.

In a statement made in 1979, Shyamala Narayan unwittingly predicted the advent of the new Indian novel in English; She observes:

“The Indian-English novel has a bright future. Great work can come from Malgaonkar's pen, while Anita Desai or Arun Joshi can produce a psychological masterpiece. Neither R.K. Narayan nor Bhabani Bhattacharya or Mulk Raj Anand can be considered a spent force. And one cannot know what new talent is waiting in the wings to be discovered.”

The new talent turned out to be Salman Rushdie, who with his *Midnight's Children* (1981) made a tremendous impact on a whole generation of writers both new and established.

Since then there has been a bursting forth of Indian novels like myriad flowers on a laburnum tree. This significant decade, came to be a gorgeous post-modernist novel era, governed by a subjective, relativist, scientific worldview and it represented skewed perceptions of socially alienated writers. It was however in line with the mainstream of twentieth-century thought. The novels of this era reflect and stand as samples which have come out with new forms and themes.

Many, Indian English novels of the 1980's have the impression of *Midnight's Children* that is, they combine the post-modernist vision with the Indian oral narrative style.

These novels differed from the earlier novels that were characterized by solemnity and self consciousness. However, unlike the earlier ones they neither idealistic nor are sentimental. Politics (national and international) has been their most important theme of the novelists of the era, and the displaced, marginal modern men their favourite protagonists. The writing is brisk, vigorous, racy impressive. They express the deep urge of the protagonist to speak out, unfretted by restraints who virtually scream to be heard. The characters are cosmopolitan, de-regionalized citizens of the world. For example, *Rich like us*, *Midnight's Children*, *Shame*, *The Golden Gate*, *The Circle of Reason*, *Yatra*, *Sunrise in Fiji*, *Days of the Turban*, *The Bubble*, etc. The new Indian novel which portrays the awareness is not the novel of exhaustion but is one of tremendous creativity, dynamism, hope and confidence. The 1980's novels have a vast emotional, political, cultural, geographical and historical sweep. They seem to have the ability to face life in the harsh, to confront it unflinchingly and yet to laugh at the lighter side. They are different from the earlier novels of idealism. Here fantasy, magical realism, parody, humour take over and subvert unseemly reality. The individual has become the centre besides his sensibility and the provisional quality of life known to him. As against that, the protagonists of the novels say of Raja Rao and R.K. Narayan, had belonged to a securer world where eternal reality stood ultimately dominating the temporary vicissitudes of life. By contrast, the protagonists of the 1980's Indian novel are insecure, anxious, tense, sceptical, and they are the people sitting on the edge of the world, waiting to be catapulted into plumb-less depths and declivities because of the tremendous power that reposes in twentieth century governments. The parallels between the life of the individual and history of nation are dovetailed in these novels. In novels such as *Clear Light of Day*, *The Circle of Reason*, *Plans for Departure*, *Yatra*, *Rich Like Us*, *English August*, *Shame*, *Midnight' Children* and *Sunrise in Fiji* we can note such things.

The Indian novel, which showed concern with national or social problems in the 1960's were introspective, and the individual's quest for a personal meaning in life was the main theme in them. They differ in their approach and change - they reflect a recognizable change in the national sensibility, expression and literary form. Both periods are also characterized by tremendous literary creativity and it is all the more interesting to look at them from different aspects such as the economic, political and intellectual trends that prevailed in India during those years.

The more recent Indo-English fiction has been trying to give expression to the Indian experience of the modern predicament. In the more recent days there has been a group of writers who have got settled in a foreign land and yet writing on Indian ethos. They have been also looking at India as expatriates. This group of writers include David Dravidar, Rohinton Mistry, Mukul Kesavan, Salman Rushdie, Meenakshi

Mukherjee, Upamanyu Chatterjee, Amitav Ghosh and a few others. They belong to what is called the group of Diaspora writers. Their protagonists are those having experienced differently.

Indian English literature is today undeniably one of the many modern Indian literatures. The difference between the other Indian literatures and branch is that other literatures have well defined communities of readers who speak those languages as their primary languages. The majority of readers of Indian English literature within India use English as their second language. The actual readership for Indian English literature within India is provided by those who use English as their secondary language, while for all other Indian literatures the readership is confined to the primary speakers of those languages.

On a global scale the position of literature in English is similar to the bilingual literatures in India. The bilingual literatures record a rapid enrichment of vocabulary and a remarkable syntactic flexibility. On the other hand, they continue to survive with anxiety of imminent breakdowns. English fears the American, Sanskrit feared the Apabhramsh languages. These literatures tend to grow more and more obsessed with theme of language itself. They thrive by a process of excess of social heterodoxy, though tolerant of linguistic hybridization. It is actually quite sad that writers as diverse in religion, culture, upbringing and politics as V.S. Naipaul, Salman Rushdie, Margaret Atwood and Patrick White should write on the same themes, though their linguistic styles are so different. It is also sad that the four writers named claim to engage in the theme of colonial victimization, none of them ever take up the cause of the really deprived people in their respective communities. A bilingual literature works through linguistic hybridization but faces a serious social exclusion. The trouble with Indian English literature is not that it is the literature of the minority but that it has been a literature of social exclusion.

The history of any literature, except those bilingual literatures mentioned above, will show that literature grows by assimilating many tributaries flowing from the margins to the centre. Sometimes the marginal occupies the centre-stage, and turns a regional class register of language into the dominant literary register. Such assimilation of marginal speech and concerns deepens the expressivity of a literature on the progressive frontline of social changes. On the other hand, the bilingual literatures assimilate numerous language registers belonging exclusively to social advantaged classes from different geographical areas.

Twenty years ago one rarely spoke of Indian English fiction. Ten years ago, writers like Narayan, Raja Rao, Mulk Raj Anand, Manohar Malgaonkar and Kamala Markandaya were inducted to universities courses of English. In comparison, the quantity and variety of fiction published during the last ten years are impressive. About seventy-five novels that appeared during the last ten years have attracted comment whether in review criticism or more serious thought. Several writers published their novels during the span, which makes it possible to speak of a new generation of Indian English novel. Among those that came to prominence during this span are: Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Allan Sealy, Bapsy, Sidhwa, Shashi Deshpande, Rohinton Mistry, Pratap Sharma and Shashi Tharoor.

It is possible to link the recent Indian English fiction to the following background factors:

Nearly four decades after the Second World War, and after the decline of the British Empire, the present generation of Indian (and other) immigrants in English no longer suffer from a sense of black-inferiority; and this generation is politically alert and linguistically articulate about the minority cultures of contemporary Britain: Kureishi, Dhondhy, Rushdie are the products of this new black freedom in England.

With Mrs. Thatcher's ascendancy in British politics, and the induction of a glamorous Diana in the royal family, in the early eighties there was a sudden nostalgia for the Raj. Books on all kinds of Indian subjects became commercially profitable for British publishers. The one unwritten condition for getting accepted for publication was that the fantasy picture of India forged by some three hundred years of hard British labour need not be upset. Gita Mehta's Raj and Nina Sibal's Yatra are end products of this trend.

The Canadian government decided to invest large amounts of producing Canadian multiculturalism as a subtle political solution to the vexed problem of Francophone Quebec. Multiculturalism has become a very big industry in Canada during the last decade. In this industry research grants, publishing subventions and literary prizes are generously distributed to all manner of ethnic and linguistic minorities. Bharati Mukherjee and Uma Parameswaran are products of this phenomenon. Had they continued to live in India, one wonders if they would have got the capital support for their creative expression. Perhaps, they would not have been noticed at all.

One of the major international movements of the last decade was the feminist-literary movement. There were a number of publishing houses, magazines and literary organizations devoted to women's literature in the Western world. The English-speaking Indian women found the new ideology of subversion very attractive. That they did feel so was in itself a desirable event; but since most of them have little interest in activism at the grass-root levels in Indian society, they found it liberating to imitate American and French feminisms and produce fiction giving their ego-graphs. Namita Gokhale's *Paro* and Shobha De's *Socialite Evenings* are examples of this imitative liberation. Shashi Deshpande and Jai Nimbkar are the more creative, and politically and culturally more alert feminists. The latter kind has a great future in India.

Earlier in the century nationalism was a great force in Indian literature. During the sixties and seventies, disillusionment about it set in, producing a literature of disillusionments. During the eighties nationalism was a dead theme. It was a decade of regionalism and sectarianism. Therefore two types of political fiction were produced: (i) works which made India their subject used subversive narrative forms and black humour (Shashi Tharoor, *The Great Indian Novel*; Anita Desai, *Clear Light of Day*), and (ii) novels emphasizing regional sub-cultural identity (Balraj Khanna, *A Nation of Fools*; Pratap Sharma, *The Day of the Turban* both about Punjab; Rohinton Mistry and other Parsi writers about a sub-culture).

The story tellers Rushdie, Amitav Ghosh, Shashi Tharoor, Nina Sibal, Gurucharan Das and Balraj Khanna seem to enjoy the speech-act with the excitement as the poets Jayanta Mahapatra, Vikram Seth and Dilip Chitre enjoy their poetic rhetoric. A similar love for speech is evident among the post-colonial critics like Gayatri Spivak, Homi Bhabha, Susie Tharu and Makarand Paranjape. However, this love for speech does not stem from the discovery of communicative energy. In fact, in the post-colonial proliferation of language there is at work a kind of desperation which comes out of growing isolation; the linguistic displayed by the post-colonials is reminiscent of the compulsive story-telling by men surrounded by dark forests.

Thus, the distinguishing features of the post-colonial Indian English literature originate in its peculiar sociology. Though English fiction has in India at present enough readers to make publishing of books possible and even profitable, English is still largely a second language of those who form the reading community. It is still largely a second language of those who form the reading community. It is still not a language that pervades all areas of the reading community's emotional and social life.

## References

1. Salman Rushdie, *Midnight's Children* Penguin: New Delhi, 1981.
2. Shyamala Narayan, *Indian English Fiction*, Bombay 1995.
3. Upamanu Chatterjee, *English August*, 1988.



## TECHNOLOGY, ENVIRONMENTAL DEGRADATION AND ECOCRITICAL ASPECTS IN KAMALA MARKANDAYA'S *THE COFFER DAMS*

*Dr. Alka Borade, Sr. Lecturer, Govt. Polytechnic College, Jaora (M.P.)*

### **Abstract:**

*The ecosphere which is the biological component of the planet consists of the atmosphere, lithosphere and hydrosphere. Our ecosphere is in danger due to man's anthropocentric tendency. Man's claims to be a superior race and his interference in nature's affairs with scientific and technological advancement are posing a threat to a healthy environment. Industrial evolution, automobiles, nuclear weapons, use of pesticides, deforestation and indifferent attitude to surroundings are contaminating air, water and land. The adulterous air, water and soil are adversely affecting human and non human health. Acid rain, global warming, greenhouse gas effect, ozone layer depletion, drought, famine, flood, land slide, earth quake, soil erosion, ground water dwindling, loss of biodiversity, alteration in nature's season cycle are fatal consequences of environmental destruction. The very elements of the planet; the air, the water and the soil are turning toxic due to human centred activities. Man is the only species fouling his own nest. Man's adamant determination to exhaust all of the earth's resources to satisfy his craving is desperately polluting the environment. Kamala Markandaya, a conscious lover of nature focuses on environmental issues in her sixth novel, *The Coffey Dams* (1969). The present paper explores how an industrial set up fractures the ecological harmony of a serene place. This study is an attempt to highlight environmental issues like urbanisation, deforestation and noise pollution due to a dam project in a hilly tribal area, Malnad in South India. This study reveals the detrimental effects of technology on ecology.*

**Key Words:** *Environment, Ecosphere, Ecology, Pollution, Technology.*

### **Introduction**

We are living in the culture of technology. Our technological endeavour to tame nature is polluting environment. The effort to prove the superiority of technology over ecology is creating impurity in the environment. Our efforts are to exploit even the last bit of natural resources generating an imbalance in nature. Industrialisation is the product of our cultural upliftment. Howarth writes, "The dogma that culture will always master nature has long directed Western progress inspiring wars, invasions, and other forms of conquest, that have crowded the earth and strained its carrying capacity" (164). Culture and nature are two sides of a coin that affect each other and are affected by each other. Rueckert says, "Culture one of the great achievements wherever we have gone and has often fed like a great predator and parasite upon nature never entered into a reciprocating energy transfer, into a recycling relationship with biosphere" (119). Technology aspires to dominate nature. The intervention of technology in the affairs of nature breaks the symphony of nature because in the ecosphere everything is related to everything through the food chain. Further, a lot of biological processes to provide habitability on the earth take place due to the interaction of different organisms to each other and their abiotic environment. The entire cosmos is interlinked and every species of the earth has equal value. William Rueckert accentuates, "Interconnectedness is a reciprocal interdependence of one life process with another" and "the mutual interconnected development of all earth's life system" (112). During the age of industrialisation, there was a consistent protest against the destruction of nature by Technology. In the post-industrial era, there was a worldwide revolution of return

to nature. Nature is our mother. It nourishes us with its blessing. The attempt to spoil the chastity of nature and consequent ecological maladies drew the attention of the literary writers and they initiated to incorporate the environmental issues in their creations. Thus, the environmental oriented study of literature gave birth to a new genre that is called ecocriticism. Sumathy states, "Teaching literature and studying literature without reference to the natural conditions of the world and basic ecological principles that underlie all life seems increasingly short sighted and incongruous" (2).

The study of environmental oriented developments in politics and philosophy is ecocriticism. The range of ecocritical studies is vast. Multiple approaches are under the range of ecocritical radar. Ecocriticism is an umbrella term. It has no single dominant principles or philosophy. Everything under the huge tent of the biosphere can be ecocritically studied. This term was first employed by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Rueckert states "Ecocriticism is the application of ecology and ecological concepts to the study of literature" (107). According to Glen A. Love, "Ecocriticism, unlike all other forms of literary inquiry, encompasses non human as well human contexts and considerations" (3). Michael P. Branch and Scott Slovic define ecocriticism as, "The term now widely used to describe scholarship that is concerned with the environmental implications of literary texts" (xiv). The credit of introducing ecocriticism in American literature goes to Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau. Emerson's "Nature" (1836), Fuller's *Summer on the Lakes* (1843) and Thoreau's *Walden* (1854) are seminal works that portrayed ecological sensitivity on the canvas of American literature. The British version of ecocriticism is known as green criticism. The romantics like Wordsworth, Shelley, Keats etc. are the harbingers of promoting the natural landscape in British literature.

Markandaya is a vibrant lover of nature. Arising of multiple environmental issues owing to technological invasions has been analysed in her novel, *The Coffey Dams*. She reveals the hazardous ecological consequences due to the construction of a dam in the hilly tribal forest region. The ambiance of the novel is a calm hilly South Indian village, Malnad where a British construction company, Clinton and Mackendric Co. starts to build a dam over the turbulent river of that locality. Following environmental issues have been explored in the novel.

#### **Urbanisation:**

Urbanisation is one of the important environmental issues. Agrarian land is being transformed into the forest of cement and concrete. Our countries are being converted into cities with the cineplex, shopping malls, industries, markets and shops. The introduction of industries in villages and in open wide forest area is adulterating the countryside. Industries bring with it man and machines dirt and din. Unmindful urbanisation is degrading the environment and causing many problems regarding health and hygiene also. Communicable diseases, poor sanitation excessive air pollution, worsening water quality, acute energy consumption, waste disposal problem, loss of habitat and noise pollution are the major consequences of increasing urbanisation.

Markandaya very strongly raises the issue of urbanisation and its negative impact on environment in *The Coffey Dams*. In the fictional setting of the novel it is mentioned that Indian government assigns the task of building a dam over the river in Malad, a tribal populated hilly region to a British construction company. Clinton is the chief contractor of this project. To launch this project he brings with him thousands of men and machines. How the building of a dam urbanises the whole village has been communicated in the novel in the very opening. Markandaya states, "It was a man's town. The contractor had built it within hailing distance of the work site, for single men and men who were virtually single by reason away from their women and villages of being more than a day's walk" (1). The theme of the novel is the transformation of a sleepy tribal village into a little town. The construction company brings with it thousands of men and tons of machines. The whole scenario of the village changed beyond recognition. Markandaya comments,

A coffee club and a soft drink stall are established there. A tin shack is constructed there to show the films that Madras Picture Corporation sent up by truck. Markandaya comments, "The plains and the hill country people, who had watched with awe the precipitate birth of a town in the jungle" (2). Soon the population of the village multiplies. Markandaya writes, "It was virtually a small industrial town, gouged and blasted out of the hill side" (2). A road is constructed from the worksite to hill side. Urbanisation swallows the countryside and forest. The villagers see the gradual transformation of the seat of nature into a town.

### **Deforestation**

The significance of forests cannot be underestimated. We depend on forests for our existence. The air we breathe is the production of forests. The food we eat come from forests. Amazon forests are considered as the lungs of the world because twenty percent of oxygen to the world is supplied by amazon forests. Forests provide a habitat for animals. Innumerable animals from chordates to non chordates directly and indirectly depend on the forest. Dense forests motivate biodiversity. The vividness of life forms are essential for the survival of human beings and afforestation promotes biodiversity. Complexity and plurality of life forms take part in a lot of biological processes that are essential for the survival of human and non human beings. For example, bees, butterflies, bats and humming birds play a decisive role in the process of pollination. The multiplicity of life forms that are crucial for human existence is evident from the fact that if bees are disappeared from the ecosphere, man would not live more than four years. Deforestation and colonisation go together. Prevent soil erosion and encourage rain. Besides, provide shelter to animals. The merciless chopping of forest to quench the commercial thrust causes environmental deformity. Trees supply oxygen into the atmosphere through the process of photosynthesis. They absorb carbon dioxide and release oxygen. In a way, trees purify the atmosphere by consuming carbon dioxide and releasing oxygen. The reduction of forests distorts the balance of atmospheric gases and generates ecological imbalance.

Markandaya emphatically emerges the environmental issue of deforestation in *The Coffey Dams*. A huge area of forest is cut down to build workshops, work buildings, car maintenance sheds, the workers' quarters, the engineers' bungalows, the amenity buildings, the water tower, ice and filtration plant, pumping and power stations. To build a colony and for the officers and workers lodging, a huge portion of the jungle is cleared. Mackendrick chooses the site, across the river from Clinton's Lines to build the road, footbridge and bungalows. He constructs houses in a woodland setting. The trees are lopped and trimmed to give a natural look to bungalows. Imperialism brings with it deforestation. Indeed colonisation and deforestation go together. Markandaya highlights that in the fictional area of the south, Malnad, an English firm for its commercial profit ruthlessly cut the forest. The construction site has eaten the jungle sprawl through a huge area. The maintenance shed alone covers an acre of ground. Thus, Clinton's aspiring vision of taming the river by creating a dam across it consumes a vast area of forest.

### **Noise Pollution**

Noise is an important part of our daily life. Moderate noise is harmless, but if it is too loud it can have a detrimental effect on our health. Exposure to excessive noise causes stress, hearing problems, communication difficulties, poor concentration, fatigue from lack of sleep and a loss of psychological well being. Fundamentally, normal hearing depends on the three constitutes of the human ear, the outer ear, middle and inner ear. The inner ear, known as cochlea, is most vulnerable to damage by loud noises. It contains many thousands of tiny hair cells that transmit sound impulses to the auditory nerve. Explosive noise of 150 decibels (dB) or more can destroy these cells and cause permanent damage. The issue of noise pollution occupies an important place in *The Coffey Dams*. The detrimental effect of noise has been discussed in the novel.

A coffer dam is a temporary dam built across a river to divert the course of river water so that a dry area may be created to build the main dam. In Markandaya's *The Coffey Dams* two coffer dams, upstream

and downstream coffer dams were proposed to be built. To construct the coffer dams dynamite blasting is carried. That was a hilly area so to create a channel for water twenty-five tons of dynamite is used that fractures the permanent silence of the hilly area. The perpetual blasting creates clamour and clatter. Markandaya states, "Twenty explosions, close on twenty-five tons of dynamite splitting open the valley in symmetrical calculated pattern" (50). The valley is split by dynamite to create the channel in which the river after altering its course will flow. Helen, wife of Clinton assumes the calmness of the rural area before the advent of the dam project. Helen says to Bashiam, "It must have been quiet, before we came before the blasting began" (43).

Employment of big machines, hammers, grinders, chain saw and dynamite explosions in a workplace may lead to a disease called 'Vibration White Finger' in which the fingers become white, cold, and insensitive in certain situations. In *The Coffe Dams*, the ceaseless clamour of men, machines and blasting disrupt the peaceful atmosphere of the hill country. Markandaya writes, "The silence was now permanently fractured. At dawn, at noon, by night, machines thundered and pounded; land and air vibrated spasmodically to the dull crump of explosions" (105). The shock waves after the explosion tremor the barracks, the bungalows, the leisure blocks and tribal settlement. The whole area shivers with the noise of the working machine and explosion. The dust, the noise and the fretfulness spread all over. The river located the upriver feels the onslaught most. The base of the hill on which the displaced tribals are settled is peculiarly affected. Helen suggests the headman to shift somewhere else to protect the huts from the wind and the tremor but the headman refuses to shift because his people are depending on water, they are tied to the river. Helen thinks about the displaced villagers, "They had been pushed as far as they could go" (107). When the moving waves from the blasting shack the bed of the valley, the dust flows through their rickety huts and settles gritty in every nook and cranny. Helen is very sympathetic towards the pangs and problems of the forest dwellers. She discusses with Clinton the impact of the shocking waves on the huts of the tribesmen. She explains to Clinton how they are suffering due to intolerable noise created out of blasting and the clatter of the machines. Illustrating the miserable condition of the huts amid powerful ceaseless noise, Helen says to Clinton, "They're rattled around like peas in a tin" (107). Thus, the peak level of sound creates instantaneous damage to village people.

