

www.literaryendeavour.org

ISSN 0976-299X

LITERARY ENDEAVOUR

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

UGC Approved Under Arts and Humanities Journal No. 44728

VOL. X

NO. 1

JANUARY 2019

Chief Editor

Dr. Ramesh Chougule

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

ISSN 0976-299X

ISSN 0976-299X

www.literaryendeavour.org

LITERARY ENDEAVOUR

UGC Approved Under Arts and Humanities Journal No. 44728

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.

LITERARY ENDEAVOUR

ISSN 0976-299X

A Quarterly International Refereed Journal of English Language, Literature and Criticism
UGC Approved Under Arts and Humanities Journal No. 44728
VOL. X : NO. 1 : JANUARY, 2019

Editorial Board

Editor-in-Chief

Dr. Ramesh Chougule

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

Co-Editor

Dr. S. Valliammai

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-political-religious-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

Associate 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-swmaeai

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

Adel Saleh Naji Muthanna

University of Aden-Dhalea,
College of Education, ALDhalea, Yemen

LITERARY ENDEAVOUR

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

VOL. X

NO. 1

JANUARY 2019

UGC Approved Under Arts and Humanities Journal No. 44728

CONTENTS

No.	Title & Author	Page No.
1.	Turn-taking in Tennessee Williams's <i>The Glass Menagerie</i> - Khalid Abdullah Al-Shaikhli and Marei Mahmoud Abu Atherah	01-09
2.	The Eternal Conflict of Flesh and Spirit: A Study of Moral Concerns of Modern Novel with Special Reference to Aj Cronin - Abd alaziz Jomah Al Fawareh	10-16
3.	The Contending Realities and Future Visions: A Study in the Contemporary Dystopian Inclination - Esme Robina R. and Dr. Ann Thomas	17-22
4.	Following A Heteronym's Innumerable Selves in José Saramago's <i>The Year of The Death of Ricardo Reis</i> - Dr. Jasmeet Gill	23-30
5.	Discriminating Margins of Two Different Social Milieus: Nostalgia and Amnesia in Jhumpa Lahiri's Writings - Dr. Archana	31-36
6.	A Confluence of Cross Cultural Conflicts in Jhumpa Lahiri's Select Works - A. Benazir and Dr. M. Vennila	37-41
7.	Engendering The 'overman': A Study of Stieg Larsson's <i>The Girl Who Played with the Fire</i> - Philcy Philip	42-48
8.	Life and Struggle of the Dalits in Kalyan Rao's <i>Untouchable Spring</i> - Dr. Saveen Souda	49-52
9.	Chronicling the Invisible: Cyrus Mistry's <i>Chronicle of a Corpse Bearer</i> - Dipanwita Ganguly	53-56
10.	Adaptation in Disciplinary Panopticon: Kidnapper as Attachment and Surveillance Figure in <i>3096 Days</i> - Anju Devadas R. D.	57-64
11.	China and Colonial Impact: A Post Colonial Reading of Amitav Ghosh's <i>River of Smoke</i> - Dr. R. Karthika Devi	65-71

12.	Role of Diasporic Experiences in the Identity Formation of Women Migrants in Chitra Divakaruni's <i>Queen of Dreams</i> - Kavita Dhillon	72-77
13.	A Room of Their Own: A Panorama of Indian Women Writers of Posterior 1990's - S. Bernath Carmel	78-82
14.	Marital Discord and Quest for Self Identity in Anita Desai's <i>Where Shall We Go This Summer?</i> - Ms. Rohini Rana	83-85
15.	The Hegemony of Violence and Freedom: An Observation of Kiran Desai's <i>The Inheritance of Loss</i> and Mahasweta Devi's <i>Mother of 1084</i> - Dimpal Pahwa and Dr. Prateek Pandey	86-95
16.	Chalado Woman in the Atico: A Study of Female Language in Shobha De's <i>Starry Nights</i> - Narmadhaa. M.	96-101
17.	Naipaul's Views on Islam in <i>Among The Believers: An Islamic Journey</i> - Dr. Bhashkar Tripathi and Dr. Nisha Gupta	102-105
18.	Plight of the 'half-castes': A Textual Analysis of Doris Pilkington's <i>Rabbit Proof Fence</i> - Naithik V Bidari	106-109
19.	A Look Beyond the Veil: Analysing Gender Issues in Saudi Arabia through Select Texts from The <i>Princess Series</i> - Ana Manuella Viegas	110-121
20.	The Beings of Sarcasm: Toning the Puns in Language - Saumya Chacko	122-127
21.	Caryl Phillips' <i>The Final Passage</i> As A Neo-slave Narrative - Mr. Dushant Olekar	128-129
22.	Enunciating the Everyday Resistance of Women in Temsula Ao's <i>These Hills Called Home: Stories From A War Zone</i> - Sithara P. M.	130-134
23.	Generation Gap in Chitra Banerjee Divakaruni's <i>The Mistress of Spices</i> - Dr. C. Bharathi	135-138
24.	Political Views on Mario Vargas Llosa's <i>Conversation in The Cathedral</i> - Dr. R. Kannan and Ms. K. Kavitha @ Selvabrindha	139-142
25.	The Observation of Man-Woman Bond in Anita Desai's <i>Cry, The Peacock</i> - Dr. A. G. Vadivelan and S. Lakshman Santhosh	143-147
26.	Feminism and Marital Life in the Selected Novels of Anita Desai - S. Lakshman Santhosh, S. Rajkumar and Dr. A. G. Vadivelan	148-151