### **Other Environmental Effects of Dam**

Dams, the manifestation of technological endeavour are hazardous for ecology. The developed countries are dismantling the big dams as they are ecologically harmful. Arundhati Roy observes aptly and exposes the reality of big dams and comments, "The fact that they do harm than good is no longer just conjecture. Big dams are obsolete. They are uncool. They are undemocratic. They are indefensible ecologically. They cause floods, water logging, salinity, they spread disease" (6).

In *The Coffe Dams*, the construction of a dam in the serene tribal area interrupt the rhythm of the tribesmen and creates the danger of land slide, earthquake, water logging. It snatches the source of livelihood from the villagers as they are restricted to catch fish from the river. Lefevre, who runs the soil mechanics laboratory in Clinton's project is very well aware about the detrimental effects of big dams. He says to Gopal about dams, "They have created their own dangers" (Markandaya 231). The followings are the adverse effects of big dams.

- Dams change the hydrology of the river and distort the seasonal cycle.
- Dams alter the quality and temperature of water consequently adversely affect aquatic species of plants and animals
- Many species of migratory fish are vulnerable to dams, which block access to their feeding sites.
- Reduction in water quantity degrades the water quality and causes salinity.
- Increasing salinity makes the water unfit for consumption because there is no longer enough water travelling downstream to flush the ecosystem. This may cause toxicity.

- The transport of sediment along the river is prohibited. This may disturb the morphology of the river bed, downstream floodplains and even coastal deltas thereby causing a harmful influence on the ecosystem in these areas

Thus, Markandaya accentuates the villainous role of technology in the world of ecology. Technology has its negative impacts which disharmonise the symphony of the ecological cycle and gives birth to ecological maladies.

### Conclusion

Human life is in danger due to environmental devastation. Markandaya is against industrial development because it is leading us to the path of destruction by generation ecological crisis. Murali stated, “In the present post industrialism age)[although a larger percentage of world's populace are non beneficiaries of the industrial produce] ecological concerns have been surfacing at a drastic pace in every sphere of living” (155). There is a dire need to understand nature as intrinsically valuable, independent of the human element. Eco-critical studies are marginalising human and denying the renaissance image of man as the centre of all and everything. The effects of human-centred activity on the ecosphere are beginning to impact human welfare and the environment negatively. The path of flourishing technology is carrying us to the path of destruction. Most of the technological advancements have far-reaching negative environmental effects. Abbey comments, “We are caught in the iron treads of a technological juggernaut (64). Markandaya underscores multiple environmental issues like deforestation, urbanisation sound pollution, etc. owing to the technological upliftment in *The Coffey Dams*. She refuses and refutes the mechanisation at the cost of human health and welfare. She conveys the message that ecological harmony cannot be maintained by riding the chariot of technology recklessly but can be maintained by having a sense of gratitude and respect towards nature.

### Works Cited

1. Abbey, Edward. *The Monkey Wrench Gang*. Harper Perennial, 2000.
2. Branch, Michael P. and Scott Slovic, eds. *The ISLE Reader: Ecocriticism 1993-2003*. Georgia UP, 2003.
3. Howarth, William. “Ecocriticism in Context.” *The Green Studies Reader: From Romanticism to Ecocriticism*, edited by Laurence Coupe, Routledge, 2000 pp. 163-66.
4. Love, Glen A. *Practical Ecocriticism: Literature, Biology and the Environment*. Virginia UP, 2003.
5. Murali, S. “Environmental Aesthetics: Interpretation of Nature in Akam and Puram Poetry”. *Indian Literature*: 185 May June.ed. H.S. Shivaprakash. Sahitya Akademi, pp. 155-162.
6. Roy, Arundhati. “The Greater Common Good”. India Book Distributor, 1999.
7. Rueckert, William. “Literature and Ecology: An Experiment in Ecocriticism.” *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryl Glotfelty and Harold Fromm, U of George P, 1996, pp.105-23.
8. Sumathy, U. *Ecocriticism in Practice*. Sarup Book Publishers Pvt. Ltd., 2009.

## T. S. ELIOT AS A CRITIC

*Dr Suresh S. B., Asst Professor of English, Govt. First College, Yalahanka, Bangaluru-64, Karnataka*

## 1

When one wants to read T.S. Eliot, he has to study both Modernism and Formalism. The gist of Modernism is that Victorian age came to a bad shape around 1900, because, English imperialism had setbacks in Boer War and in World War I later. Their Indian rule was destabilized by Japan. The middle-class English life was not in peace. So Sr Huxley propounded atheism, and Charles Darwin spoke of the origin of man, nullifying the Biblical concept of man's creation. Sigmund Freud's theories of psychoanalysis, Karl Marx's equality-ideologies to help the working-classes, and Nietzsche's statement about the death of God destabilised European English society. The emergence of science and technology, and the new arts including cubism, expressionism, imagism, symbolism, avantgarde, impressionism, etc. created a new atmosphere in fine arts and literature. The first World War destabilized Europe altogether, creating rifts with Asia, Africa and America. It is said, "The term 'modernism' is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the 20th century, but especially after World War I (1914-18)" (Abrams 225). M. H. Abrams thinks some literary historians locate the beginning of modernist revolt as far back as the 1890s, but most agree that what is called 'high modernism,' marked by an unexampled scope and rapidity of change, came after the First World War. The year 1922 alone was signalized by the appearance of such monuments of modernist innovation as James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, and Virginia Woolf's *Jacob's Room*, as well as many other experimental works of literature. The catastrophe of the war had shaken faith in the moral basis, coherence, and durability of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh and dissonant realities of the postwar world.

T.S. Eliot is known as a Formalist critic too. This Formalism emerged from Russia in the 1920s. Formalism is a literary theory and analysis. Formalism became a neutral designation. The leaders of this school were Boris Eichenbaum, Victorian Shklovsky and Roman Jakobson. The Formalists were persecuted in Russia and they migrated to Europe. Jakobson stayed in Frague, developing the Frague School of Linguistics. Jan Makarovsky and Rene Wellek joined him. Both Jakobson and Wellek continued Formalist discourse in American universities.

It is in this background, we need to understand T.S. Eliot as a critic of Anglo-American literature.

## 2

T.S. Eliot, as an Anglo-American, modernist poet has been a well-known critic too. He has authored several important plays too. Delmore Schwartz dubbed him a 'literary dictator.' (*Norton Anthology*1088)

Thomas Stern Eliot, born, in St Louis of Missouri, graduated from Harvard in 1909. He had masters from there. His teachers were philosopher poet George Santayana and humanist Irving Babbitt. Eliot studied French criticism, including symbolism. He began writing poetry such as 'The Love of J. Alfred Prufrock.'

Critics like Ezra Pound called Eliot a self-made modernist. Eliot studied at Sorbonne in Paris for a year and became a teaching assistant at Harvard. He did PhD on F.H. Bradley's contribution to philosophy, even studying at Oxford. He settled down in England.

Eliot met Pound and married Vivien Haigh-Wood in 1915. He took a job in Lloyd's Bank for eight years. His early criticism appears in *The Sacred Wood* (1920), where he writes this:

“No artist produces great art,” Eliot claimed, “by a deliberate attempt to express his personality. He expresses his personality indirectly through concentrating upon a task 'which is a task in the same sense as the making of an efficient engine or the turning of a jug or a table-leg’” (Selected Essays, 1917-1932). (*Norton Anthology* 1092)

From one angle, Eliot's work is itself impersonal and objective; it is filled especially the poetry with masks, role-playing, and multiple voices. Yet it is saturated everywhere, too, with displaced personal pain, regret, sexual desire, and emotional and spiritual yearning.

Eliot's most remarkable poem *The Waste Land* appeared in 1922 in *The Criterion* which he himself edited. It is a text of literary modernism. The poem evoked the waste and sterility of western world. *The Waste Land* is about the world's trauma. Eliot was a cultural force throughout the 1920s and 1930s. He encouraged Virginia Woolf, James Joyce, Marcel Proust and others. He became the editor of Faber and Faber from 1925. He wrote plays in the 1930s (including *The Mirror in the Cathedral*).

Eliot became a British citizen in 1927. However, Eliot was a conservative. He was a Norton Professor at Harvard in 1932-33. His book *The Use of Poetry and the Use of Criticism* (1933) is much hectoring. He got OM and the Nobel Prize in 1948.

### 3

Our first selection, "Tradition and the Individual Talent" (1919), begins: "In English writing we seldom speak of tradition." The poise and authority of Eliot's critical voice, backed up by his masterful performances as a poet, soon made 'tradition' a key topic for poets, critics, intellectuals, and teachers of literature in the academy. Two of the canonical texts of modern Anglo-American literary criticism, F. R. Leavis's *Revaluation: Tradition and Development in English Poetry* (1956) and Cleanth Brooks's *Modern Poetry and the Tradition* (1939), were expansions of Eliot's ideas about tradition, and many other books (and countless syllabi) were similarly based on the terms that he had articulated.

For Eliot, each poem exists within the tradition from which it takes shape and which it, in turn, redefines. Thus, tradition is both something to which the poet must be faithful and something that he actively makes: novelty emerges out of being steeped in tradition. Some later critics, such as Harold Bloom, have characterized Eliot as a weak poet-critic because of the priority that he assigns to tradition, but in doing so they overlook the extent to which the poet challenges and revises the tradition to which he defers: "What happens when a new work of art is created," he stresses, "is something that happens simultaneously to all the works of art that preceded it." (Eliot, 1092) Eliot has also been criticized for picturing tradition as variously a simultaneous order, a living whole, an ideal order, and the mind of Europe, thereby idealizing its conflicts, contradictions, and omissions.

Eliot's next essay "The Metaphysical Poets" (1921) is another central work in the history of modern criticism. Almost as soon as it appeared, the difficult 17th-century metaphysical poets John Donne, Andrew Marvell, and their contemporaries, whom Eliot described as more often named than read, and more often read than profitably studied became models of good poetry. Eliot's essay is condensed in its argument, highly suggestive, and extraordinarily ambitious. He deploys the evaluative terms that in the 18th century Samuel Johnson had used against the metaphysical poets ("the most heterogeneous ideas are yoked by violence together") to elevate the very poets whom his eminent precursor had assailed, insisting that modern poetry must be difficult. He packs "The Metaphysical Poets" with unelaborated argument and assertion, stressing in particular the 17th century's disastrous "dissociation of sensibility" into thought and feeling. He illustrates how "tradition" is made, is forced, into the form that later generations of writers require. Many of Eliot's readers took his generalizations as literal truths, and even skeptics, such as the English critic Frank Kermode judged that refuting Eliot demanded full-scale scholarly and critical

demonstration.

Eliot's essay 'Hamlet and His Problems' (1920) speaks of his objective correlative. He writes, "The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula for that particular emotion; such that, when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." (*Norton Anthology* 1090) Eliot uses Hamlet as a test case, surprisingly labeling the play an 'artistic failure' precisely because in it the emotions that Shakespeare evokes are "in excess" of the facts of the story. It is an absurd judgment, in which Eliot may not have believed, but which he uttered with such assurance that it is still cited and debated.

T.S. Eliot is a great influence on New Criticism at Yale. He described criticism as "the disinterested exercise of intelligence . . . the elucidation of works of art and the correction of taste . . . the common pursuit of true judgment," (*Norton Anthology* 1090) and the New Critics followed his advice to center arguments in analysis of specific passages and poems. "Comparison and analysis," Eliot said, "are the chief tools of the critic," enabling a precise perception of literary effects, relationships, and values. By the 1950s, Eliot was lamenting the rise of copiously detailed interpretation of texts which he called "lemon-squeezing" but perhaps more than anyone else he had launched the new movement. "Honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry," Eliot states in section 2 of "Tradition and the Individual Talent." In such sentences, we can see the origins of the New Criticism, with its abiding concern for the words on the page in R. P. Blackmur's formulation, "the words and the motions of the words . . . all the technical devices of literature."

For many critics in the 1970s and after, Eliot Anglican, conservative, New Critical formalist has been the archenemy. Bloom, for example, has derided Eliot's poetry and criticism and sought to revitalize the Romantic tradition that Eliot had shunned. Explicitly or implicitly, many others arguing for the inclusion of women and minority writers within the literary canon have attacked Eliot's judgments about literary and cultural tradition. Eliot's and the New Critics' "tradition," they maintain, is narrow and elitist, enshrining a limited range of authors and presenting to students a partial, misleading literary history.

### References:

1. Abrams M. H. And G. G. Harpham. *A Glossary of Literary Terms*. New Delhi: Cengage, 2018.
2. Eliot, T. S. "Tradition and the Individual Talent," *Norton Anthology of Criticism*. New York: W.W.W Norton Co, 2010.
3. Schwartz, Delmore. *Norton Anthology of Criticism*. New York: W.W.W Norton Co, 2010.



07

## KAREN ARMSTRONG'S BUDDHA (THE NEW YORK TIMES BESTSELLER): A STUDY

*Dr. Suresh S. B., Asst Professor of English, Govt. First College, Yalahanka, Bangaluru-64, Karnataka*

Karen Armstrong spent years as a Roman Catholic nun, and her best-selling autobiography *Through the Narrative Gate* explains this. She is the acclaimed author of *A History of God*, *History of Jerusalem*, *The Bible: A Biography*, *Muhammad*, *The Battle for God*, *The Spiritual Staircase* and *The Great Transformation and others*. Interestingly, this catholic nun dedicates *Buddha* to her Buddhist sister Lindsey Armstrong.

The present biography *Buddha* by her projects Buddha's life in a fantastic manner. It is said, "Buddha stands with Socrates, Confucius and Lao Tzu as one who revolutionized the religious ideas of his time to advocate a new way of living." (*Buddha* Cover page).

The biography has six chapters: Renunciation, Quest, Enlightenment, Dharma, Mission, and Parinibbana, with notes, gloss and index. Karen Armstrong's introduction is enlightening. She tells that Buddha was an enlightened saint-philosopher, without believing in the cult of personality. Buddha is proved to be a historical figure. Buddha lived c 483 BC, and Ashoka who patronized Buddhism ruled India from 269 to 232 BC. Buddhist Sangha copied his teachings in Pali holding four councils. The scriptures were held in three baskets - the Basket of Discourses (Sutta Pitaka), the Basket of Disciplines (Vinaya Pitaka) and a Miscellaneous body of teachings.

**Renunciation:** Gotam Siddharth left his family, wife and son besides the state for living in holiness. All this was an unpleasant affair for the people in Kapilavastu. He decided to find a solution to the puzzle of existence with perennial philosophy. He felt that there could be something better, fuller and more satisfying. Buddha meditated about the Vedic evils of kama, varna and ritualism, each of which sounded like a web of difficulties, complication and bizarre affairs. They looked to be negative. Karen Armstrong narrates the Buddha's early life until he renounced the world clearly. The four evil sights caused this.

**Quest:** Buddha left his father's kingdom Sakka and entered Rajagraha, the capital of Magadha, a powerful kingdom then. It was one of 14 Mahajanapadas. He entered Rajagraha, the capital of Magadha where Bimbisara himself ruled.

'Quest'- the Buddha sought quest by two modes. The first was by doing yoga, which but he followed for mending his rowing mind. It was not for better health. He did asanas, pranayam and ayatanas, following Alara Kalama. This yet failed to please him.

The second for his quest was tapasa (asceticism) which he did, ruining his health. He did not eat for days, slept in sun and winds, breathed heavily. Yet this did not seem to be a means for enlightenment. The other five disciples with him too followed him as if their saviour. Buddha decided not to follow anymore gurus. He felt there might be other ways for enlightenment.

**Enlightenment:** Buddha reached Bodha Gaya, now in Nepala. He sat under Bodhi tree and did meditation. One day he achieved crying 'I found out

The Buddha started teaching a middle path, first in Saranath. Karen Armstrong observes, "Next, the Buddha outlined the Four Noble Truths: the Truth of Suffering, the Truth of the Cause of Suffering, the Truth of the Cessation of Suffering or Nibbana, and the Path that led to this liberation. However, these

truths were not presented as metaphysical theories but as a practical program. The word dhamma denotes not only what is, but what should be. The Buddha's Dhamma was a diagnosis of the problem of life and a prescription for cure, which must be followed exactly. Each of the Truths had three components in his sermon. First, he made the bhikkhus see the Truth. Next, he explained what had to be done about it: suffering had to be 'fully known'; craving, the cause of Suffering, had to be 'given up'; Nibbana, the cessation of suffering, had to 'become a reality' in the heart of the Arahant; and the Eightfold Path must be 'followed.'"(Armstrong 94). His immediate disciples were Kondanna, Vappa, Bhaddiya, Mahanama, Assaji and others.

The Sangha was becoming a sizeable sect, but the new Arahants could not be allowed to luxuriate in their newfound liberation. Their vocation was not a selfish retreat from the world. They too had to return to the marketplace to help others find release from pain. They would now live for others, as the Dhamma enjoined. 'Go now,' the Buddha told his sixty bhikkhus, and travel for the welfare and happiness of the people, out of compassion for the world, for the benefit, welfare and happiness of gods and men. He said, "No two of you go the same way. Teach the Dhamma, bhikkhus, and meditate on the holy life. There are beings with only a little desire left within them who are languishing for lack of hearing the Dhamma; they will understand it. Buddhism was not a doctrine for a privileged elite; it was a religion for 'the people,' for 'the many (bahujana).' In practice, it appealed mostly to the upper classes and to intellectuals, but in principle it was open to anybody, and nobody, whatever his or her caste, was excluded." For the first time in history, somebody had envisaged a religious program that was not confined to a single group, but was intended for the whole of humanity. This was no esoteric truth, like that preached by the sages of the Upanisads. It was out in the open, in the towns, the new cities and along the trade routes. Whenever they heard the Dhamma, people started to throng into the Sangha, which became a force to be reckoned with in the Ganges plain.

**Dhamma:** It was open to anybody, and nobody, whatever his or her caste. For the first time in history, somebody had envisaged a religious program that was not confined to a single group or community, but was intended for the whole of humanity. This was no esoteric truth, like that preached by the sages of the Upanisads. It was out in the open, in the towns, the new cities and along the trade routes. Whenever they heard the Dhamma, people started to throng into the Sangha, which became a force to be reckoned with in the Ganges plain. The Mauryan Emperor Ashok made Buddhism the state religion later.

**Mission:** Buddha preached his new faith in Uruelu, Rajagraha and elsewhere. Even the King Bimbisara became his disciple. Sariputta and Moggallana too. Buddha visited Kapilavastu and his father king Shuddhodara and others became his disciples. Son Rahul also joined the order. We are left with images, not with personalities, and with our Western love of individuality. Ananapidindika also joined Buddha as Anand, inviting him to his kingdom in Sravasti.

These were very elaborate arrangements for men who had embraced 'homelessness.' Within a short space of time, the Buddha had acquired three large parks, at Rajagraha, Kapilavastu and Savatthi, where the monks could live and meditate.

King Pasenedi of Kosala was very impressed by the friendliness and cheerfulness of life in the Buddhist *aramas*. It was in marked contrast to that of the court he told the Buddha, where selfishness, greed and aggression were the order of the day. Kings quarrelled with other kings, brahmins with other brahmins; the royal and rich families and friends were constantly at loggerheads.

The Sangha is the heart of Buddhism, because its lifestyle embodies externally the inner state of Nibbana. Monks and nuns must 'Go Forth,' not only from the household life but even from their own selves. A bhikkhu and bhikkhunii, almsman and almswoman, have renounced the 'craving' that goes with getting and spending, depend entirely on what they are given and learn to be happy with the bare minimum. The lifestyle of the Sangha enables its members to meditate, and thus to dispel the fires of ignorance, greed

and hatred that bind us to the wheel of suffering.

**Parinabbana:** The last section of the biography speaks of how the Buddha reached Kusinara and attained Nibbana there.

Karen Armstrong's *Buddha* is really the *New York Times* bestseller.

**References:**

1. Armstrong, Karen. *Buddha*. London: Phonex, 2000.

**SHASHI DESHPANDE'S *THAT LONG SILENCE*: A CRITIQUE**

*Dr. G. G. Patil, Asst Professor of English, P. C. Jabin Science College, Vidyanagar, Hubballi-580031*

## 1

Shashi Deshpande is an Indian novelist in English. She is the recipient of Central Sahitya Academy Award and Padmashri for her outstanding contribution to Indian English literature. Her major novels include *The Dark Hols no Terrors* (1980), *Roots and Shadows* (1983), *That Long Silence* (1988) and *Small Remedies* (2000). These novels are translated into many Indian languages.

Mrs Deshpande was born in Dharwad, Karnataka. Her father Adya Rangacharya was one of the pioneers of Kannada drama. She had her higher education in Mumbai and Bangaluru in economics and law. She did journalism too.

Shashi Deshpande began her career as a short story writer in 1978. She won the Sahitya Academy award for *The Long Silence* in 1980 and Padmashri in 2009. Her novel *Shadow Play* was shortlisted for the Hindu Literary Prize in 2014. She has written nine novels, many books for children and an essay collection called *Writing from the Margin*. She was once a member of Sahitya Academy and she resigned it in protest against M.M. Kalaburgi's murder.