27.	Representation of Race and History in <i>Invisible Man</i> - <i>Komal Yadav</i>	152-157
28.	Elements of Naturalism in Thomas Hardy's <i>Jude The Obscure</i> - <i>Gursharan Kaur</i>	158-161
29.	Prayaag Akbar's <i>Leila</i> as an Illustration of Tussle of the Humane to Survive in A Reign of Sub-humans - <i>Arya Sekhar</i> and <i>Anusudha R S</i>	162-168
30.	Barbara Kingsolver's Vision through Her Nonfictional Narratives of Land Via Home - <i>Ansul Rao</i> and <i>Prof. Nikhilesh Yadav</i>	169-175
31.	Raising Flag of Protest: Repudiation of the Victim Role in Chimamanda Ngozi Adichie's <i>Half of A Yellow Sun</i> - <i>S. Poornima</i> and <i>Dr. T. S. Ramesh</i>	176-179
32.	Narcopolis: An Analysis - <i>Gurjit Singh</i>	180-184
33.	Making of A Bandit: A Dalit Womanist Reading of Phoolan Devi's Autobiography I, <i>Phoolan</i> - <i>Lalitha Joseph</i>	185-191
34.	Understanding Violence and Assertion in Meena Kandasamy's <i>When I Hit You: Or, A Portrait of The Writer As A Young Wife</i> - <i>Dr. Amandeep</i>	192-197
35.	Man-Woman Relationship in Madhur Bhandarkar's Film <i>Chandani Bar</i> - <i>Milind Mane</i>	198-201
36.	Reclaiming Female Identity and Agency through Storytelling in <i>Follow The Rabbit-proof Fence</i> - <i>Aadishree Dixit</i>	202-205
37.	Relationships in Rohinton Mistry's <i>Family Matters</i> - <i>Aiswarya R</i>	206-208
38.	Cultural Nationalism and Australian Cultural Pride in <i>Cartoons</i> - <i>Nisha Khan R.</i>	209-214
39.	Postmodern Perspective on Rewriting the Myth Mahabharata: The Deviating Depiction of Duryodhana in Anand Neelakantan's <i>Roll of the Dice</i> - <i>Sowmya.T</i> and <i>Dr. S. Christina Rebecca</i>	215-218
40.	Problem of Sexism in Manju Kapur's <i>Home and a Married Woman</i> - <i>Younus Ahmad Lone</i>	219-222
41.	Growing Up with Biafran Nationalist Consciousness: Mbachu's <i>War Games</i> - <i>Mr. Somnath Panade</i> and <i>Dr. Sachin Londhe</i>	223-228

42.	Ideology as the Reigning Force in Tragedies and Riots - <i>Isha Soni</i>	229-232
43.	<i>The Rabbit Roof Fence: Giving A Voice to the Marginalized</i> - <i>Shreya Mozumdar</i>	233-236
44.	Bombay: The City of O: Image Making of the City in <i>Narcopolis</i> - <i>Aysha Thasni K.</i>	237-242
45.	An Ecocritical Analysis of Tagore's <i>Fruit Gathering: An Insight into the Bond Between Man, Nature and God</i> - <i>Dr. Pooja Khali</i>	243-249
46.	Archives as Manipulators, Decoders and Retrievers of History: A Critique of <i>Catachresis</i> in History and History Writing - <i>Ambika Sharma</i>	250-253
47.	Psychoanalytical Reading of Franz Kafka's <i>The Trial</i> - <i>Dr. Shivapuji Koti</i>	254-257
48.	Feminism and its Impact on the Status of Today's Woman: An Overview - <i>Miss Rasmita Kalasi</i>	258-261
49.	Returned Gaze and Queer Subversion in William Shakespeare's <i>As You Like It</i> - <i>Koushik Mondal</i>	262-266
50.	Portrayal of the Marginalized in the Plays of Vijay Tendulkar - <i>Shruthi.T and Dr. S. Venkateshwaran</i>	267-270
51.	Contesting Social Ostracism: A Reading of Mahesh Dattani's <i>Ek Alag Mausam</i> - <i>Kingsley Jesu Abel. A. and Dr. J G Duresh</i>	271-273
52.	Immigrants' Experience in Rana Bose's <i>Baba Jacques Dass and Turmoil at Cote-des-neiges Cemetery</i> - <i>Dr. Ramesh Chougule</i>	274-278
53.	Learning and Acquisition: Teaching Writing Skills through Literary Texts - <i>Dr. Shalini Attri</i>	279-283
54.	Assimilation Used as a Tool for Colonization with Reference Todoris Pilkington's <i>Rabbit-proof Fence</i> - <i>Rachel K.</i>	284-286
55.	Enhancing Listening Comprehension Skills of Professional Students through Public Speeches - <i>Dr. K. Ramesh</i>	287-289
56.	Veni Vidi Vici: Linguistic Imperialism: Reshaping the World's New Identity - <i>Prachi Chitre</i>	290-303

57.	Put on Your Thinking Caps: Difficulties Faced by Non-native Speakers of English in the Comprehension of Idioms - <i>Surabhi Unni</i>	304-311
58.	Gospel Ship and Gospel Train as Images of Escape in Black Spirituals - <i>M. Anish Alfred Vaz</i>	312-316
59.	Subtle Sexism in Dadey and Jones' <i>Zombies Don't Play Soccer</i> - <i>Mary Regitha Bellarmine</i>	317-322
60.	The Signs of the Body: Modern Dance and Modernity in Dance: Reviewing Dance as a Reflection of Modernity - <i>Mahmudul Hasan</i>	323-328
61.	Information Needs and Seeking Behaviour of Faculty Members: A Study - <i>Arul. G and Dr. K. Thandavamoorthy</i>	329-332
62.	Kaushal Goel's Biography <i>Swami Vivekananda: An Appreciation</i> - <i>Ms. N. R. Shahapurkar</i>	333-335
63.	The Genre of Autobiography in Indian English Literature - <i>Mrs. Vijayalaxmi M. Tirlapur</i>	336-338
64.	John Ruskin and his Demarcation of Education Conditional to Gender Bias - <i>Jesna Mariyam Johnson</i>	339-340
65.	The Story of a Beleaguered Woman: A Study of K. V. Raghupathi's <i>A Tale of Resistance</i> - <i>Yash Raj and Dr. Siva Nagaiah Bolleddu</i>	341-342
66.	Exploring Cultural Tensions between Athleticism and Femininity: A Study of <i>Bend it Like Beckham</i> - <i>Shrividya Somanna</i>	343-349
67.	Dilemma of Morality among Spectators on the Subject of <i>Maari</i> and <i>Mankatha</i> - <i>Jaisha Priyam Mahadevan</i>	350-357
68.	The "Storyworld" of Sri Lanka: Portrayal of War in Michael Ondaatje's <i>Anil's Ghost</i> and Mani Ratnam's <i>Kannathil Muthamittaal</i> - <i>Rony Patra</i>	358-365
69.	The Besieged Adivasi Culture: A Study of Gopinath Mohanty's <i>The Ancestor</i> - <i>Dr. Pushpa Valli Kurella</i>	366-374
70.	A Postcolonial Reading of O.V. Vijayan's <i>Khasakinteithihasam (The Legends of Khasak)</i> - <i>Akhil VP and Dr. Geetha Senthilkumar</i>	375-377
71.	The Evolution of Aesthetics of Ecology - <i>Dominic Joseph P. and Dr. K. S. Antonysamy</i>	378-382