Jon Mee in her enlightening article "After Midnight: The Novel in the 1980s and 1990s" thinks Shashi Deshpande tries to assert of woman's right in her fiction. Mee adds, "Translation becomes a governing metaphor in her novels for the gaps which separate the different cultures that make up the nation, especially as they affect the question of the place of women in the national community." (Mee 333)

## 2

Shashi Deshpande's novel *That Long Silence* (the winner of Central Sahitya Academy award) is a feminist narrative. The metaphors of 'dark', 'silence' etc of women used by Shashi Deshpande speak of woman's oppression in society. Patriarchy is a bloody thing that keeps half of human beings in dark or silence as this scholar feels sadly. Marginalizing women means marginalizing ourselves too, which few men realize. All this undermines the growth of human resources.

According to M.H. Abrams, "Feminism is a distinctive approach to literature. It focuses on two centuries of struggle for the recognition of women's cultural roles and achievements and for women's social and political rights, marked in such books as Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792)". (Abrams 124)

**That Long Silence**

The novel sketches the story of an Indian woman who resorts to silence all through her life amidst difficulties, apprehensions and afflictions and finally breaks that silence. It presents Jaya Kulkarni, the protagonist's search for identity and the inner struggle she undergoes in the process of obtaining it. Deshpande reiterates in her novels that this process of self-fulfillment starts within the domestic sphere.

Shashi Deshpande's *That Long Silence* is a woman's struggle for self-fulfilment if not for salvation in the Hindu sense. The title of the novel comes from Elizabeth Robbin's speech: "If I were a man and cared to know the world I lived in, I almost think it would make me a shade uneasy - The weight of that long silence of one half of the world." (Robin qt by Gantasali 120) This silence refers to the inhibition and introversion of women. The novel set against this background, is an outcry of the restrictions imposed on women.

*That Long Silence* is a delineation of memory and the relief the protagonist Jaya finally achieves. Her husband Mohan, an engineer, is indicted for corruption in a business transaction. Jaya and Mohan retreat to a flat at Dadar in Mumbai. Jaya reviews her life. The novel portrays the inner debate in the mind of Jaya besides her search for individuality. The novel is enlightenment on the inner self of people who fail to maintain their potentiality when exposed to harrowing confrontations. "Jaya of *That Long Silence* when required to face a traumatic situation temporarily seeks shelter in neurosis which evades her responsibility as an individual for her without her being aware of it. Her suffering has a beneficial effect on her. It initiates the process of self-discovery in her which leads in the analysis to her fresh perception of life. She emerges at the end of the ordeal as a woman with certain willingness to compromise with life's problems while earlier she showed a surprising lack of accommodation and expansiveness." (Rajeshwar, qt Gantasali 120)

Jaya Kulkarni, the protagonist and the narrator of *That Long Silence* is a bright and brilliant woman with good educational aptitude and a vocation with a significant degree of success. But these achievements fail to secure her a reputable status in Mohan's life.

Jaya feels lonely. Jaya constricted to the old shabby flat, isolated from the external world, slides into intense self-analysis. Mohan accuses Jaya's attitude for not sympathizing with him.

Dissatisfied with her married life, Jaya is engulfed with reminiscences of the past - her childhood, the backdrop in which she was raised and the assumptions which were imprinted on her.

Women are subjugated to waiting and silence in Indian context. The supremacy of the male is instilled in Jaya as a child. Deshpande exposes male-domination through child games that girls play, especially, the game of waiting. This is an excellent elucidation on the position of women in Indian society. She says, "For women the waiting game starts early in childhood. *Wait until you get married. Wait until your husband comes. Wait until you go to your in-laws' home. Wait until you have kids*" (*Long Silence* 30).

Nonetheless, Jaya likes to live a soulful life. She has learnt music. She faced her married life without the fires of anger, hatred and delusion. In fact, Jaya is wedded to Mohan, not because she feels he is the most acceptable companion for her, and also not because, he is her choice, but because she is the most favoured girl by Mohan.

Jaya is not happy with the Indian woman's lot though her people advise her contrariwise. Vanitamami's counsel that the husband is like a 'sheltering tree' resonates in her mind. She recalls the advice of Ramukaka on the occasion of her marriage, "Remember, Jaya, the happiness of your husband and home depends entirely on you." (*Long Silence* 138) Jaya is bombarded with advice but no one guides her about what to do after marriage.

Jaya understands that going against Mohan would not solve the problem but only intensify her mental trauma. So, she recurses to an acquiescent attitude. She learns that one's own self is a miserable exercise. She observes, "The ghost most fearful to confront is the ghost of one's old self (*Long Silence* 13) Yet Jaya has formidable courage, determination and faithfulness to explore her own self and apart from that, she is conscious of the fact that one needs to be sincere and objective while appraising one's personality. In her task of self-exploration, Jaya's understanding perceives herself through others: "I have to be honest with myself. It was not he who had relinquished his authority, it was I who no longer conceded any authority to him. But I have to be fair to myself as well." (*Long Silence* 9) She is mindful of the fact that she has to play a secondary role in the family and the power of decision making is vested in the hands of Mohan. She is distressed and troubled when she discovers that she is not even acquainted with prime concerns in her life.

Syamala Gantasala observes, "Gender discrimination is evident at every phase in a woman's life. For instance, at one point in the novel, to the utter astonishment and dismay of Jaya, she realizes that her name is not featured in the family tree. When Jaya questions her uncle, Ramukaka, why her name is excluded in the family tree, she is told that she is no more a member of her father's family but her husband's.

However, this is not completely true. She observes that neither her mother nor her Kaku (uncle's wife), not even her ajji (grandmother) that unyielding woman, “who single-handedly kept the family together” secure a position in the family tree. Vimala, Jaya's ajji, Sudha and the other Ajji (mother's mother) follow patriarchal values.

Finally, Jaya's life comes to a bad end when her husband is asked to leave his job as he was struck in a scandal. Shashi Deshpande, through the character of Jaya, conveys the idea that women should be accountable for their duties and admit position in family.

**References:**

1. Abrams, M. H. and G. G. Harpham. *A Glossary of Literary Terms*. New Delhi: Cengage, 2010.
2. Deshpande, Shashi. *That Long Silence*. New Delhi: Penguin, 2018.
3. Gantasali, Syamala. “Feminist Perspectives Manju Kapur,” Acharya Nagarjun University PhD Thesis, 2018.
4. Mee, Jon. “After Midnight: The Novel in the 1980s and 1990s,” *An Illustrated History of Indian English Literature*. New Delhi: Permanent Black, 2008.

**SHOBA DE'S SOCIALITE EVENINGS: A FEMINIST SAGA**

*Dr G. G. Patil, Asst Professor of English, P. C. Jabin Science College, Vidyanagar, Hubballi--580031*

Shoba De is an Indian woman writer. She is a well-known feminist. They say she is a radical feminist at that. Feminism is a doctrine, and movement too, that stand and stare for emancipating woman and empowering her. Feminist criticism grew up with Simone de Beauvoir's *Le Deuxieme Sexe* (1949), and Virginia Woolf's *A Room of One's Own*. Later feminists have been Germaine Greer, Kate Millett, Elaine Showalter and others. There have been three waves of feminism. The Penguin Dictionary of Literary Terms states that, "Feminist asserts for the independence of woman in all the spheres of life. It goes beyond literature to explore the socio-economic status of women." (*Penguin Dictionary* 317) Radical feminists are there though rare and they go to any extent to assert their independence and equality in society. Some of them, even refuse to marry and do family life. They are called spinsters.

Shoba De (once Rajadhyaksha or Kilachand) hails from Satara, MS. She was born in 1948, a year after India's independence. She is one of the finest popular novelists in India today. She is best known for her depiction of socialites and sex in her novels like *Socialite Evenings* and *Snapshots*.

Shobha De's occupation is that she is a writer. We can modify the phrase by saying a woman author. She is a columnist too, with a rapport with journalism. Her career is interesting. She began modelling at age 17. She switched over to journalism, soon becoming 'agony aunt' for society magazines like *Stardust*, that featured Bollywood interviews, gossips and photographs. She became a columnist for *The Times of India*. She has written soaps for television. Ankita Shukla writes, "Shobha De was memorable for her descriptions. De's women range from traditional, subjugated and marginalized to the extremely modern and liberated women." (Shukla, 2)

Shobha De's major novel *Socialite Evenings* sounds like an alerting thing to the youth of the country. In fact, it is debut novel. It describes Mumbai's high society, exploring the lives of bored, rich housewives. They are trapped in loveless marriages, and engaged in ill-fated extramarital affairs. The men use their women for social respectability, fashionable parties, false spiritual leaders, and the decadence. We notice people's hankering for modernization and westernization.

The novel *Socialite Evenings* projects Karuna's story. In fact, it seems to be autobiographical too.

Shobha De has exhorted the feminine sensibility in her works. Through the help of her female characters, she herself has discarded the value of family and marriage. A woman in Indian society marries not just the man but also his family and subsequently loses her identity and liberty in the marriage, relinquishes her freedom, and sets about pleasing everybody.

Shobha De's *Socialite Evenings* moves around Karuna, a prominent Bombay socialite, Anjali, and Ritu, who long for liberty and status. They are not projected as the traditional wives, ready to execute any responsibility. Karuna, Anjali and Ritu, do not lay emphasis on marriage and family. As it is clear, the present novel is in the form of her memoirs. As the story unfolds, we see the girls from middle class' metamorphose into a star and these are friends - neurotic, man-hungry, Anjali, gorgeous, vivacious Ritu, who has developed flirting into a flirt - art and deserts her second husband and prefers to live with a smuggler. Both Karuna and Anjali belong to the middleclass family where there are the values of marriage and the importance of family. Karuna's mother prefers the traditional way of life:

A woman cannot line alone. It is not safe. We are here today but who knows about tomorrow? A woman needs a man's protection. Society can be very cruel- a woman's real place is in her husband's house, not in her parents. Take your time but marry. And marry the right one that is important before, we die, we want to see you secure and at peace. (*Socialite Evenings* 76)

Shobha De too advocates the marriage but with a right one who can understand his wife's inner feelings, pangs and desire.

*Socialite Evenings* presents a picture of the upper class of society. So, characters like De's are on the fingers that hold the marriage without religion. The female protagonists Karuna, Anjali and Ritu are aware of their self- realization. They are not ready to demolish their identities. They raise their voices against inequality. As they know, a woman is never regarded as an autonomous being since she has been assigned a subordinate and relative position.

De's women change their match as man change his clothes. Karuna changes her male partner like Charlie, Bunt, Abe, Krish Mukharjee. Anjali has been married to a wealthy playboy, then Abbas Tyabjee or Abe, then a little affair with a married high income tax officer, Pierre- a French tutor, who is also a divorcee, a Punjabi Delhi based boy Karan Kumar Bhandari, who has been married twice. Ritu married first with a sadist, second with a smuggler, Gul. Swati also takes divorce from her London based engineer. Girish Sridhar, a widower film director wants to make Karuna his wife Karuna's original husband married and divorced from Winnie because she proves to be a slut. The novelist's characters act fearless. They do not let the age-old rules to dominate them. They walk further in their lives keeping the moral and traditional values away. They consider marriage and family to satisfy their own superiority. Dr. Van De Vede notes in the beginning as under:

I show you here the way to deal with marriage. You know the honeymoon of rapture, it is all too short. And soon you decline into that morass of disillusion and depression, which is all you know of marriage. But the bridal honeymoon should blossom into a perfect flower of ideal marriage. May this book help you to attain such happiness (Th. H. Van De Velde: 275).

Nourishing this opinion Shobha De's female characters, Karuna, Anjali and Ritu are not ready to be exploited, and to give their liberty. They break all types of patriarchal pressures. Karuna keeps in her mind the real picture of Indian wife in the corner of her mind.

Anjali, who is a socialite in her mid-forties, was the child of a Hindu father and Jain mother. Her bringing up is executed in the middle-class family. So, Anjali never likes to see herself in this class who suffers economically. She revolts against her parents when they insist her to change her decision. She tells them frankly. "Basically, I wanted to get out of the closed, boring, and middle-class environment of my family. I wanted to be on my own, independent. To see the world, meet people, buy lovely clothes and perfumes" (*Socialite Evenings* 38).

Anjali makes her relationship with a married high-income tax official and she tells about this relationship to Karuna, "Yes, I have slept with him. It was wonderful. I felt earth move [...] for the first time, I felt something". (*Socialite Evenings* 121) Shobha De raves up the courage of married women who do not feel any shame letting their husbands to join other women.

In his songs the Indian poet Rabindranath Tagore said, "Woman, you are one half woman and one-half dream". Karuna too has both fact and fantasy. Her imaginary craving for the fulfillment of her physical desire finds place in Malabar Hills. The regular haunt of Karuna is symbolically the projection of her fancy, her dream which in reality is but a myth. A woman lives in a world of fancy, insignificant but profoundly imaginative. Talking of woman, Virginia Woolf says,

Imaginatively, she is of the highest importance. Practically she is completely insignificant. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips in her life she could hardly read, could hardly spell and was the property of her husband. (Woolf 45-



46)

The novelist De has placed emphasis upon the freedom of woman in the changing situation. De delves into the new concept of marriage and family.

**References:**

1. De Shoba. *Socielite Evenings*. Mumbai: Harpercollins, 2017.
2. Shukla, Ankita. Wikipedia on Shobha De. Wiki.org
3. *The Penguin Dictionary of Literary Terms*. London: Penguin, 1998.

### THREE MAJOR ISSUES IN JHUMPA LAHIRI'S *THE LOWLAND*

*Dr. Gurudevi Huleppanavarmath, Retd. Associate Professor of English, Lingaraj College, Belagavi*  
*Sadananda Kuri, Research Scholar, Dept of English, Rani Channamma University, Belagavi*

#### 1

Jhumpa Lahiri (1967) is an (Indian-) American writer of fiction, short stories and essays in English. She has also written in Italian as she divides her time between America and Italy. We shall call her 'Indian' in bracket because she was only born to emigrant Indians in America and she claims to be an American as once Bharati Mukherjee refused to be called Indian-American.

As for occupation, Jhumpa Lahiri is an author. She was born in London, and migrated to America. She graduated with masters from Boston University besides having a creative writing program. Her first book of short stories *Interpreter of Maladies* (1999) won her the Pulitzer Prize for short fiction. Her first novel *The Namesake* (2003) won her popular acclaim being a better work than *Interpreter of Maladies*. It has become a popular film. Her next book of short stories *Unaccustomed Earth* (2008) won her Frank O' Conner Award. Lahiri's second novel *The Lowland* (2013) was shortlisted for the Man Booker Prize and National Book Award for Fiction, winning her USD 50,000/- prize.

Lahiri's postcolonial concerns are modernity, hybridity, emigration, displacement, multi-culturalism, racial encounters, and existential angst. Like Meena Alexander's *Fault Lines* her novels and short stories depict the people moving westward from Bengal to London, Boston and beyond. Wikipedia adds, that, "Lahiri explored the immigrant experience in America." (Wikipedia 1). Lahiri moved to Italy and published a novel in Italian called *Dove mi trovo*, besides editing *The Penguin Book of Italian Short Stories*. Now Lahiri has been a professor of creative writing at Princeton University.

#### 2

The present article focuses on Jhumpa Lahiri's novel *The Lowland*. The text, as Nilanjan Chatterjee thinks, espouses three issues, "relating to the Naxalbari movement in Bengal, sexuality and the interface between displacement and belonging." (Chatterjee 102) Jhumpa Lahiri, who was born in London, UK, settled down in the USA. She is too clear that she is not an Indian. Then the critics doubt of her emigrant/exile stand. Though she claims that she has inherited exile experience from her parents, her presentations about exile in both of her novels *The Namesake* and *The Lowland* is doubtful.

#### 1. Naxalbari Issue

But the question is: whom are these writers representing? While talking about this issue, Natarajan observes, 'the writers are distinct from those they write about. Typically, they have led cosmopolitan lives. Often, they have received acclaimed awards, held prestigious academic appointments' (Natarajan xvi). Since Lahiri and other diaspora writers write from an elite diasporic subject position, their representation of the diasporic experience in their fictional works may be suspected to be inauthentic. As far as Lahiri is concerned, though her novels deal with the diasporic experiences of the ordinary Bengali immigrants in the US, she herself belongs to the President's Committee on the Arts and Humanities, appointed by the US President Barack Obama himself. So, Lahiri seems to hold an ambivalent position as a writer. Though in her fiction, she seems to play the role of a knower of the diasporic experiences of the ordinary Bengali immigrants, she is perhaps not completely acquainted with the experiences of their lives. This has created the problem.

In the post 9/11 era, the American government persecuted (Muslim) Indians, and Muslim (Indian) writers like Khaled Hosseini questioned it. But Lahiri did not. Jhumpa Lahiri's *The Lowland* tells the story of two brothers - Udayan and Subhash - who wish to choose two different lives in two different halves of the world. While Udayan chooses to stay where he grew up (i.e., Kolkata) and join Naxalbari movement, Subhash decides to go to the USA and pursue his research from the University of Rhode Islands. By 1972, the Naxalite movement is banned by the government and Udayan is assassinated by the paramilitary force for carrying on secret organizational work. Hearing this, Subhash comes to Kolkata and eventually meets Gauri, Udayana's wife who is now expecting. In the course of events, Subhash marries her. Gauri settles with Subhash at Rhode Islands and gives birth to Bela. The story moves forward with Bela's coming of age, her daughter out of wedlock, her discovery of the hidden past and her attempts to cope with the complicated present.

Lahiri's depiction of Naxalbari movement is not convincing. For example, she writes:  
 Disorganised mobs representing rival communist parties, running helter-skelter through the streets ... Naxalites were operating underground. Members surfaced only to carry out dramatic attacks .... Then the targets turned specific. Unarmed traffic constables at busy intersections. Wealthy businessmen, certain educators. Members of the rival party, the CPI (M). (ibid. 87) (*Lowland* 87)

## 2. Sexuality

The second issue is about sexuality. There is a talk of incest in *The Lowland*. Nilanjana Chatterjee writes, "It has to be admitted that unlike other sexual relationships, Udayan-Gauri bond is shown to be the fulcrum of the novel. Udayan-Gauri's sexual experience during the two years of their married life haunt Gauri even in her late fifties when she dreams, 'He undrapes her sari ...' [TL 230]. But, even this otherwise powerful short-lived relationship does not leave any deep impact on Gauri's life." (Chatterjee 107)

Later Subhash Gauri's daughter Bela leads a perverted life. Even Bela's daughter looks like real American chick going berserk.

## 3. Exile and Belonging.

Critics are of the opinion that Lahiri's presentation of Indians' exile in America and their belonging is not clear. The authenticity of Subhash's depression - the readers are told make Subhash feels that in Rhode Islands 'some part of him' is 'missing' (*Lowland* 40) or, for 'a year and a half he has not seen his family and not 'sat down with them, at the end of the day, to share a meal' (*Lowland* 63) - is in question as he does not take any initiative to return to his family in Kolkata or to solve their problems. Subhash's take on the Bengali practice of arranged marriage cannot escape criticism as well. In the 21st century Bengal, arranged marriages are 'out-of-bounds' (*Lowland* 262) though Subhash thinks that, 'If he'd raised Bela in Calcutta it would have been reasonable for him to bring up the subject of her marriage. Here it was considered meddlesome, out-of-bounds. He had raised her in a place free from such stigmas' (*Lowland* 262). This is unquestionably a distortion of what the Bengalis think of marriage in the present.

This is how, Jhumpa Lahiri's novel *The Lowland* is not an idealistic or realistic portrayal of Indian-American experience.

## References:

1. Chatterjee, Nilanjan. "Contextualizing *The Lowland*. *Contemporary Indian Diaspora*. Ed Augshuman Kar. Jaipur: Rawat, 2015.
2. Lahiri, Jhumpa. *The Lowland*. New York: Random House, 2013.
3. Natarajan, Nalini. "Reading Diaspora," *Writers of the Indian Diaspora*. New Delhi: OUP, 2010.
4. Wikipedia, Jhumpa Lahiri.

**CHITRA BANERJEE DIVAKARUNI'S *THE PALACE OF ILLUSIONS: A CRITIQUE****Sadananda Kuri, Research Scholar, Dept of English, Rani Channamma University, Belagavi*

Chitra Banerjee Divakaruni, born as Chitrlekha Banerjee in 1956 has been an Indian-American writer, poet and professor of creative-writing at the University of Houston at Texas, USA.

Banerjee, like Jhumpa Lahiri, began her literary career as a short story writer with *Arranged Marriage* in 1996. Her two novels *The Mistress of Spices* and *Sister of My Heart* appeared soon. Her other novels are *Oleander Girl*, *Palace of Illusions*, and *One Amazing Thing*. All these novels are made into films. Wikipedia adds, "Divakaruni works are set in India and America, and often focus on the experience of South Asian immigrants." (**Wikipedia 1**) Divakaruni has written numerous books for children as well as adults, including realistic fiction, historical novels, magical realism, myth and fantasy.

**Palace of Illusions as an epic story:**

Epic is a form of literature or genre. M.H. Abrams defines epic as 'a long verse narrative on a serious subject' (Abrams 109) such as Helen's elopement, Kaurava's refusal of a piece of land to the Pandavas, or the abduction of Sita. There is a distinction between traditional and literary (modern) epics. There are folk epics too. We have such epics like *The Iliad*, *The Ramayan*, *The Paradise Lost*, besides, John Keats's *Hyperion*, and William Blake's *Jerusalem*.

Aristotle in his book *Poetics* defines what tragedy is. He defines epic too, comedy too. He thinks epic is only second highest to the tragedy. Aristotle defines the epic as the narrative "with more than one plot." (Aristotle 106)

Divakaruni's novel *The Palace of Illusions* (2008) is published by Doubleday and it has won several awards. *The Place of Illusions* is based on the Hindu epic *Mahabharata*. It is as if told by Draupadi, also called Panchali. It is about a heroic woman living with gender setbacks in chivalrous age. Booklist states, "Smart, resilient and courageous Panchali, born of five, marries all five of the famously heroic Pandava brothers, harbours a secret love; endures a long exile in the wilderness, instigates a catastrophic war and slowly learns the truth about Krishna, her mysterious friend." (Booklist 1)

An epic follows the qualities of a loose but elaborate plot sequence, too many characters, reasoning (ideologies), diction and song (all belong to drama too). The plot may have digressions as in the *Mahabharata*, and the characters will be royal people. The happenings are from the remote past.

Critics think an epic is national in character, and it is called a great narrative. All this is applicable to the *Ramayan* story.

Divakaruni's novel *Palace of Illusions* begins with a family history - the Kuru dynasty. The novel has select characters from the *Mahabharata*. They are Draupadi, Dhri, all the Pandavas, Krishna, Karna, and Vyas. Others, though less important, are Aswathama, Drona, Drupad, Keechak, Virat, Sudeshna and Vidur. *The Palace of Illusions* is quite a lengthy novel with 43 chapters.

The first chapter 'Fire' is about fire sermon conducted by the priests at King Drupad's royal court. The two princes Dri and Draupadi are at it. The family servant Dhai Ma throws light on the royalty. The next chapter 'Blue' speaks of Drupadi's fascination for the color of the sky - Krishna's color too, Shiva's color too. 'Milk' speaks of Arjun defeating Drupad, just because of Drona, who wanted to take vengeance on his old friend Drupad. This incident speaks of how the brahmins exploited Kshatriyas. 'Cosmology', is the next chapter, providing the image of the earth.

All this background in *The Palace of Illusions* hints at the Vedic patriarchal society. The next chapter 'Smoke' alludes to woman's subjugation. Draupadi feels that the Vedic society is oppressive to women (and Sudras).

The old world abounded in many evils and witchcrafts. Sikhandi is Draupadi's older brother born before Dristidumna (Dhri). He is a eunuch. He has taken the vow to revenge on Bhishma. Sikhandi visits the royal palace of Drupad. He tells Draupadi his tragic story, encapsulating the vow of revenge.

'Fish' refers to the Swayamvar scene where Draupadi is to be given in marriage to the winner in archery competition. In this regard, Draupadi examines royal portraits. She feels that Arjun might win her. The deviation in the story includes her wishes to love either Krishna or Karna. The swayamvar begins in Krishna's presence, and Duryodhana tries hard to win the competition, and fails ('Scar'). The chapter 'Brinjal' is significant.

Draupadi, after wedding, goes with Arjun to his secluded house in a poor colony. Because the Pandavas are living in exile called Ajnatavas (disguise). The other four Pandavas wonder at Arjun's victory and winning Draupadi. One of them says the happy thing to Kunti, preparing food and she says the following:

The tallest of them if I remembered right, his name was Bheem - winked at Arjun. "Mother's always so serious! Let's play a trick on her." Before the others could stop him, he called out, "Ma, come and see what we've brought home today."

"Son," said a woman's voice in a patrician accent, "I can't come right now or the food will burn. But as always, whatever you brought should be shared equally amongst all my sons." (*Palace* 106)

The Pandavas shift to Khandava forest, and build 'Palaces of illusions.' 'Wives' refers to polygamy of the times, and Draupadi criticises polygamy, and this is what Divakaruni projects as innovation on the old plot. 'After Life' refers to Narada's visit to Yudhishtira. Krishna too visits the Pandavas for guiding to win back their lost kingdom from the Kauravas.

Meanwhile, Draupadi tries to love Karna, who has no interest in her. Duryodhana is beguiled in the palace of illusions. The cruel gambling takes place, victimising Draupadi. Meanwhile, the Pandavas complete their term of exile, and fail to get their lost kingdom from the Kauravas.

There is a deadly Mahabharata war in Kuruksetra. Bhisma, Duryodhana, Drona lead the Kaurava army, while Krishna leads the Pandava army. The titles of chapters like 'Secrets,' 'Avalanche,' 'Owl,' 'Pyre,' 'Ash' speak of the deadly war for 18 days, and all the Kauravas (even the five Pandava princes) are killed.

The Pandavas learn that even Krishna is killed. The last chapter 43 "Fire" speaks of the Pandavas' entering into heaven. Draupadi notices all the Pandavas, Kauravas, and the other kings in heaven. She wonders about the commodity called life.

### References:

1. Abrams, M. H. and G. G. Harpham. *A Glossary of Literary Terms*. New Delhi: Cengage, 2012.
2. Aristotle. *Poetics*. *Norton Anthology of Criticism*. New York: WWW Norton Inc, 2010.
3. Booklist, en, m. wikipedia.org
4. Divakaruni, C. B. *The Palace of Illusions*. New Delhi: Penguin, 2018.
5. Wikipedia, C.B. Divakaruni.

**MANJU KAPUR'S *DIFFICULT DAUGHTERS* AS A FEMINIST DOCUMENT**

*S. C. Jakati, Asst Professor of English, Smt A. A. Patil College of Arts and Com for Women, Chikodi, Dt: Belagavi-, Karnataka*

Manju Kapur is an Indian writer of fiction. Her novel *Difficult Daughters* won her the 1999 Commonwealth Writers Prize for South Asia. Manju Kapur, born in Amritsar, India, graduated in English literature. She married Gun Nidhi Dalmia, and she works as a professor in Delhi University. Manju Kapur's literary works are as follows:

1. A Married Woman (2003)
2. Home (2006)
3. The Immigrant (2011)
4. Shaping the World (2014)
5. Brothers (2016)

Manju Kapur has received DSC Prize (2011), Commonwealth Writers Prize (1999) and others.

Gantasala Symala, in her PhD thesis on Manju Kapur thinks that, "Manju Kapur has attained the position of a bestseller with her maiden novel *Difficult Daughters*." (Gantasala 147) The author took lot of years and pains to write this novel. As Manju Kapur says, "Nothing is planned in a big way, but eventually things may take a grand shape. Writing this novel was not very difficult for me, but it took eight long years before the book finally saw the light of the day." (Kapur 113)

Indian life is uneven as the western people speak of. India is still a patriarchal society. Muslims in India are more so. Manju Kapur's worry is about how to emancipate and empower this Indian woman.

The author's present heroine Virmati belongs to a period around 1950s. As the time denotes, her society is patriarchal and she, as a woman, has been oppressed by the man-made injustices and humiliation. Virmati is the eldest daughter born to Kasturi and Suraj Prakash in a respectable 'Arya Samaji' business family at Amritsar. Her grandfather, Lala Diwan Chand, is a reformer and famous landlord who gives priority to the education of women. Virmati's father, Suraj Prakash and his brother, Chander Prakash take care of the jewellery business. The family has a strong faith in Swami Dayanand Saraswati's doctrine and education of women. Virmati comes from a large family of eleven children. Being the eldest, she is burdened with family duties because of her mother's consecutive pregnancies.

Manju Kapur's novel *Difficult Daughters* presents the story of this young woman Virmati, who, with a strong desire to get educated, rejects the marriage proposal arranged by the family. In the process, she gets into a relationship with her neighbour, Professor Harish Chandra, who is already married and settles as his second wife. The subsequent part of the novel focuses on the challenges Virmati faces after her marriage. The novel begins with Virmati's death and Ida sets out to rebuild her mother's past in a bid to fathom their connection since a warm and friendly relation did not exist between them. She moves to her familial home at Amritsar to unravel the saga of her parents. The opening statement of the novel by Ida "The one thing I had wanted was not to be like my mother" (*Difficult Daughters* 1) sets the tone of the story and Ida's dislike to take her mother as a role model in life.

Manju Kapur discusses the role of motherhood in *Difficult Daughters*. Motherhood is given much importance and is celebrated in Indian culture since the mother is considered to be an epitome of love and sacrifice. Kasturi, the mother of eleven children is well-loved and respected in the family. She is given

more importance than her sister-in-law, Lajwanti who is the mother of two children, Shakuntala and Somnath. The number of childbirths makes Kasturi very frail. She has filled the house as her in-laws wished but gradually, she becomes worn-out. When she conceives for the eleventh time, she conveys her debility to her aunt-in-law: 'I am going to die, Maji, this time. I know it.' (*Difficult Daughters* 8) Thus Kasturi fails to have a control over her mothering-affair.

On the other hand, the major character Virmati as a mother fails in her life. Modern readers think that this Virmati, an educated woman, commits the act (crime) of polygamy though neither poverty nor father's family oppressed her. She is stupid simply.

Bad people are ready to misguide people as is the professor of a college. The Professor Harish Chnarda insinuates himself into the heart of Virmati by poisoning her mind about the canal engineer, Inderjit, whom she is supposed to marry. In his letter he writes: "Of the canal engineer I say nothing. Anybody who digs in canals all day must have a soul as dull and uninspiring as the mud he deals in. What pain will he suffer? He does not even know you, has never tried to know you. For him, you are a woman that his family has arranged he should marry. For such men the individual is unimportant. It is the institution they are concerned with. If not you, then someone else." (*Difficult Daughters* 56-57)

Virmati who always aspires for liberty does not educate her child to assert herself instead she attempts to implant in her mind how to "adjust, compromise, adapt." She makes sure that her daughter Ida's every effort to be an ideal daughter. Ida does not inherit academic leanings of her parents. Top priority is given to outward appearance by her father who preferred her "looking pretty, neat, and well-dressed, with kajal and a little touch of oil in my sleeked-back hair." (*Difficult Daughters* 279) He also expected her to do well at studies, read classics of literature which would enable her to show her "accomplishments graciously before his assembled guests at parties." (*Difficult Daughters* 279) As Ida grows older, Virmati enforces limitations on her but Ida constantly looks for "escape routes."

Virmati embarks on a journey to self-realization but she accomplishes only to a certain degree since she had to move against the tide of prevailing customs and traditions.

Manju Kapur portrays the inner and outer confrontation between tradition and modernity through an examination of characters, circumstances and temperaments, and assigns a foremost position to her protagonist amidst complicated incidents "In Indian writing (also observed in regional literature) the crux of feminism is the Indian woman caught in the transition from tradition to modernity." (Srilata qt by Symala 77)

### References:

1. Gantasala, Syamala. "Feminist Perspectives Manju Kapur," Acharya Nagarjun University PhD Thesis, 2018.
2. Kapur, Manju. *Difficult Daughters*. New Delhi: Penguin, 1999.
3. Srilata. *Qt* Gantasala, Syamala. "Feminist Perspectives Manju Kapur," Acharya Nagarjun University PhD Thesis, 2018.

## INVESTIGATION ON COHERENCE FIELD OF VISION IN ALICE MUNRO'S SHORT STORIES

*Krishnappa Badiger, Research Scholar, Department of Studies in English, Karnatak University, Dharwad*

### **Abstract:**

*In Alice Munro's work, marriage is a more common subject, especially for marital violence and support for feminism, and is the main problem that Alice Munro will describe. The concept of marriage of Alice Munro is reflected in many works by Alice Munro, in general, in the sense of selflessness and responsibility, self-esteem and respect, tolerance and forgiveness and search for equality of men and women.*

**Keywords:** *Selflessness, Respect, Tolerance, Equality.*

### **Introduction**

Canadian woman writer Alice Munro stands out to win the Nobel Prize for Literature in 2013, for herself, and for the Canadian literature. Prior to that, Munro won the Governor General's Literary Award for English language fiction in 1968, 1978 and 1986 and in 2006 and 2008, Alice Munro won O Henry Award for continuing achievement in short fiction in the US. In 2009 she was awarded the Man Booker International Prize. It can be said that Alice Munro has made such a great achievement, mainly because of her articles' delicate and unique interpretation of women and marriage. The works of Alice Munro is the process of female receptive to change and being safe after her experience of savagery and ache, constantly in the pain to actively find the meaning of self and life, not only reveals the deep stalking of woman's deep implication, but also let the reader understand the author's mind, that is, what kind of marriage in her mind. Through the novel, she constantly tells the world, as a want to clutch their own fate, women should control their own life and marriage. Therefore, Alice Munro's works are mostly infected with women to forge ahead and healing the effect of female pain. The works of Alice Munro, whether it is "The Progress of Love" or "Runaway" which won the Nobel Prize and so on to the reader to explain Alice Munro's own marriage concept. So, in this article the author mainly explains Alice Munro's marriage concept, specifically, Alice Munro's concept of marriage mainly involves a few main points as follows.

### **Selflessness and Responsibility**

In Alice Munro's heart, the real love is selfless, altruistic to the happiness of each other and love will be buried in the heart. Alice Munro does not think that love must be spent, and marriage is not necessarily a simple love at first sight, but with the transit of time, gradually determined from the sentiment and for marriage, in inclusion to love, it needs for a sense of liability as a basis. For example, in Alice Munro's short story "Nettles", it is about a disunited woman met child-hood sweetheart, old lover Mike, because they were accidentally mistaken when they were young, the two finally did not come together, each with their own family. But when the heroine "I" divorced, once again met Mike, "I" and Mike wanted to continue to lead the front. But when "I" listened to Mike about the child's sickness, Mike and his wife were trying to cure the child, which let "I" understand that Mike and his wife's love is indestructible, also "I" aware that the love between male and female does not have to stay together, but we should put each other in their own hearts, quietly wish each other well. "Nettles" can be counted as the typical work that Alice Munro explains



her view of marriage and love. In this work, Mike and the heroine "I" are in love with each other, but this love is only psychological and not to rise to the height of the struggle and experience. It is simply said that their love is not to talk about the sense of responsibility. But marriage is different, marriage is to be happy for each other, to give up their own single happiness, together suffering, whereas love is the need to have a strong sense of responsibility as a support since Mike took care of children and his wife's responsibility, so to face the reality of the child's sickness, the whole family face the suffering together. In this suffering, Mike and his wife's love gradually refined, from simple to the last to become the love between each other that they really cannot leave. In addition, the marriage is still selfless, in the "Nettles", it is not difficult to see that the feelings between Mike and the heroine "I" are real, they love each other but destined not to be together, because of Mike's marriage. To Mike, he chose to sacrifice personal feelings, and willing to hang around in the marriage. And as a divorced "I", in order to help Mike to pursue his own happiness and respect for the marriage, "I" can only hide my love in the heart, and quietly wish each other good.

### **Self-esteem and Be Respected**

Alice Munro's works are mostly from the female perspective, describing the marriage and growth of woman's experience, it can be said that Alice Munro is very concerned about women and her works are the representative of feminist novels. Therefore, based on the female perspective, Alice Munro believes that as a woman, she should be full of self-esteem and also be respected by men in marriage. This view is reflected in most of the works of Alice Munro, for example, in the novel "The progress of love", the main story is about the different ideas for marriage and self in the three generations of women in different times. The first generation of women "grandmother" in the marriage is without her true self, she believes that women are dependent on men, when the men ignore them, it is necessary to find ways to arouse the attention of men and regain favour. The second-generation women are "mother" and Aunt Rebel, "my" mother has a certain sense of herself, she longs to get the respect of men and wants to be an autonomous and independent personality of the individual. But, "my" mother is relatively more tolerant, and she tries hard to do her own, but there is no any substantive change to the attached fate to people. Aunt Rebel is more like "my" grandmother; she likes to dress up, and eager to get man's attention through the appearance. The third generation of women "I" is more like "mother", but more brave than the "mother". "I" desire to make changes for my own destiny and the fate of women around the world through my own efforts in the marriage, "I" am eager to control my own marriage and have my own independent economic sources which could give me the respect. In this novel, it is not difficult to find through the lines that Alice Munro supports the attitude of "I", which shows that in the marriage concept, the author holds that women should have self-esteem, only having self-esteem and a certain source of income can woman become an independent individual, only their desire to dominate their own destiny can really let men respect them. At the same time, the author also believes that in marriage women should deserve respect, the same respect for woman as a male, not simply to women as a male's attachment, this is the only way to the normal marriage.

### **Tolerance and Forgiveness**

Alice Munro has repeatedly emphasized the importance of tolerance and forgiveness in her novels. Many of Alice Munro's stories are based on the Huron County in Ontario, which is very contemporary and appeared in Alice Munro's times. Most of them are more serious thinking of male rights, in order to fight for their sovereignty women, need to pay a lot of efforts in this time. Therefore, as the women of this period, to fight for sovereignty only in the marriage is not enough, they also need to have tolerance and forgiveness for the current era, especially to tolerate serious thinking of male rights of this era, at the same time also forgive arrogance and conceit of the men in this period. In "The Progress of Love", there has such a sentence, "Hatred is always a sin, mother told me, remember this. A drop of hatred in your soul will spread to destroy all the colours, just like a drop of black ink in the white milk. I was shocked by this remark and quite want to have a test, but I know I cannot waste milk." This sentence has great impact on "I" in the story,

but also can be said to be Alice Munro's portrayal of the concept of marriage. It is hard for independent and respectable women in this particular period to have no hatred, but the author thinks that in order to allow 139 women to escape from the torture of the hatred in marriage, only with forgiveness and tolerance to comfort themselves, and through using tolerance and forgiveness to infect each other to fight for their own rights at the same time. This view also explained in Alice Munro's novels for male domestic violence. For example, the short stories "Fathers", recent works "Runaway" and "Trespases" described male domestic violence. These novels are not simply suing how fierce and lack of human nature of the men in the interpretation of domestic violence, but in the search for the problems behind violence. These novels have all-round analysis of the traditional male temperament statute under the characteristics of the perpetrators, but also very tolerant to find out generated psychological reasons of the male family violence. Because their social class is lower, they bear greater economic pressure. In social interaction, they despise social rules and not easy to get along with the people around, so they are prone to low self-esteem and closed psychology. In the novel, Alice Munro tells that women should tolerate but not condone, forgive but not compromise, it can be said that this is also Alice Munro's view of marriage. During the tolerance and understanding of each other, try to get common happiness for two people in the marriage.

### **The Idea of Equality between Men and Women**

In the works of Alice Munro, she never forgets the fight for woman's rights. During Alice Munro's life, male's thought is still more serious, domestic violence is everywhere, which gives the heart of Alice Munro the indelible damage. But this also promotes Alice Munro to the formation of the concept of equality between men and women through writing with the male thought and domestic violence to fight for. This idea of equality is also reflected in Alice Munro's view of marriage, for example, in "The Progress of Love", the protagonist "I" has been fighting for her own rights, when her husband and father do not respect "my" thinking, "I" will be very angry and even make counterattack. It can be said that this is the budding idea of equality between men and women in "my" heart. Like this example, the author gives some clear examples of the image, so that readers feel the existence of inequality in domestic violence and marital relations, in order to call for the fight against this inequality. For example, in "Runaway", the husband always scolded his wife, he said that his wife is useless, in order to demonstrate his rights at the same time strangled his wife's personality. In "Trespases", the husband always asked his wife to breastfeed his son, and his wife did all the housework, which shows their status. In addition, "Fathers" reflects the male violence against women everywhere, thoughtful enough to make women wake up, and thus have the courage to fight for their own rights. In Alice Munro's works, whether it is to describe those women who dare to show personality and self-esteem without being afraid of male, or the description of some male and female inequality, all can be counted as the right to fight for women. Like those women who are in the blood history of violent marriage and those who want to fight for their rights in the marriage, the marriage can show respect for the women, to retain the spirit of woman's independence and so on. All these are the embodiment of equality in Alice Munro's works. In summary, the author analysed Alice Munro's marriage concept combined with Alice Munro's works. Alice Munro, who has published 14 works, including 13 short stories and a similar story collection of novels so far, mostly regards women as the centre, focusing on the ordinary town of Canada's life experience, to explore the ordinary woman's complex psychological and emotional state. In a calm and delicate narrative, in order to bring reading and soul tremor to the reader, many of these novels are full of the author's view of the marriage. It can be said that anything is not achieved overnight, especially women fight for their own rights, it is even more difficult for them. In Alice Munro's works, the interpretation of the concept of marriage is related to the environment and experience of her growth and it is also related to the value of the status of women. From this perspective, Alice Munro is not only a writer, but also a feminist. Alice Munro is always talking about woman's rights for women in marriage; women must have self-esteem and tolerance. The sense of

marriage in Alice Munro is based on equality, and the status of equality is increasing in marriage. It is necessary to increase the status of equality in marriage and everyone needs to fight for it.

### References

1. Jiang Xin, Shi Guiren. "Alice Munro's Eco-female Writing". *Contemporary Writer comments*. 2014 (2).
2. Xiao Ling, Chen Tanglong. "Alice Munro and Margaret Atwood's Ecological Feminism Comparative Study" *Learning and exploration*. 2014 (12).
3. Days line. "Alice Munro and its Creation Brief". [J]. *Reading Book*. 2014 (2)
4. Wang Yan. "Alice Munro's Novels in the Occurrence and Evolution of Female consciousness". *Social Sciences Journal*. 2015 (1).
5. Wang Yicheng. "The Reason for the Escape - Analysis of Alice Munro's Runaway". *Global Human Geography*. 2014 (10) 141.