72.	The Rabbit-Proof Fence: A Postcolonial Metaphor - <i>Van Couver Shullai</i>	383-385
73.	Retrospection on Captain Mir Abbas Ali Abedi's Poetry - <i>Dr. Farhat Fatima</i>	386-391
74.	A Critical Analysis of William Shakespeare's <i>Sonnet 19</i> - <i>Rahmatullah Katawazai</i>	392-394
75.	Kamala Das and John Donne as Mataphysical Poets A Comparison - <i>Dr. Nandisha K G and Dr. S Venkateshwaran</i>	395-399
76.	Indian English Poetry: An Understanding - <i>Dr. Suresh S. B.</i>	400-403
77.	T. S. Eliot As A Modern Poet: A Study of <i>East Coker</i> - <i>Blessy Mary Mathew</i>	404-406
78.	Review of Related Researches on Teaching English Using Multimedia - <i>A. Ramar and Dr. V. Ramakrishnan</i>	407-413
79.	Towards A Feminist 'poetic Justice': Crime and Punishment in K. R. Meera's <i>Hangwoman and The Gospel of Yudas</i> - <i>Dr. Niyathi R. Krishna</i>	414-419
80.	Eco Feminist Interventions in Kerala: A Journey through Malayalam Literature - <i>Teena. V and Dr. A. S. Mohanagiri</i>	420-424
81.	Displacement, Disruption, and Resistance in Diane Glancy's <i>Pushing The Bear: A Novel of Trail of Tears</i> - <i>Cynthia Winnie and Dr. S. Christina Rebecca</i>	425-429
82.	The Revolt of The Books - <i>Heba Verghese</i>	430
83.	Disappearance of Objectivity in George Poulet's "Phenomenology of Reading" - <i>Dr. Nanaware D. C.</i>	431-432
84.	Language As Cultural Politics: Colonial Context - <i>Anand Ubale</i>	433-435
85.	Poetry of Exile, Alienation and Disillusionment: An Evaluation of Adil Jussawalla's <i>Land's End</i> - <i>Arup Ratan Chakraborty</i>	436-442

01

TURN-TAKING IN TENNESSEE WILLIAMS'S *THE GLASS MENAGERIE*

Khalid Abdullah Al-Shaikhli, Jerash University, Jordan

Marei Mahmoud Abu Atherah, Teacher of English, Jordan

Abstract:

*Turn-taking is a process which enables interlocutors to decide who the next speaker is in a conversation. This study aims to identify the factors that affect turn-taking in conversations and state the factors that influence turn-taking such as gender, power, and the differences between overlapping and interrupting, and gap and pause. It observes these factors in Tennessee Williams's *The Glass Menagerie*. The study is of significance because it integrates linguistic discourse analysis with literature by analyzing a literary text. The conclusion shows how turn-taking serves to understand a literary work by employing the rate of overlapping and the effect of power to determine the points of strong conversations and strong events in a literary work and therefore determine the introduction, climax, and the end. Moreover, more overlapping entails less organization in turn-taking which will undoubtedly affect the progress of the story or flow of events in a literary work.*

Key words: *Turn taking, Tennessee Williams, interrupting, overlapping, power, gender Preliminaries.*

Turn-taking differs according to speaker, topic, gender and power. It can be studied in any conversation or any literary work. Kathleen Ashenfelter (6) says that turn-taking is a phenomenon which takes place during conversation, when one person ends his speaking and the other person then begins his turn. "Conversations could not occur without turntaking because in order for the exchange of information to take place one speaker takes a turn at speaking and then the other person takes a turn and so forth", she adds.

Turn-taking process in speaking differs from that in writing. If we look at turn-taking in writing we notice that there are no pauses, overlaps or incomplete ideas. For example, two persons write letters to each other, every person will complete his idea then sends it. Spoken turn-taking, is heavy with overlaps, incomplete ideas, pauses, interrupting and interjecting. Spoken turn-taking has been studied by many researchers (see Sacks et al 1974).

The study is in two parts: the first part consists of a brief review of some studies related to turn-taking in linguistics focusing on interrupting, overlapping, pausing and gapping. The second part of the study derives its data from the dialogues taken from Tennessee Williams's *The Glass Menagerie*. Selected dialogues are analyzed to find instances of interrupting, overlapping, pausing and gapping. The analysis uncovers functions of turn-taking of these instances and illustrates the role of gender and power.

Emiliano Padilha (20-21) sees that turn-taking is not something determined by just talking or sending questions; it depends on allocation which determines selection of the next speaker. He suggests four ways or strategies to select the next speaker

1. Basic techniques such as gazing and attaching a vocative.
2. Addressed tag questions like "aren't you?"
3. An elliptic question that follows or interrupts a turn as in "today? me? married her?"
4. social identities can also make someone immediately selectable without an explicit addressing.

This process of exchanging ideas has to be governed by rules to make it useful. The relationship between the speaker and the listener is similar to that between tennis players; the first sends the ball and the

other receives. They cannot send or receive at the same time. If two interlocutors talk simultaneously, the process of communication will reach a point of breakdown.

Gene Lerner (4) makes a relationship between turn-taking and practices or what he names it as "human conduct". People differ from one another in communication especially turn-taking according to his/her behavior. You may meet a person who listens to you carefully because he is interested in the subject, a person who just listens without any attention, a person who encourages you to keep talking, or a person who interrupts you and cuts your conversations. All of these practices make Lerner discuss turn-taking under *human conduct*. In *A Dictionary of Linguistics and Phonetics*, David Crystal (489) says "conversation is seen as a sequence of conversational turns, in which the contribution of each participant is seen as part of a co-ordinated and rule-governed behavioural interaction."

Turn-taking Mechanism and rules

Every person can select the next speaker by different ways. The speaker can say the name directly or other identifying term that belongs to a specific person. The speaker can gaze at a particular person to make him speak and participate in a conversation. Sometimes a gaze is not enough to specify the next speaker; so the speaker may use words like "you" with the gaze to specify the participant. Finally, the speaker may use the word "you" without a gaze in a case that the next speaker is mentioned before or is specified in the conversation (Lucas 78).

Authors like Harvey Sacks et al., Mark Maat and Emiliano Padiha talk about the rules of turn taking. They mention three rules:

1. During the conversation, the first speaker can select the next speaker by saying any word related to a specific person, or any sign to the next speaker. Here the next speaker is obliged to speak and take the turn.
2. If the speaker does not select any next speaker, then any speaker can select himself/herself to be the next speaker. That is called self-selection.
3. If the speaker does not select anyone to be the next speaker and no one started to speak, then the current speaker may continue to speak. (see Padiha 24)

These three rules are presented in order to avoid overlapping or stopping the discourse which may end the conversation.

Turn-taking and related issues

Turn-taking is affected by many factors according to situation or aspect. Two related issues that affect turn-taking namely power and gender will be discussed below:

Power

Conversation, like any other way of communication, is affected by participants. Power is one of the things that affect the conversation. Robin Wooffitt (186) maintains that power controls the turn. The priority of taking the turn is for the person who has the power. A student can't cut off his instructor's talk, but the instructor can do so. Position is what power depends on. A broadcaster is a very good example of the relationship between turn-taking and power. It is necessary to give the broadcaster the power to cut off any guest, because he is governed by time and the program rules. The second situation is when the turn controls power. Sometimes, the conversation looks like fighting. Everyone wants to talk and to support his idea or introduce his opinion about something. This is especially seen in talk shows. An interlocutor needs two things to take the turn: speak quickly and loudly in addition to having good information or evidence. This makes him able to persuade the others, and then he takes the power through his words not his position.

Gender

Ashenfelter (20) introduces some differences between men and women. The results are that women talk in a close posture, while men do so in an expansive posture. Women use facial expressions more than men. Women do a lot of gazing, while men stare away. Moreover, women have expectations of

positivity (optimistic), while men are more accurate at sending positive information to others.

Overlap

Going back to turn-taking rules, the second one is self-selection which states that the listener can select himself to be the next speaker if the current speaker does not choose one to speak. In some conversations, there is violation of the second rule. Both the speaker and the listener or the next speaker all speak at the same time. Antoine Raux (2008) explains that some listeners do not wait and add something while the first speaker is still talking. This is what is called overlap which is linked with the time between turns. There is an unnoticeable limited distance between turns. If both the speaker and listener stop talking, there will be a gap, but if they speak together, there will be an overlap. To take the turn in an appropriate way, the next speaker should go to the middle point in between (Lerner 39). The more one avoids overlapping the more organization he achieves.

Jefferson (12) is among the prominent scholars who wrote on overlap. He distinguishes three types: *transitional overlap* which takes place when more than one listener waits for the Transition Relevance Place (TRP) to speak. Once the current speaker stops, two or more people start to speak and make the overlap. *Recognitional overlap* happens when the speaker tries to finish his sentence because he wants to remember something. This situation pushes the listener to talk about the same subject, to show that he/she understands what the current speaker is talking about. The third type is *progressional overlap* where the listener talks during the pauses in a turn. The speaker may stop or retrieve a word and the listener exploits this stop (pause) to make it like a gap.

There are stops between sentences within the turn, and stops between turns. The former is called pause, while the latter is called gap. As mentioned above, in progressional overlap the next speaker or the listener talks during pauses not gaps, and that is the essence of the third type of overlapping (Lerner 40). When two or more speakers talk at the same time, the gap or the pause is called overlapping. But when the listener talks while the current speaker is talking or within the sentence, this is called interrupting.

To reduce gaps and overlaps, it is necessary to study them using the rules of turn taking, because the turn has no specific limits of size "There is, then, no general specification of turn size for conversation. Actual turn sizes depend on the use of the allocative techniques to occasion transition." (Lerner 39)

Rule one stipulates that during the conversation the first speaker can select the next speaker by saying any word belonging to a specific person, or any sign to the next speaker. Here, the next speaker is obliged to speak and take the turn. Sometimes the next speaker is not motivated to speak or hesitates; in this case, the current speaker can repeat the last words and choose other speakers.

Rule two says that if the speaker does not select any next speaker, then any speaker can select himself/herself to be the next speaker. This is called self-selection. Some speakers extend the duration of the last word as a sign to the next speaker to start. So the next speaker will select himself smoothly. This technique helps to reduce the gaps. But sometimes more than one speakers start to speak, and then overlapping occurs. To avoid this overlap, one speaker uses a technique like ["uh" + pause + sentence], then follows this with a sequence of sentences and takes his turn. This technique also helps to minimize overlaps.

Rule three says that if the speaker does not select anyone to be the next speaker and no one started to speak, then the current speaker may continue to speak. Because the next speaker does not speak and the current speaker continues speaking the gap will be a pause. In this case, the current speaker may utter an incomplete sentence that is known to the speaker, so the next speaker completes it and finds himself taking the turn. For example:

A: *after that we went to the clothing shop to buy*

B: *trousers.*

This way encourages the next speaker to speak especially if he is hesitated or not motivated to add something. (Lerner 39-42)

Data Analysis

This section is the practical part of the study which analyzes turn-taking in Tennessee Williams's play *The Glass Menageries*. All instances of turn-taking in the text have been surveyed. Nevertheless, including all instances in the analysis will make it too long for a research paper. That's why out of practicality, the researchers have been selective of the most prominent instances in the text taking into account covering all aspects and strategies discussed in the previous pages.

Characters of the play

Four characters participate in *The Glass Menagerie*: Amanda Wingfield is the mother who speaks continuously and rarely gives a chance to the next speaker to speak, so she is expected to fall in overlapping with the other characters; Laura Wingfield is Amanda's daughter. Because she is shy and does not talk much, there is no overlapping expected when other characters speak to her; Tom Wingfield is Amanda's son and Laura's younger brother who is often in dispute with his mother. While they talk many overlaps occur. Sometimes they struggle to take the turn from each other; the fourth character is Jim O'Connor who is an old acquaintance of Tom and Laura. He represents the power in the play, so no one can cut his talk or overlap with him.

Characters of a play keep turn-taking organized. They manage it when they speak and "That's how various numbers of turns are distributed in order to fulfill the participant's rights to speak and take turns"(Brojen Singh 77). They also manage turn-taking to mitigate the threats of speech chaos when numerous interactions take place in the play.

Turn-taking mechanism and rules

The strategies to choose the next speaker as a side conversation are suggested by Padilha. The speaker can say the name directly or any other identifying term that belongs to a specific person. In scene 1, page 11, line 28 Laura says to her mother: "*Mother, let me clear the table.*" Here the speaker identifies a specific person. Sometimes a gaze is not enough to specify the next speaker, so the speaker may use words like "you" with the gaze to specify the participant. In scene 7, page 89, line 13 [there is a pause and the music rises slowly. Laura looks up slowly, with wonder, and shakes her hands]. She says: "*Well, you are! In a very different way from anyone else. And all the nicer because of different too.*" Laura is so shy that she looks up to Jim and says this sentence that includes the pronoun 'you'. Here the speaker feels that the gaze is not enough so she uses 'you'. Finally, the speaker may use a word like 'you' without a gaze where the next speaker is mentioned before or is specified in the conversation. In scene 6, page 65, the last three lines:

Tom: "*Moth...*"

Amanda: "*Yes, honey?*"

Tom: "*How about ... supper?*"

Here Tom asks his mother about the supper. Amanda has mentioned before that she wanted to prepare supper so he wanted to remind her. The speaker here uses a word and a piece of information: *supper* and *mother*.

There are three rules that are not put to control the conversation but to illustrate how it is done, and how the turn is transferred between speakers.

Rule one: here the next speaker is obliged to speak and take the turn.