## CHRONICLE ARDOUR AND INEFFECTUAL FEMALE PORTRAYED IN ALICE MUNRO'S RUNAWAY

*Krishnappa Badiger, Research Scholar, Department of Studies in English, Karnatak University,  
Dharwad*

### **Abstract:**

*This paper mainly cynosures onto explores the way in which Alice Munro engages certain timbre images to playact the central motif of her fiction. Munro, who creates fanciful fiction, has framed collection of short stories which are conspicuous concerned with the mellowing process and the identification of moral and social duress which can put an aftermath on an individual. My introduction praises Munro for her commentary exuberance and sense of precise which distinguishes men and women. Munro's fictive marriages are world without end barter and she studies not only their reminiscences, but there's surprising endurances to an extraordinary level. The raw material of Munro's work comes from her own life. She never relinquishes Southern Ontario as a setting, many considers it the revelation for her best work. Her approbation and obsession for her birth place contributes to the construction of her identity. Research explored the unsure views of sexual freedom in terms of the progress of feminism and focused on the women's identity from the short stories written by Alice Munro.*

**Keywords:** *Dramatize, accuracy, nostalgias, ambivalent, feminism.*

### **Introduction**

Alice Munro is wide thought to be one among the world's greatest living female writers of short fiction in English. She is praised for her writing approaches of Russian fidelity, her keen insight and vigilant to day-to-day life. When it comes to short stories the only name which strikes into our mind, is of Alice Munro. She is a very good writer indeed, perhaps even a great writer, who is not a great fantasist or an ingenious and hardly a denote as her stories mostly begin in, real life" . Two types of marvel happened in Canadian literature from the late 1960 s to the beginning of 1970 s. Firstly short story started floweret, and secondly that female writers gain huge attention. Alice Munro (1931- ) is one of the most extraordinary writers in this movement. She is far better at describing women's despair and confusion, which reflected in her works as women's sensitive and challenging churchly life, with specific concerns of their love, family and inner world. In fact, Munro implied that socially for effective change realism is the only tool to bring convictions. She has a narrative exuberance and her exact sense of what discriminates women and men. "Survival over victory" is stressed as the choice of Munro's fiction. Munro explores the women's life of her synchronies bound up by its traditional and set up. She expresses the lives of women through her art about her every stage and their inner quest from patriarchal domination. Hence the relationship between self and Society is a very eminent aspect in her writings.

Just as Welty drew inspiration from the settings in Mississippi, Alice Munro drew inspiration from the rural Ontario topography. Munro like many Canadian authors finds value "in writing about places where your roots are", "I am certainly a regional writer" Munro confesses, "In that whatever I do, I see only to make things work.....If I use this..... plot of land that is mine"

Her Ontario stories turn back to the country of her childhood. In the 1960's there was a thrust of feminism in the West which concurred with Canadian nationalism. Her persona explores the stress between the old rural cultural values and the sense of past and respect for family history. A Canadian Author World Health Organization her stories are permeate with the earth science and familiar lifetime of her native town western Ontario and of her second home close to the seashore. Not amazingly, these square measure all qualities that square measure mirrored within the stories that comprise Munro's latest assortment of short stories, *Runaway*.

Munro in her short stories deciphers the credulous and imputing structures of power and supremacy. That is why the theme of Survival becomes quite important one in her short stories, where protagonists have to pass through various nightmares in order to survive. Her stories are the depiction of pursuit of self-assertion of her women protagonists, who face threats from the patriarchal social setup. She equates the powerless status of women to that of Canada. Most of her stories have an eminent place in modern fictional world not only in Canada, but all over the world by virtue of the way she depicts the problem of freedom in relation to women and the space of women as the secondary one in a patriarchal society. There is a portrait of how women are perceived as absurd and unimportant with comparison to rational men.

Divorce and separation, act as a developmental milepost in relationships and the individual's self-awareness. She explores the complexities and complexity in women's relations through many generations. Her strength as a feminist writer lies in the range of female characters from childhood to old age. Two unique figures of the bachelorette and widow are her significant characters. She lapses the limitation of the mostly and her abilities of keen observation and detailed description are viewed as an extraordinary skill. This accuracy encourages readers to identify with Munro's characters, places and events. As distinctive feature of women's writing is the illogical structure of the narrative. Her stories are the depiction of leisurely ramble unfolding of the narrative.

Women's writing often subverts tradition literary categories. Munro investigates the women's life of her own generation bound up by its traditional and set up. She expresses the lives of women through her art about her every phase and their inner quest under patriarchal domination. Munro has used parody of the same sex as typical postmodern anomalous form which use and abuse the texts and the conventions of male tradition. During 60s the novels written by women tended to explore women's issues within the Nationalist framework. Life was generally harder for women in Canada than those of men. Elizabeth Waterston says "Cultural ideals based on a Garrison situation inhibited the pioneer woman in Canada, climate and terrain locked her into a restricted her. Today the Canadian women have been caught in a contemporary sense of strain and change. The continuing depiction of women pining for liberation from the restraints of her environment has become a significant theme. The movements of nationalism and feminism signaled revolutionary changes in Canadian society. Beverly Rasporich is of the view that all the three phases are discerns in the fiction of Munro (1990) *Femininity* is of major significance to Munro who questions and revolts against it imprisoning effects.

Canadian women writing of the last half century has seen another important theme that is a sense of powerlessness that is in juxtaposition with other powerful women in western countries. Lorna Irvine and Coral Ann Howells have pointed to share theme of powerlessness, victimization and, severance as well as to a certain doubt or ambiguity that makes Canadians and women open, tolerant accepting, yet also at times angry and resentful'. The *Female Voice* believes Irvine, "Politically and culturally personifies Canada" (Irvine) in 1986. Traditionally Munro is accepted as a realist writer of South Western Ontario and feminist writer who explored intricacies of female consciousness. Munro defies categorization. Critics like Coral Ann Howells find two dominant contradictory Discourses in her stories that of reality and fantasy.

She with her brilliant craftsmanship has thrilled readers and critics because of her unique story writing technique which received much critical attention. She has the perception of women as an artist, because for Munro “The feminist Quest” seek for freedom of imagination and expression through the medium of Art. In the introduction Rasp rich contemplates the matter of autobiography in fiction stating that, Munro is voicing her thoughts on art and on being a woman artist through her characters. W R Martin too in “Paradox and Parallel” 1987 realise the importance of the imaginative artist figure in her stories, but at the same time he fails to explore the fact these creative young people are almost always female. E.D. Blodgett in his survey of Munro's fiction entitled Alice Munro devotes a chapter in examining “Lives of Girls and Women”. Although Blodgett considers Del to be a developing writer, he omits any consideration for the gender issue, preferring to view her simply as an artist, rather than as a maturing female who is budding writer too.

*Runaway* is one of her collections of short fiction, published in 2004, which contributed Alice Munro won the Giller Prize. It is an exemplary work of Alice Munro. There are a number of perspectives of narration studies, while this paper mainly concerns three aspects, they are narrative voice, narrative perspective and narrative time. Alice Munro's narrative strategies have been analysed in diverse ways by critics. This paper presents Alice Munro's literary creations, general concept of *Runaway*, domestic and international studies on Munro especially on *Runaway*, research methods, main structure and importance of this study. They acclaim that the mode of short story is more suited to Munro's style of narration. Katherine Mayberry's “Narrative Strategies of liberation in Alice Munro” says that her fiction includes her intricate representation of the dynamics of powerist. Munro has used the strategy of non-linear narrative time, such as flashback, turnabout; changeable narrative rhythm enhances the narrative artistry, enriches the literary connotation and enhances the depth of the theme as well. Munro chooses various narrative techniques to narrate short stories. The narrative point is multiple and keeps on altering. On narrative cyclic, she creates the transformation of time and space, past and reality that contributes to the jump of plots. She has a splendid narrative ability hence; she can narrate such attractive and motivational stories in limited space. It is absolutely clear that she prefers to crafty events in real daily life and she explores how women find an appropriate stand in their family and their marriage under the complex and varied living condition.

Munro could be bracketed with fictional auto biographers who adapt personal experiences along with observed facts into fictional reality. George Woodcock in “The plot of life” says that Alice Munro “has always written best when her stories or the episodes in her novels were close to her own experience in a world she knew”

Writers like Munro choose to apply autobiographical narrative this is how she make connection between writer and reader. The subjective element found objectified here in Literature. The resentment is seen in the guise of the narratives of her female protagonists, self-Discovery and repudiation of male ordained familial values. One could easily notice Munro mapping out in her parallel narration of the space for self-liberation derived from the feminist doctrine of women's resistance and recovery of her -self. She constructs in some of her stories the social and sexual mores of the emergent feminist world. Robert Thacker who is a famous critic of Alice Munro argues that the key to understand his short fiction is the fact of her, “Having grown up, and of having lived in, and of having left and of having remembered and of having returned to and above all having made texts out of Huron County, Ontario”.

Hence the stories have protected to follow the personal and geographical facts of a life, many of which were provided by her daughter after a few years ago by Sheila Munro in an interesting memoir “Lives of mothers and daughters growing up with Alice Munro”. She is one prodigious drive and gifts of intelligence and sensitivity, curiosity and imagination what she writes is worth paying heed to. She confirms her narratives that they reveal things which often confirm the readers own secret experience or

suddenly bring life to something that was until then buried just under the surface of consciousness. She fights inner desires in face meaninglessness of real in day-to-day life. Munro's 11<sup>th</sup> collection of short stories is called *Runway* published in 2004. *Runway* as the name indicates literally a story related to run away. Carla a young wife runs away from her husband and in subplot which is the dramatic point of the story a goat called flora runs away from her. According to Brad Hooper this is most successful psychological stories of Munro. It is narrated in 3rd person point of view setting in a rural area of Canada; story signifies the conflicts of young couple Carla and Clark on one hand and the conflict to kill the white goat by Clark which was Carla's favourite pet. Some critics said "Runaway" as stylistically "innovative".

Michiko Kakutani wrote, "...the feel like self-conscious, overlooked tales, relying on awkwardly withheld secrets and O' Henryesque twist," It is not upsetting she has the quality to characterize both place and people within the confines of the short fiction. Her female protagonists who are usually an aged one goes into a flashback with the sense of loss, loneliness and a host of other emotions. She sought to seize just what it feels like to be alive in the moments, she perceives. Munro throughout has applied life, she has lived to wonder over and to research that life, to be shaped with impactful stories which as they conclude recreate feelings and understandings being itself. Her stories are therefore real as anything is, both in affect and effect.

In the realms of literature Canada's voice has been established only because of Munro, as she is the remote provided of intensely pleasurable private experiences. When she writes her tone can be bracingly dry. She spoke of the stultifying aspects of local culture which along with the respect of individuality and Independence, helped to nurture her love of freedom. The most readily identifiable Western Canadian quality about Alice Munro is her dedication to social reform and the Social awareness that is a part of the foundation of all her world. In this collection of short stories, we can find the exploration of the theme of Survival and the theme of self-assertion at different levels in the title story "Runaway", "Silence", "Passion", "Soon", etc., where the protagonist articulate sensitivity, self-reflective, dispossessed and suffer from a sense of inadequacy in their present that placed them in a quandary regarding their identity. She is fascinated towards the failures in love and work and is obsessed with time. In *Runaway* her focuses were to the Travails of middle age and of the elderly women alone as, she claims her stories are not autobiographical rather "emotional reality for her characters is drawn from her on life." Interestingly the story introduces the challenge and the theme that shows a strong connection to the struggle of a girl or a woman finding herself and for extracting sense out of her life.

The first story analysed is *Runaway* from which its title being drawn. In this story the main character is Carla who is a young woman find herself in a relationship with a very eccentric rather frightening lover named as Clark. She portrayed her as a captive to Clark and who feels no existence without Clark. In the story Carla is depicted as a very young girl who is caught into the trap of Clark, who never finds a separate existence of her. She lives in that shallow sense of self who does not have trying fires of experience in her life. Although this story moves around the three characters Carla, Clark and Sylvia Jamieson but the main protagonist is Carla. In this story Clark who is although not a hero but a male protagonist, who abuses Carla and physically violent towards her inspires her to run away while Sylvia her neighbour helps her in her attempt to get away from her husband Clark. It is also made very clear by Munro that without Sylvia's entreaty Carla doesn't have had the courage to leave Clark, whom she loved very much. In this story Munro develops the plot where Sylvia whose husband was died, looks to rely on Carla for help and gradually builds an obsessive concern for her abused neighbour. So, there is a runaway situation in Sylvia's life also, where she wants to run away from her woeful condition and seeks support from Carla and then also she run away from the dejection and settle down to an apartment in town.

Then Munro develops runaway of Flora, Carla's pet goat, which very mysteriously disappears and returns in a very supernatural way when the situation is not favourable to Sylvia, where she was physically

threatened by Clark, Carla's agony is the result of the absence of her pet Flora which has a strong connection to Carla, she may be treated as a counterweight to her emotional misbalance of uncertainty and distress with Carla. Munro very beautifully presented Carla dreaming of Flora when compared both had earlier a happy carefree state with Clark. Through a diligent analysis of the characterization of the female protagonists in *Runaway*, this paper aims at a comprehensive and deep interpretation the significant theme of escape.

### **Runaway: The Unconscious aspect of dreams**

As this is a story of a couple Clark and Carla and their connection to Sylvia Jamieson. This story recounts in both of their life in an anachronism way and swinging between memories and coming expectations. In this story clear dissatisfaction and disappointments by Clark's violent behaviour towards Carla can be seen, which in result she wants to achieve a new identity and horizons for herself where Clark is no-where. The narrator recounts:

She had dreamt of flora last night and night before. In the first dream Flora had walked right up to the bed with a red apple in her mouth, but in the second dream last night she had run away when she saw Carla coming. Her leg seemed to hurt, but she ran away. She led Carla to a barbed wire barricade of the king that might belong to some battlefield and then she Flora- slipped through it, hurt leg and all, just shattered through like a white eel and disappeared.

### **Munro's art of expression through dreams**

As the Clark an abrasive personality is not kind towards Carla, she has gone through a litany of challenges because of this ruthless fellow. Carla was very disturbed because of her white goat Flora. Flora has a symbolic importance in this story as Munro introduces us two dream sequences that can be clearly associated with Carla's story with Flora. Munro represents that Carla had dreamt of Flora previous night and the night before in both the dreams Munro Symbolically represents two meanings. In the first dream she saw Flora with a red apple in her mouth walked right up to the bed, while in the second dream with her wounded leg she had run away from Carla. In some or other way Carla can be like Flora to Sylvia, as comfort, life and energy embodied. Sometime Munro deviate us with the plot to blackmail Sylvia over false accusations of sexual abuse by Sylvia's husband during her visits at Sylvia's home. Finally, and symbolically Clark's dangerous *Runaway* temper, clearly stated early in the story, which threatens to become truly dangerous, when he visits Sylvia's place to have a confrontation about instigating Carla's *Runway*.

### **Women Agony in Alice Munro's Fiction**

There is an apparent similarity between the goat's behaviour in ways that clearly is a reflection of Carla's relationship with Clark. She writes:

At first she had been Clarks" pet entirely, following him everywhere, dancing foe his attention. She was as quick and graceful and provocative as a kitten, and her resemblance to a guileless girl in love had made them both laugh.

Clark's repeated annotations that "Flora might have just gone off to find herself a belly obviously has a similarity with Carla's running away to marry her love Clark from her parents. Munro deviates us a little with a plot to bribe money from Sylvia to save reputation of her died husband against allegation of accusations of sexual abuse by Sylvia's Husband, the poet, so that the money can be extracted from her. But this deviation put some light on Clark's psychology. Thus Munro writes with the global themes like women as a lesser self, who is a captive and over powered by beast like men who considered women to be more like animals. This story also reflects upon the world where knowledge has place, where an Eve in Eden garden was tempted by apple fruit but not very strong to eat the fruit from the knowledge tree. Munro has beautifully portrayed a world of female devoid of women's freedom or full participation.



### **Narration of Characters in Alice Munro's Runaway**

Carla and Juliet both pursue love and take a new leap into new life looking for romance and sex. Carla tries to find love from Clark while Juliet finds a man whom she met only once on a train journey and in return she subsequently received a letter from him. Although both struggled in a different way but complication was due to relationship with Eric or Clark. Both need to see death, because Juliet's partner dies at sea only and her mother dies as well, while in Carla's case, she suspects the Flora's death by Clark and surrogate self has been killed.

### **Different Portrayal of Women Agony: Juliet and Carla**

Juliet and Carla are altogether different characters from each other's. Although they both share a youthful uncertainty and self-effacing manner as Juliet is not at all pitiful, not a weepy dependent creature while Carla was completely dependent on Clark for her happiness. From the very first out of three stories, she knows very deep about herself and her actions in pursuit of love with Eric. She is a very confident lady who knows what she is doing after every impulse, as Munro represented her as an educated skilled lady.

The stories with Juliet are no doubt about love, while in the case of „Soon" and „Silence" , it is concerned about filial love of parent and child. In „Soon" we can see many perspectives which remained unexamined previously. Munro does not feel little dubious in depicting a loose relationship between Sara and Juliet as mother and daughter. Munro ends the story thus:

“When Sara had said, soon I'll see Juliet, Juliet had found no reply. Could it not have been managed? Why should it have been so difficult? Just to say Yes. To Sara it would have meant so much to her surely, so little. But she had turned away she had carried the tray to the kitchen and there she washed and dried the cups and also the glass that held the grape soda. She had put everything away.

Out of Filial Love we found anguish and regret which Juliet now finds because of her cowardice or whatsoever emotion that kept her away from responding to her mother.

### **Similarities between mother and daughter in “Silence”**

The study shows that now being a mother herself, she can realise the pain of a mother to put up her child. Now, this pain is clearly reflected in her story *Silence* in which she is abandoned by her daughter *Penelope* in the same manner as she left her parents. Although the conditions are not same as we can clearly see that the pain of her daughter's loss was eating her up and the depression which comes after left her isolated wearily.

### **Conclusion**

It's clearly observed that the stories of Alice Munro in *Runaway* Are Women centric, their thoughts, feelings and their own situations. She very precisely and with that delicacy reflects the unsteady thought process. With a broader perspective if we view the stories, these are self-analytical in its psychological approach. She talked about all generations be it young girl or a teenager or an old lady having a flash back of her own life. Very emotionally she has written about love between a male and a female or between parent and child. Munro carefully exposes her characters to the most painful thoughts and revelations by displaying their personal and professional likes with delicacy.

Her stories are the direct connection with human conditions, the complexity of life, caprices of human heart, momentary conditions that can change the whole perspective of life and the reader's point of view. Margaret Gail Osachoff analyses the presence of autobiography confession and memoir and observes the ethical and mimetic paradoxes created by writing about other people. “Exploring the lives of others by writing about them involves the writer in unavoidable lies”, and yet paradoxically those lives have a “pure reality” or truth about them. Munro's women characters never reveal their melodies and suffering. They are into habit of enduring the difficulties in their mind, unless it becomes intolerable and escape but anyhow returns to home. Women's relationship with the outer world and with the inner world is

quite complicated.

Brad Hooper writes in "The fiction of Alice Munro" from the beginning Munro's stories were primarily character studies, the chief way of describing them". Another prominent aspect of her writing style is the depiction of past, interwoven thread of past and present is the great stylistic achievement for Munro to show how the past impacts the present lives of characters not being able to wipe out their memories and mistakes. Some of the female in Munro are silent while others quickly feel that they have been trapped. Few stories reveal the female recognition of power struggle while some of them adopted and others try to overthrow it. Some women with dissatisfaction with their present married life fill up the distance with extra marital affairs. The repeated theme in Munro stories right from the beginning is the challenge of achieving happy male female relationships within or outside marriage. Most of Munro's married female protagonist realise that marriage is not as romantic as they had anticipated, rather it is full of duties, responsibilities and accomplishing various other expectations of the people in male dominant society.

She although ignores her male characters but bring very few interesting characters as well with least importance to them. This can be the limitation of her stories. They are seen only with female perspectives. Although it is her artistic choice of matter that women only interest her the most, who consistently surprise, anguish and delight her reader with their challenges their hopes, desperation their farsightedness and their awareness. So each and every story of Munro in *Runaway* deals with this hard fact that one cannot run away from past events, past thoughts and actions. It also reflects that there can be no escapism from the steps of fate which determines one's destiny. As earlier also shows that narrated in it three parts is all about old confusions and obligations which is developed in her own life and which haunt her still. It also shows the cause and effects of the female protagonists escape and highlights the positive and negative social significance of the action of escape. Thus we are reminded yet again with this thought like others; this author directly speaks about her own experiences in stories.

Her sense of a concluded human life neglects retrospection. Ordinary unhappiness, which in others writers is not fascinating to us, is a brilliant achievement for most of her women and many of her men. Her stories have a connection to the triumphant slyness of Shakespearean comedy. Munro blurs the line between the objective and the subjective and between the small and the large, in order to discover that, if anything will suffice for a more abundant life.

Dreams in literature play a vital role to describe a flash back or some foreshadowing of the event, here in this story also has the same purpose.

These are signal ascent into the psychological realms. So this may be a little heavy handed by Munro, but fast and hidden as they were in numerous details regarding Carla, she might be forgiven.

The symbolic study shows firstly the Goat's name: Flora which represents life, bountifulness, flowers and gardens- in brief the good life. Then goat's second time coming back and then again disappearance, here it's been analysed that goat in itself suggests sacrifice and Old Testament themes and then the apple also suggests the religious themes.

In *Silence* We can find anguish and regret which Juliet now finds because of her cowardice or whatsoever emotion that kept her away from responding to her mother. *Silence* is an exceptional story, a powerful story, but it's not easily explained. Then also this is a story of vivid and imaginative extravagance.

It is very much an internal story of Juliet's inner state of mind, told in a quiet style with great restraint. The story reveals that this story brings its readers to that empathetic level that they start feeling; we are Juliet, experiencing her anger. The reader appreciates the care with which Juliet is given an opportunity as an older woman to go on flashback on key aspects of her life.