Scene 7, page 70, line 10

Jim: "*Ha-ha! Where is the fuse-box?*"

In this line Jim asks a question among more than a listener but Amanda answers and takes the turn. Jim selects the next speaker using a related sign to the next speaker. Amanda knows the place of fuse-box. So this piece of information belongs to Amanda and she started to talk

Amanda: "*Right here next to the stove. Can you see anything?*"

On the same page line 20

Amanda: "Tom!"

Tom: "Yes, Mother?"

Amanda selects the next speaker by saying his name directly, and he responds with "Yes, Mother?"

Rule two: self-selection.

Scene 1, page 10, line 6

Tom [remaining at the portieres]: *"How did you entertain those gentlemen callers?"*

This line comes after a very long paragraph of Amanda boring style in talking about gentlemen callers, and once she stops talking Tom asks that question above. Here the current speaker does not select the next but he selects himself to be the next by asking that question.

The next page in the same scene again

Rule three: the current speaker may continue to speak.

Scene 4, page 38, lines 17-21

Amanda: *Will you?*

[He opens the door. She says, imploringly]

Will you?

[He starts down the fire escape]

Will you? Will you dear?

Amanda asks Tom but he does not answer, then again and again she repeats the sentence. Here the current speaker finishes her turn in talking but no one started to speak, so she has to continue in the turn by repeating. The next example the current speaker continues speaking by giving aspects to the subject he is talking about not repeating:

Scene 1, pages 8-9

Tom: *"I haven't enjoyed one bite of this dinner because of your constant directions on how to eat it. It's you that make me rush through meals with your hawk like attention to every bite I take. Sickening---spoils my appetite----all this direction of---animals' secretion--- salivary glands----mastication!"*

Amanda [lightly]: *Temperament like a Metropolitan star"*

[Tom rises and walks toward the living room]

"You're not excused from the table"

Amanda says the two sentences because Tom does not want to add anything so she as a current speaker is obliged to continue speaking and be in the same turn.

Turn-taking and power

As mentioned before power affects the conversation. In *The Glass Menagerie* the most powerful character is Amanda, since she speaks continuously and is rarely cut off by any other character.

Scene 3, page 23, line 9

Tom: *"look! I've got nothing, no single thing..."*

Amanda: *"lower your voice"*

Tom's sentence is incomplete and the line after it shows that Amanda cuts his talking by saying *"lower your voice"*. Here it is observable that power affects turn-taking.

Laura is characterized by shyness and weakness because she is crippled. So there is no power in her talking or taking the turn. Tennessee Williams does not write any single line (a line that shows that there is a cut or interrupting) after the sentences said to Laura.

Turn-taking and gender

The character of Amanda is a very good example of the effect of gender on turn-taking. Women speak continuously and give directions. In scene 1, page 8, last paragraph. Tom describes his mother's talk as a 'constant direction', and that is a good evidence to show that she talks continuously. He is sitting on the

table then he stands up to talk. The changing in position while conversing reveals that he struggles to take the turn from his mother.

The same scene page 9 and 10, last nine lines

"Amanda: [crossing out to the kitchenette, airily]: *sometimes they come when they are last expected! Why, I remember one Sunday afternoon in Blue Mountain...*

[she enters the kitchen]

Tom: *I know what's coming!*

Laura: *Yes. But let her tell it.*

Tom: *Again?*

Laura: *She loves to tell it.*

[Amanda returns with a bowl of dessert]

Amanda: *One Saturday afternoon in Blue Mountain your mother received --- seventeen!... gentlemen callers!"*

These lines show that Amanda, as a woman, repeats what she tells many times in a boring way. Amanda repeats the sentence "One Saturday afternoon in Blue Mountain" to show that Tom and Laura whisper while Amanda is talking, so she does not give them a chance to speak and take the turn.

Page 10, line 6 Tom asks her

"Tom [remaining at the portieres]: *How did you entertain those gentlemen callers?*

Amanda: *I understood the art of conversation!"*

She exaggerates in every piece of information she tells, seventeen gentlemen callers in a day, and she claims that she knows the art of conversation, but she does not give them a chance to talk and take the turn. The next two pages are her talking about gentlemen callers.

Overlap

In *The Glass Menagerie* most of the overlapping occurs in Amanda's and Tom's conversations. They believe in their ideas, so they are in an endless conflict. Amanda is a selfish mother; she wants to marry her daughter in any way to get rid of her responsibilities.

Scene 2, last paragraph page 17 the beginning of page 18

"Amanda [hopelessly fingering the huge pocketbook]: *So what are we going to do the rest of our lives?... Of course... some girls do marry.*

Haven't you ever liked some boy?

Tom seems logical and knows about his family more than his mother.

Scene 5, lines 21, page 49 to line 13 page 50

"Tom: *Mother, you mustn't expect too much of Laura.*

Amanda: *What do you mean?*

Tom: *Laura seems all those things to you and me because she's ours and we love her. We don't even notice she's crippled anymore.*

Amanda: *Don't say crippled! You know that I never allow that word to be used!*

Tom: *But face the fact, Mother. She is and ---that's not all---*

Amanda: *What do you mean "not all"?*

Tom: *Laura is different from other girls.*

Amanda: *I think the difference is all to her advantage.*

Tom: *Not quite all in the eyes of others --- strangers she's terrible shy and lives in a world of her own and those things make her seem a little peculiar to people outside the house.*

Amanda: *Don't say peculiar.*

Tom: *face the fact. She is.*

Amanda: *in what way is she peculiarmay I ask?*

Tom: *She lives in a world of her own --- a world of little glass ornaments, Mother ...*

She plays old phonograph records and --- that's about all"

In scene three there is too many overlapping and interrupting because the nature of the relationship between Tom and Amanda and the nature of events in scene three.

Page 23 lines 9, 11 and 13

Tom: *Look! --- I've got n thing, no single thing ---*

Amanda: *Lower your voice*

Tom: *In my life here that I can call my own! Everything is ---*

Amanda: *Stop that shouting!*

Tom: *yesterday you confiscated my books! You had the nerve to...*

Amanda: *I took that horrible novel back to the library---yes! That hideous book by that insane Mr. Lawrence."*

These lines show incomplete sentences that indicate overlapping during the conversation.

7 Pause and gap

The pause is between sentences within the turn, while the gap is the period between turns. In *The Glass Menagerie*, the author puts the word pause between brackets to show that it is a pause and no one will take the turn.

Scene 2, page 14, line 25

[Amanda closes her eyes and lowers her head. There is a ten-second pause.]

Scene 2, page 17, line 24

[There is a pause]

While the gaps appears in the whole play between turns and this is a prominent example

Scene 4, page 38, lines 18-23

Amanda: *Will you?*

[He opens the door. She says imploringly:]

Will you?

[He starts down the fire escape.]

Will you? Will you, dear?

Tom [calling back]: *yes!*

The gaps between turn is obvious. Amanda gives Tom a chance to talk. She puts gaps to make him take the turn, but he does not take the turn. Finally, he changes the pause to a gap and takes the turn responding with the word 'Yes'

Avoiding interrupting and overlapping

Many strategies are used in the play to minimize interrupting or overlapping. To avoid interrupting some interlocutors use meaningful or meaningless words such as 'oh' to tell the listener that he/she wants to complete. In this way the current speaker prevents the listener from talking between sentences and interrupts the conversation.

Scene 2, page 16, line 11 Amanda talks uninterruptedly:

"Oh! Ifelt so weak....."

Another strategy to avoid overlapping in this play is using words such as 'shhh' to stop the current speaker and then the next speaker can talk smoothly.

Tom to Jim *"Shhh! Here comes Mother!..."*

Here Tom wants to stop Jim talking to start his turn, so he uses the word 'Shhh' to make him listen and stop talking, and then he takes the turn. It is important in this study to present statistical information about the fields of turn-taking and *The Glass Menageries*. Table (1) illustrates these points:

	Overlapping	Avoiding overlapping	Effect of gender	Effect of power	Rule three	Rule two	Rule one	total
Scene 1	1	5	7	14	6	9	10	52
Scene 2	6	9	6	11	9	3	20	64
Scene 3	17	0	5	7	2	11	4	46
Scene 4	4	20	18	10	11	4	35	102
Scene 5	5	21	25	6	7	6	54	124
Scene 6	5	26	11	9	10	8	68	137
Scene 7	26	75	25	6	32	3	126	303
total	64	156	97	63	77	44	317	818

Table 1

Concluding remarks

Overlapping and the *effect of power* work in a contradictory way because overlapping appears when the powers commensurate and the distance between powers prevent overlapping. These two fields appear in the play as the following:

Scene one shows that all figures are normal, that means there is a kind of reconciliation between characters. In scene two, it is noticeable that there is a high percentage of *overlapping* and low percentage in *the effect of power*. This means that there is a problem. In scene three, the *effect of power* is still going low and the *overlapping* high which means the problem goes to a higher stage. Scene four shows some stability because the characters are trying to solve the problem. Scene five shows some increase in *overlapping* and decrease in the *effect of power*, and this is attributed to the characters discussing solutions such as marrying Laura to Jim. There is some harmony in scene six because of the presence of Jim to solve the problem. In this scene it is noticeable that there is an increase in the *effect of power* and decrease in *overlapping*. Finally, in scene seven there is a leap in *overlapping* and the *effect of power*; a strong rise in *overlapping* and a drop in *the effect of power*. Increasing the index of *overlapping* in the final scene means that the literary work has an open-ended style, and that is what really happens in this play. The problem is still unsolved and Laura has not married.

Work Cited

1. Ashenfelter, Kathleen T. *Simultaneous Analysis of Verbal and Nonverbal Data During Conversation: Symmetry and Turn-taking*. Notre Dame, 2007.
2. Crystal, David. *A Dictionary of Linguistics and Phonetics*. 6th ed., Blackwell, 2008
3. Jefferson, Gail. *Notes on some orderlinesses of overlap onset*. *Discourse analysis and natural rhetoric*, 500, pp.11-38, 1984.
4. Lerner, Gene H. *Conversation Analysis. Printed Library Materials*. 1984.
5. Lucas, Ceil. *Turn-Taking, Finger spelling, and Contact in Signed Languages*. Gallaudet University Press, 2002.
6. Maat, Mark. *Response Selection and Turn-taking for a Sensitive Artificial Listening Agent*. The University of Twente, 2011.
7. Padilha, Emiliano. *Modelling Turn-taking in a Simulation of Small Group Discussion*. University of Edinburgh, 2006.
8. Raux, Antoine. *Flexible Turn-Taking for Spoken Dialog Systems*. University of Pittsburgh, 2008.
9. Sacks, Harvey, Schegloff, Emanuel and Jefferson, Gail. *A simplest systematics for the organization of*

- turntaking for conversation. *Language*, 50(4):pp.696735, 1974.
10. Singh, Brojen. *Significance of the Correlation in Turn-taking Dialogues*. Centre for Interdisciplinary Research in Basic Sciences, 2013.
 11. Williams, Tennessee. *The Glass Menagerie*, Librairie du Liban, 1982.
 12. Wooffitt, Robin. *Conversation Analysis and Discourse Analysis: A Comparative and Critical Introduction*. Sage, 2005.

02

THE ETERNAL CONFLICT OF FLESH AND SPIRIT: A STUDY OF MORAL CONCERNS OF MODERN NOVEL WITH SPECIAL REFERENCE TO AJ CRONIN

Abd alaziz Jomah Al Fawareh, Jerash University, Jordan

Abstract:

Depravity and degradation of man is conspicuous by its presence all around us. It is causing great loss to the values of life highlighted in all ethical and theological books. Very few modern novelists have tried to uplift man from this morass of depravity. Life is not merely physical pleasure; life is not merely money. Writers like A. J. Cronin have tried to awaken man from his sleep and thus emphasized an important function of literature which is not merely entertainment, but also instruction. The paper discusses the prescription of do's and don'ts in human life. The novels of A. J. Cronin reflect the conflict of the flesh and the spirit that human beings face.

Keywords: *Salvation, tentacles of science, inner voice, right and wrong, do's and don'ts, pleasure and pain, values, moral law, take for granted.*

Introduction:

Man in spite of the strides of alimentation and defecation, strides of physical culture, practice of sports has not added an inch to his moral stature.¹

Wither, wither is shame fled from Human breasts?

Is that, whichever was a cause of life, now placed beneath the barest circumstances?²

My friend, blood shaking my heart. The awful daring of a moment's surrender which an age of prudence can never retract. By this and this only, we have existed.³

The Earth fills her lap with pleasures of her. The homely nurse doth all she can to make her foster child the inmate man, forget the glories he has known⁴

Serene will be our days and bright. And happy will our nature be, when love is an unerring light, and Joy its own security.⁵

The Bad fable has a moral while the good fable is moral⁶

What am I? Or from whence? For that I am, I know because I think; but whence I came or how this frame of mine began to be? What other being can disclose to me? I move, I see, I speak, I discourse and know. Though now I am, I wasn't so.⁷

All these citations reflect, to a great extent, the psyche of 20th and 21st centuries. The risqué Nineties had brought about a complete transition in every sphere of life. The gripping tentacles of science had swallowed the essential basic faith of man in himself, God and religion. Man could not strike a balance between the faith that he had and the professed rationality of science. Man felt bewildered and rootless. The discord between his faith in religion and his awe of science shocked the very moral foundation of his life and beliefs and all this was reflected in literature particularly in novels.