Although *Runaway* may have categorized as a take-off point for a broader investigation of the stories in this collection, Where Carla is a kind of women sufferer in society at large. But there is Juliet who

is the main protagonist in the consecutive stories “Chance”, “Silence”, and “Soon”. Munro firstly presented her as a young graduate student turned to a teacher in Chance, a young mother who is visiting her parents after a long time with her daughter in “Soon” and an old lady in Silence who wanted to break this Silence from both their lives, wanted to contact her. An analysis of Munro's thematic watch shows that her main focus is on Freedom. Hence Alice Munro short stories are centred on a series of striking individuals. Each of the women in the stories is battered by events, but also moves of her own free will towards self-recognition, self-acceptance and awareness of a limited freedom.

They abide and progress eventually shaking of debilitating guilt's and fears and learning to accept themselves as well as others with tolerance and love. Hence *Runaway* is a special book that suits to probe into Munro's views about existence.

Alice Munro is gifted us with the kind of characters which come indomitably through pages with bravery, with reassurance and with laughter, our friends and our sisters. Dennis Duffy has recently written. Munro merges as a producer of multivalent narrative, in which the factual and imaginative exist within an equivalency....that is she emphasizes that as a writer she produces narrative period; questions of factuality and historical reliability are not central in the stories presented to the readers. Any question raised by generic differences between narratives is sidelights, avenues to be explored once a reader has absorbed the initial impact of the story at hand.

Helan Hoy said, “Munro's own sensitivity to individual words and images, her spare lucid style, and command of detail have given her fiction a precision which is one of her most distinctive accomplishments.”

She has attained prestigious reputation for the rich contents, unique writing style and profound connotation in her short fiction. The objective of my study was to impart a sense of connection and a deep desire of connections to its perceptions. The characters although written autobiographically, are the most powerful and meaningful, that requires no external explication. This study brings out the qualities of Munro and her evocativeness as a writer. Based on intensive study and exhaustive textual analysis, this paper illustrates the feminist utopia constructed by Alice Munro through these eight short stories in *Runaway*. Women have to come into the real world and perform their roles as daughters, wives and mothers, while women should also have their own independent will and desires to live. They do not belong to others and they have right and freedom to make choose. When they encounter love and marriage, women are able to make decisions for them, share responsibilities and accept the results. When it comes to sex, if women think it is worthwhile, they should be bold enough to break the conventional ways. Through different female characters and their different ways to handle the dilemma, Munro deconstructs the deceit of patriarchy and constructs a feminist Utopia in which women could enjoy freedom and happiness. According to Munro, for achieving that goal, women should fight for themselves instead of blaming it on men and the society for what they are enduring for long.

## References

1. Allentuck, M. (1977). Resolution and independence in the work of Alice Munro. *Journal of Postcolonial Writing*, 16(2), 340-343.
2. Atwood, M. (2012). *Survival: A thematic guide to Canadian literature*. House of Anansi.
3. Awano, L. D. (2006). Appreciations of Alice Munro. *The Virginia Quarterly Review*, 82(3), 91.
4. Martin, W. R. (1987). *Alice Munro: paradox and parallel*. University of Alberta.
5. Blodgett, E. D. (1988). *Alice Munro* (Vol. 800). Twayne Pub.
6. Bahador, R., & Zohdi, E. (2015). Inescapable doubleness of vision": A Kristevian reading of Alice Munro's" runaway. *Theory and Practice in Language Studies*, 5(11), 2295.
7. Hooper, B. (2008). *The fiction of Alice Munro: an Appreciation*. ABC-CLIO.

8. Barber, L. E. (2006). Alice Munro: The Stories of Runaway. *ELOPE: English Language Overseas Perspectives and Enquiries*, 3(1-2), 143-156.
9. Bausch, R. (Ed.). (2015). *The Norton anthology of short fiction*. WW Norton & Company.
10. Bigot, C. (2010). Alice Munro: A Bibliography. *Journal of the Short Story in English. Les Cahiers de la nouvelle*, (55).
11. Dahlie, H., & Relationships, U. (1972). Isolation and Rejection in Alice Munro's Stories,". *World Literature Written in English*, 11(1), 43-48.
12. Munro, S. (2001). *Lives of mothers & daughters: Growing up with Alice Munro*. Union Square Press.
13. Duffy, D. (1998). "A Dark Sort of Mirror": "The Love of a Good Women" as Pauline Poetic. *Essays on Canadian Writing*, (66), 169.
14. Franzen, J. (2004). *Runaway: Alice's Wonderland*. *New York Times Book Review*, 14.
15. Mayberry, K. J. (1992). "Every Last Thing...Everlasting": Alice Munro and the Limits of Narrative. *Studies in Short Fiction*, 29(4), 531.
16. Gibson, G. (2014). *Eleven Canadian Novelists Interviewed by Graeme Gibson*. House of Anansi.
17. Howells, C. A. (2009). *Intimate Dislocations: Alice Munro, Hateship, Friendship, Courtship, Loveship, Marriage*. *Bloom's Modern Critical Views: Alice Munro*, 167-192.
18. Woodcock, G. (1986). The plots of life: The realism of Alice Munro. *Queen's Quarterly*, 93(2), 235.
19. Waterston, E. (2003). *Rapt in Plaid: Canadian Literature and Scottish Tradition*. University of Toronto Press.
20. Cam, H. (1987, October). Learning from the Teacher: Alice Munro's Reworking of Eudora Welty's 'June Recital.' In *Span* (Vol. 25, pp. 16-30).
21. Irvine, L. (1987). Questioning Authority: Alice Munro's Fiction. *CEA Critic*, 50(1), 57-66.
22. Hoy, H. (1980). "Dull, Simple, Amazing and Unfathomable": Paradox and Double Vision in Alice Munro's Fiction. *Studies in Canadian Literature/Études en littérature canadienne*, 5 (1).
23. Laurence, M. *The Controversy about The Diviners*.
24. Osachoff, M. G. (1983). 'Treacheries of the Heart': Memoir, Confession, and Meditation in the Stories of Alice Munro. *Probable Fictions: Alice Munro's Narrative Acts*, 61-82.
25. Macdonald, R. M. (1976). A Madman Loose in the World: The Vision of Alice Munro. *Modern Fiction Studies*, 22(3), 365-374.
26. Metcalf, J. (1972). A Conversation with Alice Munro. *Journal of Canadian Fiction*, 1(4), 54-62.
27. Moore, L. (2004). LEAVE THEM AND LOVE THEM in Alice Munro's fiction, memory and passion reorder life. *Atlantic Monthly*, 294(5), 125-128.
28. Moss, J. (Ed.). (1983). *The Canadian novel: a critical anthology* (Vol. 1). Dundurn.
29. Munro, A. (2013). *Runaway*. Random House.
30. Nischik, R. M. (Ed.). (2007). *The Canadian short story: interpretations*. Camden House.
31. Rae, I. (2010). Runaway Classicists: Anne Carson and Alice Munro's "Juliet" Stories. *Journal of the Short Story in English. Les Cahiers de la nouvelle*, (55).
32. Rasporich, B. J. (1990). *Dance of the sexes: art and gender in the fiction of Alice Munro*. University of Alberta.
33. Redekop, M. (2014). *Mothers and Other Clowns (Routledge Revivals): The Stories of Alice Munro*. Routledge.
34. Struthers, J. T. (1975). Alice Munro and the American South. *Canadian Review of American Studies*, 6(2), 196-204.
35. Thacker, R. (2011). *Alice Munro: Writing her lives: A biography*. Emblem Editions.
36. Thacker, R. (2016). *Reading Alice Munro, 1973-2013*. University of Calgary Press.
37. Staines, D. (Ed.). (2016). *The Cambridge Companion to Alice Munro*. Cambridge University Press.

## A CRITICAL STUDY OF TWO GENERATION OF INDIAN DIASPORIC WOMEN WRITERS FROM BHARATI MUKHERJEE TO JHUMPA LAHIRI

*Mr. Subhadeep Talukder, Research Scholar, Department of English, Tilka Manjhi Bhagalpur University, Bhagalpur, India*

### **Abstract:**

*After independence, many Indian settled in western countries like England, USA, Canada, France, and Germany as immigrants. The expectations to get better jobs, more money and higher education have made these people to leave their homeland and live as immigrants in these countries. The cultural shocks that they experienced have made them vulnerable in these alien lands. They had to adjust between the two completely different cultures, one which they had brought from India and the other that they have to face in these western countries. Many of these immigrants have tried their hand in writing to share their feelings and experiences as Indian diaspora. These diasporic writers especially the women writers are divided into two generations. Writers like Bharati Mukherjee and Chitra Banerjee Divakaruni fall in the first generation as they are the first-generation immigrants while writers like Jhumpa Lahiri, Meera Sanyal, Kiran Desai are described as second-generation writers who have somewhat narrated different experiences compared to the first-generation writers as they are not born and brought up in India like their predecessors did. The present article thus, is an effort to understand the characteristics of these two generations of diasporic women writers.*

**Key words:** *Alien, diaspora, identity, immigration, multiculturalism*

### **Introduction:**

The term *diaspora* was first used to refer to the dispersed Jews after the Babylonian captivity. Interestingly the term again gets momentum in the later part of 19<sup>th</sup> century when the dispersed Jews from Europe starts returning to their homeland. This plight of Jews thus makes Dominique Strauss-Kahn to say:

I consider all the Jews in the *diaspora*, and thus it is true in France, should everywhere they can lend their support to Israel. This is why it is also important that Jews take political responsibilities. In sum, in my functions and in my everyday life, through the whole of my actions, I try to make so that my modest stone is brought to the construction of the land of Israel. (www.idlehearts.com/1341235/i-consider-that-all-jews-in-the-diaspora-and-thus-it-is)

In the post-world war scenario, the term Diaspora gets varied interpretations. Like in the 1960s and 70s it is believed that the term is used for dispersed American, African and Irish communities. But the term begins to reshape gradually and in 1980s it symbolises immigrants, political refugees, racial minorities etc. Critic like Robin Cohen on the other hand believes that *diaspora* stands for the “people who live outside their national territories” (Cohen 9).

### **Two Generation of Diasporic Writers:**

The diasporic writings of Indian women writers grow along with the movement of Indian community throughout the continents. It has been said that Indians living outside of India continues to live in a 'sandwich world'. In one hand it refuses to give up their cultural roots while on the other hand the challenges to mix and adjust with the alien culture. Thus, most of the Indian diasporic writers live in a state of flux. These diasporic writers are generally divided into two groups or rather generations. Writers like

Bharati Mukherjee, Chitra Banerjee Divakaruni represent the first generation while, Jhumpa Lahiri and Kiran Desai represent second generation of diasporic writers. In the first generation we witness the alienation, the pain of migration, and nostalgia and above all the rootlessness from the homeland as the prominent subject matter. While in the second-generation diaspora, we find a different scenario where the main characters are the children of the first generation and interestingly the country of their birth is different to the country of their origin. As a result, the children become confused between the cultures of their surroundings as well as their parents' home cultures. This sense of 'in-betweens' causes the loss of identity and alienation. Critics like Steven Vertovec in his "Three Meaning of Diaspora: Between Third World and First." is of the opinion that second generation diaspora tends to be more exposed to "the cross-current culture of different fields" (Vertovec 290).

These differences are clearly visible as there is an urge for assimilation among the second-generation diasporic people while first generation diasporic communities lack it in the true sense of the term. In the following, let us analyse the prominent diasporic women writers of both the generation of India. Calcutta born Bharati Mukherjee is famous for his novels, short-stories and non-fictional works who is regarded as the first-generation diasporic writer. She became Canadian citizen in 1960s after marrying Clark Blaise, a fellow Canadian student at the University of Iowa. Later in late eighties she along with her family migrated to US and became citizen there. Her long-time settlement in American continent thus gradually changes her inner spirits of being Indian. Thus, she says:

I came to a profound conclusion. I was no longer Indian in mind or spirit. The weight of tradition, even the multifarious tyrannies of a loving family, was no longer tolerable to me. In endless conversations with my old school friends, my parents and sisters, I realized that I had slipped a cog or two. It became clear to me -- another door opening -- that I was an immigrant writer in the tradition of other, older (European) immigrant groups.

(<https://usa.usembassy.de/etexts/writers/mukherjee.htm>)

Most of her writings narrate her experiences as an immigrant like anti-Indian sentiments and racial discrimination in Canada. She is of the opinion that the due recognition and respect that she deserves, could not be attributed towards her while her husband Clark Blaise being a Canadian gets it quite easily. This experience is being portrayed in the character portrayal of 'Tara' in her novel *The Tiger's Daughter* (1971) and of 'Dimple' in *Wife* (1975). In this juncture of life she gets the required inspiration from V.S Naipaul and identified herself as an expatriate writer like him. Thus, in her work *Days and Nights in Calcutta* (1977) she observes:

In myself I detect a pale and immature reflection of Naipaul; it is he who has written most movingly about the pain and absurdity of art and exile, of 'third world wad art' and exile among the former colonizers; the tolerant incomprehensible of hosts, the absolute impossibility of ever having a home, a *desh* (287).

But after arriving in the United States, her thought process takes another turn. She now starts to believe herself not as an expatriate, rather as an immigrant. This views also touches her writings. As a result, she starts to shift from V.S. Naipaul to Bernard Malamud as her role model. Thus she says in an interview to Alison B. Carb that "[I]k Malamud, I write about a minority community which escapes the ghetto and adapts itself to the patterns of the dominant American culture." (650) Thus in *Darkness* (1985) she says: "[i]f you have to wonder, if you keep looking for signs, if you wait-surrendering little bits of a reluctant self ever retreating past-you'll never belong, anywhere" (2)

This transformation gets profoundness after the publication of *Jasmine* (1989) where we witness the compilation of subject matter of immigrant literature like transnational, transcultural identity. The story narrates the journey of the protagonist who emigrates to US from Punjab and tries to establish herself

as an independent American citizen similar to her creator. Thus, after the publication of *Jasmine*, she tells Ameen Meer in an interview that “[i]t was writing in that book I transformed myself from being an expatriate to realizing I’m an immigrant...my roots are here. There is no going back”(26). Mukherjee further says that

“I totally considered myself an American writer...I am the first among Asian immigrants writing to be making this distinction between expatriate and immigrant writing...I am writing about an American group who are undergoing many transformations within themselves. (26- 27)

However, it can't be said that as she declares herself a true American writer and tells her reader as “I am one of you”, but her deep rooted Indianness comes out in various forms through her writings. In *The Tiger's Daughter* and *Wife*, both the protagonist Tara and Dimple come from Bengali Brahmin roots. In *The Middleman and Other Stories* (1988), the protagonist for the short story *The Tenant*, Maya Sanyal also represent the Bengali Hindu community which Mukherjee herself belongs. Her work *Days and Nights in Calcutta* which she composes along with her husband Clark Blaise portrays the various fascinating parts of Bengali culture and ethos. In a nutshell, it can be said that though she has tried to portray herself as a native American, but she could not eliminate her ethnic, cultural, biological roots in India, more precisely the Hindu Bengali identity which somehow manages to wake up. Thus, she becomes one of the prominent flag bearer of Indian diasporic writing who gives many second generation immigrant writers a ray of hope in their path of journey.

Another first-generation diasporic writer who gets acclamation from the literary fraternity is none other than Chitra Banerjee Divakaruni. Her literary career spreads across genres including fiction, poetry, children books, book reviews, magic realism and others. Her books have become so much popular amongst the readers that in more than 25 languages her works have been translated. Her stories revolve around the South Asian diasporic experiences especially from those women who settled in US as immigrants. The experiences faced these immigrant women touches her heart. Thus, in an interview to *diverse education.com* she says:

Women in particular respond to my work because I'm writing about them- women in love, in difficulties, women in relationships,” [...] “I want people to relate to my characters, to feel their joy and pain, because it will be harder to [be] prejudiced when they meet them in real life” (<http://diverseeducation.com/article/8312/>).

Apart from writing about them she also helps many women through a N.G.O. called 'Mairiti', which helps women facing various social problems including domestic violence, racial and cultural abuses, human trafficking. These experiences help her to write *Arranged Marriage* (1995) where immigrant brides face social and cultural hardships and finally come out liberated. Her characters like Geeta, Hameeda and Tilo in *The Mistress of Spices* (1997), Jayanthi in *Silver Pavements and Golden Roof*, Uma, Anju and Sudha in *Sister of My Heart* (1999) and Malati in *One Amazing Thing* (2010) shows the struggle and determination to tackle such challenges in alien country with great vigour. Thus, K.S Dhanman in the book '*Negotiating with the New Culture...*' says:

Divakaruni's books are directed mainly to women of all races and faiths who share a common female experience. All her heroines must find themselves within the contrasting boundaries of their cultures and religion... she also contrasts the lives and perceptions of the first generation immigrants with of their children born and raised in foreign land. And inevitably, it includes the Indian American experience of grappling with two identities. She has her finger accurately on the diasporic pulse, fusing eastern values with western ethos. Her writing course with her identification is with a brave new world forging to life. Her sensitivity to contemporary voices,

today's issues are threaded through with an ongoing search for identity beyond anthropology, beyond sociology and beyond academia (62).

Being a first-generation diasporic writer, Divakaruni also portrays the problem of second-generation immigrant in her novel *Queens of Dreams* (2004), where the protagonist along with her mother tries to establish a new identity in a foreign land. The difference between other novels and the *Queens of Dreams* is while the other novels deal with the aspirations and experiences of the Indian origin diasporic community, the *Queens of Dreams* showcases the impact of magic realism along with Indo-American diaspora. The story blends two different worlds where the reminiscence of ancient Indian and contemporary American culture collides and creates a new form of cultural identity.

Thus, it can be said that Chitra Banerjee Divakaruni is one of the most prolific first-generation diasporic writer who through her writings portray various forms and shades of identity, nostalgia, struggle, magic realism, customs and alienation. Her characters though struggle to cope with new identity in a pluralistic country like US, but still they never surrenders before the task of adapting this new life rather their zeal to fight against all the odds raise a subtle message of positivism amongst the readers.

Kiran Desai is one of the most popular second generation Indian diasporic writers. She was born in Chandigarh, India and immigrated to England and with her mother to US. Her personal experiences as an immigrant help her to write about the experiences faced by this section of people. She becomes famous for her second novel *The Inheritance of Loss* (2006) for which she gets the prestigious Man Booker Award in 2006 and becomes the youngest female to receive the award. The gripping subject matter of the novel thus draws a huge chunk of attention from the literary fraternity. Pankaj Mishra in his article *Wounded by the West* published in *The New York Times* says:

Although it focuses on the fate of a few powerless individuals, Kiran Desai's extraordinary new novel manages to explore, with intimacy and insight, just about every contemporary international issues: globalization, multiculturalism, economic inequality, fundamentalism and terrorist violence. Despite being set in the mid-1980, it seems the best kind of post-9/11 novel. (Mishra 2006:11)

Thus, as a second-generation diasporic writer she has quite successfully describes the aspirations, struggles faced by immigrant communities in western countries. Another famous second generation Indian diasporic writer is Jhumpa Lahiri. London born Lahiri's parents migrated from West Bengal, India and thus she becomes the second-generation immigrant. Her works thus, fruitfully portrays these generation gap aspect between the two immigrant communities. Along with various other issues related to immigrant communities, issues like identity crisis, cross cultural believes, emotional and psychological break down, nostalgia for native places find important place in her novels and short stories.

If we follow the diasporic literary tradition, Jhumpa Lahiri does not project herself as a typical second-generation diasporic writer, rather she tries to project herself more of a first generation writer where we generally find nostalgia for native home, loss of identity and the pain of displacement. In an interview with Brati Biswas she thus says:

In fact, it is still very hard to think of myself as an American. For migrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world, are more explicit and distressing than for their children. On the other hand, the problem for the children of immigrants, those with strong ties to their country of their origin, is that they feel neither one thing nor the other. The feeling that these were no single palace to which I fully belonged bothered me growing up. It bothers me less now” (Biswas 2002:187- 188).



Though Lahiri was born in England and lived in Rhode Island, USA; but her connection with India, especially with Bengal never ceased off. Her works thus creates a bridge between the contemporary Bengali cultures, customs with American ethos. She always feels her bonding for Bengal, especially for Calcutta. Thus, in the same interview she says:

I began writing fiction seriously; my first attempt [...] was always set in Calcutta [...] I learnt to observe things as an outsider, and yet I also knew that as different as Calcutta is from Rhode Island, I belong there in some fundamental way (Biswas 2002:187).

This may be the reason why Suman Bala regards her as “an expatriate Indian writer [...] (who) stands in the same categories as that of V.S Naipaul, whom Bharati Mukherjee calls an Indian expatriate writer.” (Bala, 2002:11) Supporting her points, Sireesha Telugu in her critical book on *The Namesake* says:

The book opens with Ashima Ganguly, as she attempts to recreate the taste of her favourite Indian snack as an imagery of the sensual familiarities of Bengali to Cambridge. This is also a restoration and combination of both the cultures with a mixture of Rice Kris pies, Planters Peanuts, and chopped red onions with a mixture of salt, lemon juice and pepper. This signifies Ashima as an expatriate more than an immigrant trying to reconstruct the ex-status of her past (Telugu, 2010:30).

Ashima Ganguly is presented in the novel as the alter ego of Jhumpa Lahiri, who like Lahiri tries to adjust herself with new foreign culture being a native Bengali Hindu from India. Her another famous novel *The Lowland* (2003) is been written on the backdrop of Naxalite Movement in Calcutta. The way she gives the subtle details of 1960's Calcutta, it shows how Calcutta plays an important role in Lahiri's life and works. In an interview with Vibhuti Patel, Lahiri explains the significance of Calcutta in her life:

[...] A significant yet marginal role. I spent much time in Calcutta as a child-idle but rich time-often at home with my grandmother. I read books; I began to write and record things. It enabled me to experience solitude-ironically, because there were so many people, I could seal myself off psychologically. It was a place where I began to think imaginatively. Calcutta nourished my mind, my eye as a writer, my interest in seeing things from different points of view. There's a legacy and tradition there that we just don't have here. The ink hasn't dried yet on our lives here.

In her *Interpreter of Maladies*, there are two stories out of nine where the Indian characters are presented in an Indian locale, the characters' struggle to cope with Indian cultures, values, customs, taboos in Boston, USA. Lahiri's life deals with the experiences of three countries as having roots in India and born in London, England and later grew in Rhode Island, USA. As a result, she has to live with a peculiar diasporic trauma where she fails to connect herself to a particular country and always feels the sense of hopelessness and dilemma of having the experiences of all these three countries.

Jhumpa Lahiri's extensive diasporic experiences are reflected in her style, technique and plot having characters of multi-cultural societies. It is said that Indian diaspora is regarded as a choice of a person for economic gains or academic excellences. As a result, the native population reacts differently when they face these immigrants. As a result, these people has to suffer the anxiety of alienation and to overcome this, they start adjust or adopt the alien culture. Thus, they gradually form a separate identity or assimilate as 'acculturated.' Jhumpa Lahiri is thus referred as an expatriate writer, to be more precise a second-generation expatriate writer whose writing mainly focuses on the topic of migration.

### **Conclusion:**

To conclude, it can be said that two generations of diasporic women writers like Bharati Mukherjee, Chitra Banerjee Divakaruni, Kiran Desai and Jhumpa Lahiri have portrayed various shades in the lives of people including the issue of gender discourse, alienation in the alien land. Their personal experiences help them to understand and portray the happiness, sorrows and other struggles faced by

women folk. In general, most of the stories narrated by them based on the issue of searching for individual identity and of Indian women in a complete new and diasporic situation and their journey to attain that identity. They get absolute success in narrating this theme and become the ultimate flag bearers of Indian women diasporic writing.

### References:

1. Bala, Suman “Jhumpa Lahiri: The Master Storyteller.” In: Suman Bala (ed). *Jhumpa Lahiri: The Master Storyteller: A Critical Response to 'Interpreter of Maladies.'* New Delhi: Khosla Publishing House, 2002.
2. Biswas, Brati. “Beyond Ethnicity: A study of *Interpreter of Maladies.*” In: Suman Bala (ed). *Jhumpa Lahiri: The Master Storyteller: A Critical Response to 'Interpreter of Maladies.'* New Delhi: Khosla Publishing House, 2002.
3. Cmaadmin. Cross-cultural understanding spiced with the Indian Diaspora author Chitra Banerjee Divakaruni and her book '*The Mistress of Spices*'. In: Diverse, Issues in Higher Education, 11 July, 2007. <https://www.diverseeducation.com/home/article/15084419/cross-cultural-understanding-spiced-with-the-indian-diaspora-author-chitra-banerjee-divakaruni-and-her-book-the-mistress-of-spices/> Accessed on: 30<sup>th</sup> September, 2021.
4. Dhanman, K.S. “Negotiating with the New Culture: A Study of Chitra Banerjee.
5. Divakaruni's *The Mistress of Spices.*” In: K. Balachandran (ed). *Critical Essays on Diasporic Writing.* New Delhi: Arise Publishers, 2008.
6. Lahiri, Jhumpa. “Maladies of Belonging: An interview with Jhumpa Lahiri by Bibhuti Patel.” In *New Newsweek International* 1999. [www.sawnet.org/books/writing/patel\\_lahiri.html/](http://www.sawnet.org/books/writing/patel_lahiri.html/) Accessed on: 11<sup>th</sup> March, 2012.
7. Meera, Ameen. “Bharati Mukherjee: Interview.” In: *BOMB*, Issue 29, Fall, 1989. <https://bombmagazine.org/articles/bharati-mukherjee/> Accessed on: 30<sup>th</sup> September, 2021
8. Mukherjee, Bharati. *Darkness.* New York: Penguin, 1985.
9. Mukherjee, Bharati. *Days and Night in Calcutta.* New York: Doubleday, 1977.
10. Mukherjee, Bharati. *Jasmine.* New York: Penguin, 1990
11. Mukherjee, Bharati. On Being an American Writer. In: U.S Department of State, International Information Programs. <https://usa.usembassy.de/etexts/writers/mukherjee.htm> / Accessed on 30<sup>th</sup> September, 2021.
12. Telugu, Sireesha. “Misnaming” and “Renaming”: The Power of Names of Makers of Identity in The Namesake.” In: D. Murali Monohor. *Contemporary Indian Women Novelists in English.* New Delhi: Serials Publications, 2010. pp. 30-41.
13. Vertovec, Stevens. “Three meanings of Diaspora: exemplified among South Asian Religions.” In: *Diaspora: A Journal of Transnational Studies.* Vol. 6(3), 1997. <https://muse.jhu.edu/article/444244/pdf/> Accessed on 30<sup>th</sup> September, 2021.

## PARENTAL VICTIMIZATION: PRESENT DAY RELEVANCE OF *KING LEAR*

*Dr. Archana R. Banale, V. M. College, Osmanabad*

There is always a debate on what is the central theme of Shakespeare's *King Lear*; is it error of judgment, power politics or filial ingratitude? The drama is one of the master pieces from the great dramatist and it gives the exposure to all the eternal themes mentioned above. The drama, which has been considered to be the everlasting treasure of moral truth of human life, has been relevant even to the present-day situations; and herein lies the greatness of the dramatist and that of the literature too.

The peculiarity of Shakespearean drama and its characters is their being lifelike in nature. This peculiarity always compels its readers to correlate everyday incidents and people to the eternal themes and characters of the dramas. The drama was remembered recently due to a resembling and dramatic expelling of 80-year-old Vijaypat Singhania from his position as a Chairman Emeritus of India's one of the renowned business houses, Raymond. The event had attracted a lot of attention from media or rather Mr. Vijaypat Singhania himself used the media platform to give outlet to his grievances against his son, Gautam Signaniya. How Vijaypat Singhania alleged his son for such an expulsion from his Raymond empire, reminded many of the drama that Shakespeare wrote more than 400 years ago. Vijaypat Singhania has recently published his life story through an autobiography entitled *An Incomplete Life*, which may be used to compare and evaluate relevance of Shakespearean drama in the present time.

Throughout the play *King Lear*, it can be observed that along with filial ingratitude, the theme of 'power that corrupts', plays an extensive role. Irish philosopher Edmund Burke once said, "The greater the power, the more dangerous the abuse". But this quote needs to be further amended, because it is not just power but the nature of the person that decides the extent of abuse of that power. The quote of Abraham Lincoln that, "If you want to test a man's character, give him power" proves that it's mostly up to the basic nature of a person that whether power corrupts the character or not. This quote of Lincoln has been repeated by Vijaypat Singhania in many of his recent interviews.

“Actually, I didn't retire as such. I was forced out of my company, because I gifted my company, my wealth away to my son. People would ask American president Abraham Lincoln how do you judge a person's character? His answer was simple. Hand them power and watch how they behave. Otherwise, I spend a lot of my time in legal cases and arbitration and hopefully in the near future it will all be over. I'm always talking to lawyers nowadays.”<sup>1</sup>

The statement reminds us of Shakespearean play, *King Lear*. It points out to both the themes in the play; filial ingratitude and power that corrupts. In order to understand the relevance with the situation of Mr. Singhania, it would be better to highlight how Shakespeare brings home the powerful message that parents sometimes commit mistakes in understanding the true nature of their own children. This error of judgement leads them to disillusion. But till the awaking of senses to the reality and facts, time has elapsed only to permit them to repent their mistake without allowing them to rectify it.

### **Parental Victimization in *King Lear***

The term parental victimization is derived from a statement of The Maintenance and Welfare of Parents and Senior Citizens Act 2007 of Government of India that seeks to protect senior citizens and parents from being victimized by their children. This victimization underlines the term filial ingratitude. Filial ingratitude is a dominant theme in *King Lear*. It is a universal theme in the sense that it is common to

find many sons and daughters who show much ingratitude and cruelty towards their parents in any age or place. In the play, there are two fathers (Lear and Gloucester) who suffer because of favouring certain kids to others. Their tragedy is caused by those whom they have already favoured and preferred. The play gives us incidents which connect one father (King Lear) with his two ungrateful daughters (Goneril and Regan) on one hand, and another father (the Earl of Gloucester) with his son (Edmund)

Those two lines of relationships display the issue of ingratitude on a very deep and comprehensive level. What made this play a tragedy was the evil children's filial ingratitude for the blindness of Lear and the Earl was so great that only through suffering from the monster ingratitude of Goneril, Regan, and Edmund did they learn to distinguish the good children from the evil ones.

It was filial ingratitude which opened Lear's eyes to the painful truth that he had disinherited his good daughter and had given power to his evil daughters. Lear expresses his great shock addressing ingratitude as an enemy that has occupied the heart of his daughter. He says:

"Ingratitude, thou marble-hearted fiend,  
More hideous when thou showe'st thee in a child  
Than the sea-monster!"<sup>2</sup>

The traditional ideal values that have been cherished to make the parent-child relationship natural and wholesome are distorted and destroyed in this play. Lear and Gloucester are both trusting fathers. They foolishly believe the superficial words of their evil children and banish those children that truly love them. This banishment of truthful children is only because of their outspoken language that does not please their whimsical nature. As a result of their wrong judgement, both fathers are expelled by their unthankful children and are bereft of their rightful home. The filial greed and ingratitude shown by Edmund, Regan, and Goneril bring immense suffering to all. The play begins by an incident wherein King Lear wants to divide his kingdom among his three daughters because he has become too old to rule. Therefore, he asks each one to express her love for him. The first two daughters, Goneril and Regan, choose very passionate and poetic terms to flatter their father which reflect how hypocritical they are.

Once Goneril and Regan receive the kingdom of Lear, they began to show their real ungrateful nature. They have a private conversation in which they reveal their real identities. They conspire against their father whom they regard as very rash and emotional. They plan to treat him in the way that they think he deserves.

Goneril reveals her true nature to Lear when he visits her. She does not treat him as a king anymore because she thinks that if he still has his title, as a king and the royal accompaniment, he will remain the real king in the eyes of the public. She dismisses 50 knights and gives orders to her steward to ignore her father and treat him badly. She insults her father calling him an idle old man who still wants to enjoy his lost glory. Goneril assures that when her father goes to Regan, she will also treat him badly. Lear is hurt by his evil daughters' ingratitude, which is made obvious by their great disrespect and intolerance toward him. Goneril's meanness towards him makes him utter the frustration and he curses her to beget a ungrateful child to realize his pain. It prompts him to say.

“..from her derogate body never spring  
A babe to honour her! If she must teem,  
Create her child of spleen; that it may live,  
And be a thwart disnatured torment to her!  
Let it stamp wrinkles in her brow of youth;  
With cadent tears fret channels in her cheeks;  
Turn all her mother's pains and benefits  
To laughter and contempt; that she may feel  
How sharper than a serpent's tooth it is

To have a thankless child! Away, away!”<sup>3</sup> (Act I, Scene IV)

Therefore, he heads to Regan expecting her to be a grateful child to take his side and criticize her sister. Unfortunately, the sign of ingratitude shown by the second daughter is worse than that shown by the first one. He cannot believe what happens to him, and therefore, he asks the elements of nature to avenge his humiliation. Lear speaks to Kent expressing the internal storm which goes inside him.

“...Filial ingratitude!

Is it not as this mouth should tear this hand  
For lifting food to't? But I will punish home:  
No, I will weep no more. In such a night  
To shut me out! Pour on; I will endure.  
In such a night as this! O Regan, Goneril!

Your old kind father, whose frank heart gave all,”<sup>4</sup> (Act III, Scene IV)

He states that Goneril and Regan's actions lead him to madness. This realization awakens on him after losing his kingdom and senses. He expresses that he is a victim of love shown towards ungrateful children. He is a fit case of parental victimization at the hands of ungrateful children.

\*\*\*\*

The similar feeling is expressed by Mr. Vijaypat Singhania in *An Incomplete Life*.

“Every few days my mind goes back to 13 February 2015. It was just another Thursday. If only I knew then what I know now, my life would be completely different. Of all the bad decisions I've made over the years, giving away all my wealth to my youngest son definitely takes the cake.”<sup>5</sup>

Vijaypat Singhania was the Chairman of one of India's big business empire, *Raymond*. He is a person who is famous because of his flying adventures around the world. He is renowned in India for successfully maintaining adventurous spirit up to an old age besides handling his business empire. Even after being a man with worldly knowledge, he falls prey to blind affection to children when he gifts away his entire share in the company to his son, Gautam Singhania, leaving himself complaining of unjust and cruel behaviour of the son to disinherit him of not only the earned wealth but his ancestral house also.

“..and I have now moved into a small accommodation in Malabar Hill, where I still live now....I have limited money left, and no source of income as I am no longer Chairman Emeritus at Raymond....I am forbidden from going to my own office...I have also lost my cars in Mumbai and London...”<sup>6</sup>

This reminds us of plight of King Lear, who was bereft of his royal escort, his title and his kingdom. Singhania was actually warned by his senior advisors about the consequences of his wrong decision. But he was quite assured of his decision which he regrets now.

“A little over six years ago, I was in London with my senior advisors. We were having a heart-to-heart chat when I told them that I was thinking of gifting away all my shares of Raymond and its associate companies to Gautam. There was absolute silence in the room for a few seconds. Looking back, the unease on their faces was pretty comical. There were four men in the room and each one of them, when they regained their ability to speak, told me that this might not be a good idea. But I leapt to my son's defence. 'Gautam will never mistreat me,' I said.

Those were my exact words to them. How fervently I wish I could take them back.”<sup>7</sup>

\*\*\*\*

When we read the book *An Incomplete Life* we come across the quotes from Shakespearean drama which indicates that Singhania was well versed in Shakespearean literature and he might also have read *King Lear*.

What surprises us is how he commits the same blunder as Lear did in distributing his Kingdom between two sisters. But herein lays the dilemma of a parent who is leading into an old age. He tries to

balance the relations by partially relegating the power to ensure that the next generation is trusted with it for its prosperity and withholding some rights with oneself to retain the dignity.

Herein comes the phrase “power that corrupts”, which is basically subjective. A good-natured child recognise it as a gift from the parent for overall prosperity while an ungrateful child use it to take a revenge leading to parental victimisation. Generations after generations, cases of parental victimisation may surface up in different forms, in different ages.

**References:**

1. Singhania, Vijaypat, *An Incomplete Life*, New Delhi, Pan Macmillan, 2021, p. 222
2. Folger Shakespeare ibrary <https://shakespeare.folger.edu/shakespeares-works/king-lear/> Act I Scene IV line 270.
3. *ibid* Act I Scene IV line 294.
4. *ibid* Act III Scene IV line 23.
5. Singhania, Vijaypat, *An Incomplete Life*, New Delhi, Pan Macmillan, 2021, p.191
6. *ibid*, p.202
7. *ibid* p.195

## T. S. ELIOT'S CRITICAL CORPUS

*Dr. L. B. Banashankari, Associate Professor of English, Govt First Grade College, Raibag 591317; Dt: Belagavi*

## 1

All criticism / critical theory readers know who T.S. Eliot was. Vincent Leitch writes,

Eliot is the central Anglo-American poet and critic of the twentieth century. He is the author of the most influential poem, *The Waste Land* (1922), and the most authoritative literary essays and reviews. In the history of modern literary theory and criticism, Eliot belongs with SAMUEL JOHNSON, SAMUEL TAYLOR COLERIDGE, and MATTHEW ARNOLD among the poet-critics who have defined the critical standards of an era, recast the literary tradition, and established key terms for analysis and evaluation. So immense was Eliot's authority that the poet Dylan Thomas referred to him as 'the Pope' and the critic Delmore Schwartz dubbed him a 'literary dictator.' (Leitch 1088)

T.S. Eliot was born to Sr Henry Ware Eliot and Charlotte Eliot (a poet and social worker) at St Louis, Missouri, USA in 1885. He studied at Harvard, and Irving Babbitt taught him philosophy. Henry Bergson, the French philosopher influenced him. The French symbolism influenced him more. Eliot studied at Sorbonne (Paris) and Oxford later. He settled down in England, securing English citizenship later. Ezra Pound became his literary advisor as much as he was a secretary to W.B. Yeats. Later Eliot worked as a lecturer, and clerk in Lloyds's Bank. He patronized many modernist writers as the director of Faber and Faber Publishers.

Personally, Eliot's marriage with Vivienne Haigh-Wood did not succeed. The despair of Europe also struck him deeply. So, Eliot became disillusioned and his writings including his great poem *The Waste Land* (1922) speak of his grand despair. Eliot was the front-ranking modernist critic of his times. He was an avowed formalist. His entire writings delve in symbolism. Eliot got many awards including the Nobel Prize for literature (1948).

Our first selection, "Tradition and the Individual Talent" (1919), begins,

In English writing we seldom speak of tradition. The poise and authority of Eliot's critical voice, hacked up by his masterful performances as a poet, soon made tradition a key topic for poets, critics, intellectuals, and teachers of literature in the academy. Two of the canonical texts of modern Anglo-American literary criticism, F. R. Leavis's *Revaluation: Tradition and Development in English Poetry* (1936) and Cleanth Brooks's *Modern Poetry and the Tradition* (1939), were expansions of Eliot's ideas about tradition, and many other books (and countless syllabi) were similarly based on the terms that he had articulated.

"The Metaphysical Poets" (1921) is another central work in the history of modern criticism. Almost as soon as it appeared, the difficult seventeenth-century metaphysical poets John Donne, Andrew Marvel, and their contemporaries, whom Eliot described as "more often named than read, and more often read than profitably studied" became models of good poetry. Eliot's essay is condensed in its argument, highly suggestive, and extraordinarily ambitious, in it he deploys the evaluative terms that in the eighteenth-century Samuel Johnson had used against the metaphysical poets ("the most heterogeneous ideas are yoked by violence together") to elevate the very poets

whom, his eminent precursor had assailed, insisting that modern poetry *must* be difficult. (Letch 1090)

## 2

The present essay “Tradition and the Individual Talent” often anthologized and prescribed in academia is taken from his book *The Sacred Wood* (1920). We often speak of tradition as a derogative term. The French happened to be more critical than the English. But criticism is as inevitable as our breathing. Individuality and self-reliance are counted. The poets are to be evaluated in comparison with both the dead and living poets. Eliot writes,

Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, 'tradition' should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. (Eliot 1093)

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists.

Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities.

In a peculiar sense he will be aware also that he must inevitably be judged by the standards of the past. I say judged, not amputated, by them; not judged to be as good as, or worse or better than, the dead; and certainly not judged by the canons of dead critics. It is a judgment, a comparison, in which two things are measured by each other. To conform merely would be for the new work not really to conform at all; it would not be new, and would therefore not be a work of art. And we do not quite say that the new is more valuable because it fits in; but its fitting in is a test of its value a test, it is true, which can only be slowly and cautiously applied, for we are none of us infallible judges of conformity. We say: it appears to conform, and is perhaps individual, or it appears individual, and may conform; but we are hardly likely to find that it is one and not the other. (Eliot 1094)

Eliot thinks past cannot be taken up as if a lump, but to be digested with hardwork. Art material is the same, changing its patterns and techniques every age.

But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show.

What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality.

There remains to define this process of depersonalization and its relation to the sense of tradition. It is in this depersonalization that art may be said to approach the condition of science. I therefore invite you to consider, as a suggestive analogy, the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide. (Eliot 1095)

Eliot tells further,



Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry. If we attend to the confused cries of the newspaper critics and the susurrus of popular repetition that follows, we shall hear the names of poets in great numbers; if we seek not Blue-book knowledge but the enjoyment of poetry, and ask for a poem, we shall seldom find it. I have tried to point out the importance of the relation of the poem to other poems by other authors, and suggested the conception of poetry as a living whole of all the poetry that has ever been written. The other aspect of this Impersonal theory of poetry is the relation of the poem to its author. And I hinted, by an analogy, that the mind of the mature poet differs from that of the immature one not precisely in any valuation of 'personality', not being necessarily more interesting, or having 'more to say', but rather by being a more finely perfected medium in which special, or very varied, feelings are at liberty to enter into new combinations. (Eliot 1095)

According to him, the analogy was that of the catalyst. When the two gases previously mentioned are mixed in the presence of a filament of platinum, they form sulphurous acid. This combination takes place only if the platinum is present; "nevertheless the newly formed acid contains no trace of platinum, and the platinum itself is apparently unaffected: has remained inert, neutral, and unchanged. The mind of the poet is the shred of platinum.

Eliot thinks or great poetry may be made without the direct use of any emotion whatever composed out of feelings solely. The point of view which he is struggling to attack is perhaps *related to* the metaphysical *theory of* the substantial unity of the soul: for his meaning is, that the poet has, not a 'personality' to express, but a particular medium, which is only a medium.