In modern times there was an enthusiastic quest for salvation. The need to re-establish the basic values of life was felt and the primary want of the responsible artist remained to find “*meaning and values*”. From the past, he sought solutions for problems that could keep him away from the obsession with sex, which crumbled his morals. A novelist is a combination of triple mental processes of scientific discovery, philosophic understanding and artistic expression. Novels create stories and characters to

illustrate the truths and convey them clearly, effectively and artistically. *Conrad* called society evil because society is responsible for corrupting man to a great extent. He spelt out how man in his testing time was tempted to follow unethical or immoral paths. *Marvell* called society rude. The sensitive soul of man had to undergo an affliction, the confusion and the perplexity in the chaotic surrounding; so it was necessary that man should listen to his *inner voice*.

Two novelists, incidentally both doctors i.e. Somerset Maugham and Cronin, revealed the difference between things as they were and the things as they appeared. They, however, did not categorically point out the Do's and Dont's of life. They left it to the readers to decide for themselves. Graham Green presented the struggle between duty and principles and worldly desires. He portrayed the utter degradation of human soul and its redemption by the resurrection of traditional values.

Archibald Joseph Cronin mirrored the eternal conflict between the flesh and the spirit through his novels *The Citadel*, *Hatter's Castle*, *The Keys of the Kingdom*. His characters have had to suffer the consequences of their sins. For them, death is not the end of all pains; as we find in Graham Green's writings. According to Cronin, values once lost could be recovered only through sincere suffering, surrender and repentance. Cronin discusses the questions of right and wrong, problems of vices and virtues of dos and don'ts of life. He is in search of meaningful existence which cannot be achieved in isolation as man is a social animal. Man's existence, if destructive, is meaningless. It is necessary to retain a moral code of conduct. All artists have to follow the commands of morality. If literature is a source of entertainment, it is also a source of instruction and teaching. Aristotle opined that,

That man is good who sees the truth himself. Good too is he who hearkens to himself, nor willing to ponder wisdom, is not worth a straw.⁸

No human being came to the world with the notions of *dos and don'ts*, *right and wrong* already planted in his mind but these prohibitive notions which are both recuperative and reformatory are inculcated in man. This inculcation does not simply emerge from parental authority but from a higher social force. General Laws laid down explicitly by society, target the welfare of society and they may be called *moral laws*. Life is a pattern of moral codes, not of gig lamps. Human beings need to be controlled by a sense of morality. Moral virtue is a confirmed disposition to act rightly although this exercise is accompanied by pains and pleasure both as emphasized in *Aristotle's Nichomachean Ethics* and *Archie Bahm's Why Be Moral?*. Man is said to indulge in a disgraceful act to avoid pain. "Pleasure has a way of making us do what is disgraceful; pain deters us from doing what is right and fine."⁹

So the basic moral law is applicable to all human beings who are rational, who are capable of thought and reasoning. "Even Gods, angels or even devils (if they exist) are bound by law as well."¹⁰

One should be moral because one is known to desire the best for himself. Moral principles are designed as ways of behaviour most conducive to attaining the best. Confusions and conflicts however, arise in human mind. Man wonders why he should act in a certain way and not otherwise. Doubt compels one to reflect and reflection leads to introspection. Reflection and introspection led to positive confirmation.

Man is known to doubtful by nature. "Whether it always pays to act morally?"; "Whether it is a rational to do the moral thing?" etc.

Man feels confused and at times man feels depressed as captured by Milton's *When I Consider How my Light is Spent* (Commonly referred to as "On his Blindness") and Milton's *Lycidas*.

"Does God exact labour, light dined"

"Alas! What boots it with incessant care,

To tend the homely slighted shepherds trade,

And strictly meditate the thankless muse?"

The answer comes from within (1) "They also serve who stand and wait" (2) "Fame is the plant that grows not on mortal soil. Fame is the spur that the clear spirit doth raise (The last infirmity of Noble

mind).” Mind once again asks,

Should one be moral only if a reward is promised at the end? Unless we have a guarantee that in some way perhaps in the long run, perhaps in the after-life, it will pay us to do what is morally required, why should we not rather do what appears to be in our interests.¹¹

These questions cannot be answered justifiably because one cannot sieve through the sands of time. The future is enveloped in the womb of time. The concept of afterlife has various interpretations. Religious teachings enumerate the need to live a life with morals but can we equate religion to morality? Philosophers have stated that morality pertains to the conduct of human affairs and human relations while religion pertains to the relationship between human beings and a transcendent reality. Both are closely related. It is religion which symbolises the relationship between human beings and the divine power. It brings man in touch with the infinite and the almighty.

It is the *Indian thought* that places a great emphasis on the natural moral law of *Karma*- action or deed. The Indian religious belief is that one is rewarded or punished according to one's actions. One's own actions are the deciding factor of his fate in the afterlife or life after the death of the physical body. One cannot be freed from the consequences of evil deeds. The concept of *Nishkam Karma*. i.e. action performed without expecting results promotes the need to be selfless in one's action. It re-emphasizes the concept that one must do one's duty without any desire for the fruits and by not expecting a reward. The teachings of Nishkam Karma sustain the cosmic moral order. This is the most significant achievement of Indian moral and religious thought.

A.J. Cronin was a Christian and so it becomes imperative to discuss and analyse the principles of Christianity which has instructions in the form of the Ten Commandments given by God. The Ten Commandments play a significant role in designing the Christian way of Life. The Ten Commandments are said to guide the Christian moral life in a thematic, systematic and consistent manner. But there is a difference between philosophical ethics and Christian ethics.

All ethics pose the same questions:

What is the good? What values and goals should be pursued? What attitudes and disposition should characterize the person? What acts are right? What acts are wrong?¹²

According to Adler, the moral law is neither a convenience, nor a convention. It is not imposed that we may achieve happiness for ourselves or others

The moral law comes out of the infinite depths and heights. There is a voice in us that speaks in us out of the ultimate reality of thing. It is not subject to us, but we are subject to it, and to it we must bend our pride.... But there is also a lower nature in such and this we must subjugate to that higher nature.¹³

In the entire universe and also within man, there is a constant conflict between- the good and the evil. The war between the good and the bad is continuous. It is the duty of every man to ensure those good triumphs victorious; because in the universe, it is man who holds the balance between the good and the evil.