Eliot does not accept Wordsworth's definition of poetry. Hence poets cannot find new emotions, feelings and ideas, but the same ones. Their business is to blend the emotions and ideas in new patterns and ways. Eliot observes:

The business of the poet is not to find new emotions, but to use the ordinary Sires and, in working them up into poetry, to express feelings which in actual emotions at all. Arid emotions which he has never experienced will serve his turn as well as those familiar to him. Consequently, we must believe that 'emotion recollected in tranquillity'<sup>4</sup> is an inexact formula. For it is neither emotion, not recollection, nor, without distortion of meaning, tranquility. It is a concentration, and a *new* thing resulting from the concentration, of a very great number of experiences which to the practical and active person would not seem to be experiences at all; it is a concentration which does not happen consciously or of deliberation. (Eliot 1097)

Eliot's essay speaks of Formalism as important in literature. He stresses on the concepts of objective correlative to make the poem impersonal. This is also called depersonalization theory. Wikipedia observes, "Eliot influenced many 20<sup>th</sup> century poets, novelists and song writers." (Wikipedia T.S. Eliot p 13 accessed on 22/12/2022).

#### References:

1. Leitch, Vincent. *The Norton Anthology of Theory and Criticism*. New York: WW Norton Co, 2001.
2. Wikipedia T.S. Eliot p 13 accessed on 22/12/2022.

18

## WALT WHITMAN AS A CLASSIC POET

*Dr. L. B. Banashankari, Associate Professor of English, Govt First Grade College,  
Raibag 591317; Dt: Belagavi*

Walt Whitman was born in Long Island, New York City in 1819. His father, a carpenter who moved to Brooklyn later knew the old Thomas Paine. Whitman discontinued his education, and served as an office boy at 11, worked for a doctor, worked in a press, and newspapers. He also did teaching. He turned to journalism, and he contributed to *Mirror*, *Democrat*, and *Star*. He read Sir Walter Scott's novels and participated in debating societies, poetry-reading and theatres. He became a political worker for Democrats.

After maturity, Whitman edited *Brooklyn Eagle*. He reviewed books by Carlyle, Fuller, Melville, Sand, Goethe, and others. As a nationalist, he justified Mexican War and respected President Zachary Taylor. He hailed America's mission of "peopling the new world with a noble race." Once like Emerson he made a trip to the west.

Mr Whitman began experimenting in poetry in New York in 1848. He befriended Brooklyn artists. He realized what it was 'emotions, raptures, uplifts.' And the roughs and artists. "Always self-taught he undertook a more systematic plan of study. He studied Egyptology, Orientalism, Greek literature, European disciplines and democracy. He was keen about aesthetics. By 1855, he wrote the few poems of his monumental work *Leaves of Grass*.

Facing the title page of this remarkable book was an engraving of a lounging working man, broad-hatted, bearded, shirt open at the neck to reveal a colored undershirt, the right arm akimbo, left hand in pants pocket, weight on the right leg. Such a man would hardly be expected to read verse, much less write it. The title page said simply "*Leaves of Grass*" and gave the place and date of publication as "Brooklyn, New York: 1855." The back of the title page named "Walter Whit-man" as the man who had entered the work for copyright; that this was the author was confirmed by a line far down in the first poem (the one later retitled *Song of Myself*; here they were all titled *Leaves of Grass*. (Vincent 917-918)

The book began with an essay about America's new poetry which the Transcendentalists Emerson, Thoreau, Whitman himself and Dickinson experimented. Whitman referred to Emerson's lecture on poet.

Whitman wrote of America as a great nation. He wrote of man's progress in all fields including science and technology. There were masterstrokes of comedy. The poems spoke of Whitman's great achievements in versification. He deviated much even from Emerson and Thoreau, appropriating the scene.

Emerson greeted Whitman immediately at the beginning of a great career. Horace Greeley of *Tribune* encouraged him as did Emerson. He visited the Brahmin poet Longfellow. Emerson, Thoreau, Alcott visited Whitman at Brooklyn. The second edition of *Leaves of Grass* (1856) included *San-Down Poem* ('Crossing Brooklyn Ferry). Whitman announced that he loved to fount equality between man and woman and the slaves a kind of universal humanism or brotherhood as we see it in his early poem "Song of Myself":

I celebrate myself, and sing myself,  
And what I assume you shall assume,

For every atom belonging to me as good belongs to you. (Vincent 936)

Whitman wrote a group of 12 poems called *Live Oak with Moss*, hinting at homosexuality, much new then.

Whitman's *Enfans d'Adam* and *Calamus Poems* came forth though Emerson resisted it. In fact, Emerson wanted to invite him to Concord, but the great men of the times opposed it. Then Whitman was the most controversial figure. Soon he found Thayer and Eldridge as publishers of *Leaves of Grass* the third edition 1860. Actress Adah Isaacks Menken defended Whitman greatly.

The American Civil War began in 1860s. Whitman volunteered as a nurse. His brother George got wounded in Washington DC. In fact, he got a job there. *Drum Taps* (1865) is his collection of war poems published in *Leaves of Grass*, and the next edition included his elegy on President Lincoln called 'When Lilacs Last in the Dooryard Bloomed.' The elegy starts thus:

When lilacs last in the dooryard bloom'd.

And the great star early droop'd in the western sky in the night,

I mourn'd, and yet shall mourn with ever-returning spring.

O' Conner's biography of the poet *The Good Gray Poet* (1866) consolidated Whitman's international fame. Such sections like *December Vistas* and *Specimen Days* appeared in later prints. Whitman had a paralysis in 1873, and he stayed with George in Camden. The continental edition of *Leaves of Grass* appeared in 1876. English poet, Lord Teanyson included, appreciated Whitman from the Atlantic shores. It is said,

Of all the American writers of the nineteenth century, Whitman offers the most inspiring example of fidelity to his art. While Hawthorne let marriage become his true career, and while Melville ceased writing for a public that would not accept him. Whitman persisted. (James persisted also, but he was equipped with material, educational, and social advantages Whitman lacked.) Outraging his employers and his family by his odd hours and the semblance of mere loafing, outraging his well-wishers by refusing to compromise on minor points that might have gained him fuller acceptance, finagling reviews, reviewing himself, writing admiring accounts of his work for others to sign, shocking some of his followers by refusing to give autographs gratis, Whitman kept on, like what he called some high-and-dry "hard-cased dilapidated grim ancient shell-fish or time-bang'd conch," uncompromising to the end, never bowing to the materialism and puerilities of nineteenth-century America.) Appropriately, when he finally accumulated a few worldly belongings about him at Camden, he managed to give a nautical east to his room, for eccentric as he seemed, crotchety, stubborn. Whitman was a literary equivalent of Melville's Bulkington in *Moby-Dick*, willing to renounce the comforts of the shore, all normal earthly felicity, for a life of the intellect and the imagination. He died at Camden on March 26, 1892, secure in the knowledge that he had held unwaveringly true to his art and to his role as an artist who had made that art prevail. (Vincent 921-22)

Whitman thinks the United States themselves are essentially the greatest poem like the 'leaves of grass.' In the history of the earth hitherto the largest and most stirring appear tame and orderly to their ampler largeness and stir. Here at last is something in the doings of Whitman that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations. See this in his great poem 'Passage to India.' Whitman's Indian poem 'Passage to India' inspired E.M. Forster to write his novel *A Passage to India*. A few stanzas are as follows,

Passage to India!

Cooling airs from Caucasus, far, soothing cradle of man,

The river Euphrates flowing, the past lit up again.

Lo soul, the retrospect brought forward,

The old, most populous, wealthiest of earth's lands.  
 The streams of the Indus and the Changes and their many  
     affluents,  
 (I my shores of America walking to-day behold, resuming all,  
 The tale of Alexander on his warlike marches suddenly dying,  
 On one side China and on the other Persia and Arabia,  
 To the south the great seas and the Bay of Bengal,  
 The flowing literatures, tremendous epics, religions, castes,  
 Old occult Brahma interminably far back, the tender and  
     junior Buddha,  
 Central and southern empires and all their belongings, possessors,  
 The wars of Tamerlane, the reign of Aurungzebe,  
 The traders, rulers, explorers, Moslems, Venetians, Byzantium,  
     the Arabs, Portuguese,  
 The first traveler famous yet, Marco Polo, Patouta, the Moor,  
 Doubts to be solv'd, the map incognita, blanks to be fill'd,  
 The foot of man unstay'd, the hands never at rest,  
 Thyself O soul that will not brook a challenge.  
 The mediaeval navigators rise before me,  
 The world of 1492, with its awaken'd enterprise,  
 Something swelling in humanity now like the sap of the earth  
     in spring,  
 The sunset splendor of chivalry declining.  
 And who art thou sad shade?  
 Gigantic, visionary, thyself a visionary,  
 With majestic limbs and pious beaming eyes,  
 Spreading around with every look of thine a golden world,  
 Enhuing it with gorgeous hues. (Whitman 321)

**References:**

1. Leitch, Vincent. *The Norton Anthology of Theory and Criticism*. New York: WW Norton Co, 2001.
2. Wikipedia T.S. Eliot p 13 accessed on 22/12/2022.

## DH LAWRENCE AND THE INDIAN SENSIBILITY INFLUENCES IN HIS NOVEL AND POETRY

*Dr. Basavaraju. B., Assistant Professor, Department of English, Govt R C college of commerce and Management, Bengaluru, Karnataka*

**Abstract:** *D. H. Lawrence was a versatile genius, a short story writer and novelist, dramatist, essayist, poet and social critic of British society. His mission in life was to discover the world spontaneously and instinctively spontaneity, and depth and insights and full of rich themes in his writings as creative writer; he attempts to rediscover the world through feeling and intuition. This brings us to the layered argument with a number of sides of how representation of the other influences. If the west exploits the east using whatsoever it needs the way it needs it. What's wrong with that? Some say that is one way of influencing. How do we expect people to understand the concepts, if they do not have a cultural or philosophical reference in which to place them any sort of deep study, things become refined at each step. The old culture, time honoured patterns for life and the individual consciousness, customs supplants, traditions stifles the creative urge. In result life becomes a habit, repletion it fulfillment.*

**Key words:** *Tradition, culture, cult, philosophical Hinduism, Buddhism.*

The present critical analysis wish to study the influences of Indian ideas values and beliefs on western literature consider that some keywords on both sides of the east west divide have no translatable equivalents perhaps in no other country has life been so completely formalized as India .Through centuries it has cultivated its posture and time has only hardened the walls .The outward caste and the inward rituals have systematically sought to edge life out .There is a ritual bathing , there is ritual for taking food , there is ritual for love , for procreation. There are rituals to be performed at sunrise, midday, sun set and all the crucial points in the cycle of seasons and years. There is ritual for breathing, ritual each changes of status, rituals for all important events of life.

The morbid fear of life drives man to the neurotic comfort of habbit. The plough remains unchanged through the centuries as much as the code of manner. The culture remains a marvel of preservation of habbit against life. This morbid concern for preservation of habbit of life. This morbid concern for preservation and security has result in either the complete analysis or the systematic thwarting of deeper centre of consciousness. Life has been lived on the surface in the lukewarm comforts of routine. Action loses its edge and limb withdraw shiva, the god of meditation and sleep, whose temples outnumber the temples of any other god, becomes the symbol.

It was D. H. Lawrwnce that remarked on seeing the seated images of Buddha “I wish he get up “yet ironically Buddha ,was just about the only revolutionary in the land who did and get up from the locked up posture against tradition, against god. And did affect the people for however brief a time. But god and tradition were so compulsive to the people of the land that Buddha had meaning only as god and his teaching a place only as tradition. So the wandering master was immobilized into the traditional posture of meditation and consigned to the mounting pile of the gods. When memory wore out the aura dimmed and Buddha was exiled and abandoned to the past. Buddha did the outrage of shifting the center from god to the individual from tradition to the moment, from tradition to moment which is essentially from Lawrence does in literature. He derives his religion from the Blood, his faith from the moment. Man is the complex of sentience where in the ceaseless weave of life god is eternally born:

The history of the cosmos is the history of struggle of becoming.

When the dim flux of unfold life struggled. convulsed back and forth upon itself. And broke at last into light and dark came into existence as light came into Existence as cold shadow the every atom of the cosmos trembled with delight. Behold, God is born ! He is bright light! He is patch dark and cold!.

D. H. Lawrence understood, is forever a process of becoming and a sense of arrival is a negation of it. Tradition seeks to capture it in the net of time and ends by forfeiting what it seeks to possess. No other writer had a clear perception of pernicious nature of tradition nature tradition than Lawrence. He denounced it in his novels, poems, essays and letters: he felt that shedding the past, the tradition was part of creative process. He hoped for the world of the adult women of full and free individuals, not in the fen of old civilization, but in virgin lands unsullied by the past: America for example was his hope. And he placed his Rananim the isle of blest in Florida. He warned the youngest and least ravaged of the nations against the insidious encroachment of tradition and urged her to trust her blood and to forge ahead on her own. In his essay America, listen to your own he declared.

The works of Lawrence is the most vivid expression of this subtle struggling little germ, struggling half realized in individual hearts. It springs from the well head of moment we are the mystic now and then poetic realizations of the Buddhistic momentaneity. What is life? It was gall and wormwood in the morning. Now it is a cup of tea, and passes the sugar. It was the distinction of Lawrence that he accepted life on its own terms and dignified it in all its completeness. He had too holy a sense of life to suffer it to subserve an imported purpose, be it the justification of the ways of god to man of the ways of society to man. It was in this most vigorous, realist sense that life to Lawrence was religion lived in the fullness of its range and complexity. It was strange and inhuman, unspiritual, religion that was bath of blood, the blood that was the living plasma of creation. It was in a stranger way, a throbbing state of the other which was only a genuine basis of relationship a relationship divested of sense of social or religious hierarchy. It was moment of union, a beyond out of individuation, a continuous breaking of buds. It was at its most vigorous, relationship of neither pity nor sympathy but a flying communion of non human elemental nature.

Lawrence may also have been drawn to Hinduism because, unlike Buddhism, Hinduism professes pantheism. The god is everywhere in varied forms and it is basically consciousness the illuminated the living body as well as the universe. So detachment from the life and attachment to it are both celebrations of god, because without God, there is nothing, therefore we must know both. Hindus believe that without desire, we have no future , no enthusiasm for an endeavor, because Lawrence journey was from attachment to fulfillment , a higher state of being and consciousness , he was not wrong to turn to the wisdom of Yogis even though he only partially understood it. Lawrence writings urge the pursuits of a positive transcendence based in physicality in order to attain a higher consciousness of our true existence in cosmos and not beyond it. St.Mawr, the horse for instances meets Lou much more vital way than the civilization ever did, the Ricos, the priest and the neighbours being completely out of marvel of life. The horse giving her what no man could ever give, a rarer and a purer ignition of contact, which finally takes the women and horse out of the stifling environs of civilization . The snake in the well know poem, like his horse, establishes a fleeting moments of communion beyond pity or sympathy or Christian charity a communion in which the resilient marvel of creation is saluted as one of the lords life,. Uncrowned in the underworld, now due to be crowned again. It is love of life, the living beings a quick spontaneous tear of affection for the bird and the beast, not the St, Francis way of calling a donkey brother and blessing the bird on the insured relationship of religious charity, but more in the manner of Ancient Mariner who watched the water and snakes, their flash of golden fire and blessed them unaware.

The sense of love which is unobliged to religion or tradition this aesthetic warmth and lambency of affection is rather a strain on a traditional religious sensibility. It comprehends the result, but not the process which is the secret of the religion and art too. An Indian sensibility which shaped in an atmosphere of non-violence where animals are not killed for food, where even pests are indulged, cows and birds are worshipped. Lawrence comes as compassion to confirm their religious conviction. While in the traditional lore man and animal relationship is based on a principle of religious give and take, where the giver is always the man the receiver the animal, man the pitier and the animal the pitied. In Lawrence it operated on a level so distinct as to be different. The snake, for instance, gives to him infinitely more than he could be give, indeed it vouchsafes, a vision without which he would be so much poorer and the relationship, despite the pettiness of him that caused him to throw a log at him, is one of strange mystical equality, a state where social hierarchical values are utterly irrelevant. It is empathy without any sense of agency, a sense of sharing of an unknown common source, almost like Keats's relationship with sparrow: when I see a sparrow at the door I take part in its existence and pick about the gravel.

The Indian, unlike the Christian, invests the animals with souls but only of an inferior kind. The human life is the most precious in that it is the last in the cycle of births and nearest to liberation and even gods, to quote Vivekananda, have to come down in human form to attain salvation. Man, the undisputed lord of creation, is in a unique position to dispense pity and kindness to lesser species. He has a duty to them, he must shelter and protect them, even at the cost of self-sacrifice. He is compassion, for nature is passive and tender, the deer drinks from the hand of Sakuntala and plants grow at her touch. At the other extreme; nature is terror which is annihilation, though annihilation is mysteriously bound up with liberation. The dance of Nataraja is annihilation for the sake of creation. The Vishwarupa, terrifies in its illumination. But nature, here does not seem to rise to meet man on its own terms. The rose that is at running flame, the snake that is a lightning, the horse St Mawr that burns with life are romantic conceit, not lived realities. To Lawrence, nature of which man and women are the most vivid expressions is a vast stream of energy, the eternal life stuff. From the flower to a man everything is individuated unique and non pareil. The individuation is the ultimate value and it's sacred and inviolable. Man and nature meet in a state of aesthetic otherness where even death in the process can be benediction as women who rode away is licked in to a strange fire of relationship at quickening touch of the primitive hands and finally ceases upon the ecstasy. The meeting is on the individual, quick being the beyond man and nature, other where life and death do not matter, for what matters is the vivid moment of realization, the flash of the vision. It is too daring a conception with which only the primitive consciousness is in communion for there it manifests itself in the ritual sacrifice not uncommon to an Indian sensibility either, for at the raw primitive level animal sacrifice, including the human, is a central part of the primitive religion of the Shakthi cult and at the intellectual level death becomes the necessary condition for illumination as in the dance of Nataraja, though it is more a conceptual reality than as experimental one.

From nature to women is but logical step. Women is nature personified, the prakrithi, the primary matter, the other principle of creation. She is mother and also wife. As mother she is love and peace, as wife she is sex passion. She has become the eternal dualism and man has assiduously sought to comprehend her only through the mother. Kali or Shakti who magnifies terror is the mother ultimately; she punishes only to reward. But in life man has always found it hard. Even impossible to come to terms with the wife in the women. What he has failed to comprehend he has sought to suppression has become an obsession. Women is dreaded and held in control. She is always under the dominance of the father, the husband and the son. She is the sudra and her god is husband. Without her husband she is outcaste. After his death, she either self-immolates on the funeral pyre or live the life of an ascetic outcaste. Her only basis for existence is her motherhood.

The mother in the women has the counterpart in man; the son. Man has assiduously cultivated the son in him. He has conditioned himself to see the mother everywhere, ultimately also in his wife. One of the traditional blessings to a woman is “may you become the mother of ten children and may your husband be produced before Lakshmana, recognizes only the anklets of his sister-in-law for he never looked the great mother” in the face for fear her beauty should provoke an unholy thought. Rama claims her after the great war only when the fire testifies to her chastity. This tradition has run alive through the centuries down to the present day. Vivekananda shocked a western woman when he addressed her as mother – Do I look so old. And Gandhi made fantastic experiments with women to reinforce his chastity.

Chastity has then the ultimate value, the greatest spiritual obsession. Sex is death is chastity is life; sex is evil and wrong as chastity is good and right. But since sex is an inexorable reality it is accommodated as a necessary evil, a transitional evil for the ultimate end of chastity. Before man becomes a householder he lives a life of chastity and after he has fulfilled himself as a householder he embraces chastity again. Sex is a passing interlude in the rigorous scheme of life. Being so rigorously inhibited, sex when expressed breaks all barriers. It tends to be excessive, exclusive and self-conscious. It wanders out of the living context of life and becomes an end pursued for its own sake. It becomes a principle of pleasure unhampered by moral or spiritual restraints. Indeed, it transmutes itself into a self-contained pursuit which seeks to comprehend the mystery of life through its specialized mode of vision. Tradition likens the sexual ecstasy to the spiritual joy of liberation. The authors of Kamasutra undertake to explore sex as the only ecstasy which is within the reach of every man and which will do in place of the supreme spiritual joy accessible only to a chosen few.

Sex as pleasure becomes a specialization. It becomes a function, a technique, a science. It is guided by formulas, by Kamasutra, as the books are aptly called. It becomes a pursuit and the profession of an exclusive class. Courtesan and devadasis practice it in a world of moral spiritual immunity. The courtesan deceives and dissembles and that is the very style of her profession and she is as untroubled and that is the style of her profession.

### References:

- Scherr, Barry. “‘The Prussian Officer’: A Lawrentian Allegory.” *Recovering Literature* 17 (1989-90).
- Scholtes, M. “St. Mawr: Between Degeneration and Regeneration.” *Dutch Quarterly Review* 5 (1975).
- Schulz, Victor. “D. H. Lawrence's Early Masterpiece of Short Fiction: 'Odour of Chrysanthemums'.” *Studies in Short Fiction* 28.3 (1991).
- Scott, James B. “The Norton Distortion: A Dangerous Typo in 'The Rocking-Horse Winner'.” *D. H. Lawrence Review* 21.2 (1989).
- Scott, James F. “Thimble into Ladybird: Nietzsche, Frobenius, and Bachofen in the Later Work of D.H. Lawrence.” *Arcadia* 13 (1978).



Registered with the Registrar of Newspaper of India vide MAHENG/2010/35012

ISSN 0976-299X

ISSN 0976-299X

[www.literaryendeavour.org](http://www.literaryendeavour.org)

## LITERARY ENDEAVOUR

INDEXED IN

*GOOGLE SCHOLAR*

*EBSCO PUBLISHING*

Owned, Printed and published by Sou. Bhagyashri Ramesh Chougule,  
At. Laxmi Niwas, House No. 26/1388, Behind N. P. School No. 18, Bhanunagar, Osmanabad,  
Maharashtra – 413501, India.