“Thou dost preserve the stars from wrong” said Wordsworth in his “*Ode to Duty*”. Moral acts are an illustration of the universal law. It is the *absolute law*. As man and universe are related; literature and morality are related. The man of literature perceives that in the larger world outside there is a moral order that operates very effectively despite the erosion of religious faith. Literature has the twin function of delight and instruction. *Art for Art's sake* is nullification of the real nature and motive of literature. Morality does not appear with a formal title. It simply penetrates and blends itself with art as completely as life itself. A poet is moralist in spite of himself. (*Baudelaire*) so Chesterton rightly said, “The Fable has a moral while the good fable is moral.”

Great writers create, reveal and exhaust. They present the problems of life and solve it from their specific point of view. Richardson and Bunyan took up the crusade of moralising through their novels.

Bunyan's *Grace Abounding* is a story of fierce struggle between the spirit and flesh and the final triumph of the spirit. Defoe has presented *Robinson Crusoe* as a symbol of the lives of thousands of hard labouring Englishmen. It is a fact that poetic justice is not always found in real life, but for a virtuous person there is a promise of reward.

Virtue is its own reward in the peace that ensues, and vice carries, with the consequential disturbed conscience, its own punishment.¹⁴

Jane Austen's Novels are imbued indirectly in morality. Dickens wrote *Nicholas Nickleby* to expose monstrous neglect of education in England. *Bleak House* exposed delay in law and *Oliver Twist* exposed the abuses of the workhouse system. *Cronin* is called England's new Dickens as he was deeply stirred by the disintegrating and disappearing values of society in which he lived. We find that internationally best-selling novels examine moral conflict between the individual and the society. Besides Dickens, Thackeray, the Brontes, George Eliot, Hardy etc. also used fiction as an instrument for perpetuation of moral values. Thackeray's *Vanity Fair* was written "in instinctive recoil against the representation of life in false lights."

In 20th century, the question of morality became most pertinent

The two basic themes of modern literature have been those of isolation and relationship within a decaying moral order.¹⁵

20th century society has become spiritually morally and ethically barren. Rapid economic and social changes gave rise to moral perplexities and nourished the already sprouting feeling of faithlessness and crudity. A writer like prolific E.M. Forster was disgusted and stopped writing. The loss of faith was caused by science and technology for common man, it became difficult to equate the rationality of science with the inexplicability of faith in the never-seen God. These conflicting and non-conciliatory forces created spiritual problems.

The pervasive feeling was that material gain must be balanced against a perceptible spiritual loss and it was the spiritual loss that received attention.¹⁶

Could the lost faith be instilled again? Was it irretrievable? Hope is the spice of life. Hope is the staff against despairing thoughts. So writers did not lose hope and continued to make efforts for the rejuvenation, retention and survival of moral values and *Cronin* was one them. Cronin was born on 18th July, 1896 in Scotland. He served as a surgeon in the First World War. Later he became a general practitioner in New South Wales. After retirement in 1930 he decided to become a writer and soon reached the dazzling height of fame. He died of Bronchitis on 9th January, 1981 in Switzerland.

Cronin was not an innovator but a traditionalist. His taste was Catholic. His favourite authors were Stevenson, Scott and Conrad on the romantic side; Balzac, Maupassant and Flaubert on the realistic side; Bennett, Sinclair Lewis and Somerset Maugham on the technical straightforward side. *He said that there was hope for mankind as far as it did not forget God for that creates a self-destructive feeling.* He believes in the guiding light and it widens his moral vision, has made him more tolerant and receptive towards all religions. The one thought that permeates through all his novels is that man cannot live without God. He says,

There is no substitute for God. Though we may not fully recognize it. We exist in the divine essence. The image of God is found in all mankind.¹⁷

His *Hatter's Castle* (1931) is a soul-stirring novel of pride and greed and their terrible consequences: It is story of James Brodie who is a tyrant husband and father, who controls his home with a ruthless hand. He is only a hatter but is convinced that he has had a noble birth. His daughters either runaway or commit suicide, his son elopes with father's mistress, ailing wife dies and he is left alone with all his pride shattered. Pride has its retributions. He is like Satan who had unconquerable pride. In Cronin's novels, no immorality, wickedness, or injustice goes unpunished.

James Brodie is more than mere tyrant, he is a pathological case, controlled by delusions of

grandeur and later by the demon of drink.¹⁸

His speech to his own mother is culpable:

Are you a sow to eat like that, woman?

Remember your pretty manners, you old faggot?

Wife is worthy only because she saves money on servants. She is not allowed to sit in his presence. He subdues all independent spirits. Emotion of mercy is foreign to him.

The Stars look Down (1935) presents the theme of struggle between capital and labour. Its plot has some resemblance with Arthur Miller's play *All My Sons* and contests father's sense of morality with son's. Father remains unbothered about the safety of the miners while the son does everything to make mine safe. Son Arthur considers war murder. Questions raised are "*Do wars have moral foundation? "Is success and morality negatively linked?"*" Cronin suggests that the path of truth is full of thorns yet the courageous are ready to tread the path where angels fear to tread in spite of realising that the world is selfish.

The terrible thought struck David that each man in this fast hurrying streaming office was living for his own interest, for his own satisfaction, for his own welfare, for himself. Each man was conscious only of himself and the lives of other men stood only as adjuncts of his own existence- they did not matter, it was he who mattered... He would sacrifice the lives and happiness of other men, Cheat and swindle, exterminate and annihilate for the sake of his own welfare, his own interest, for the sake of himself.¹⁹

The Citadel (?) is a very famous novel portraying the conflict of Mammon and morality as well as marital discord. It is the story of Dr. Mason who is very idealistic and pursues his career honestly. He meets Christine Barlow, a school teacher, and marries her. His work on pulmonary diseases is appreciated and he is given a job in London where he finds bureaucratic stupidity and inertia. He resigns and comes to mining town, takes up the dying practice of Dr. Fog and develops love for money, begins to earn quick money and drifts apart from his wife. He becomes conscienceless but is awakened by the shock of the death of a shoe-maker on the operation table of an incompetent surgeon. He is appalled at his own transformation, has an emotional reconciliation with his wife who dies in an accident. In the end he begins to live a humble life. Cronin thus presents how medical society is devoured by a competitive society and how spiritual depravity destroys marital heaven. Money should not mean more to a doctor than the ethical practice of it. Some people may argue that doctors are also human beings and need money and comforts and other luxuries of life as others do but we should remember that money mindedness and business like attitude are vices in a doctor. The Hippocratic oath that every doctor takes before starting his career should be kept at any cost. So the story of Andrew Mason's materialistic success and spiritual failure forms the essence of the book. It also shows his journey from morality to immorality and his return to the fold of virtue.

As far as marriage is concerned Cronin suggests that before marriage there is emotional insecurity and after marriage things are taken for granted and that is the root cause of marital discord. Couples love, squabble and make up with refreshing realism. Both spiritual and physical supports are needed to uphold the arch of marriage, to sustain relationship. Husband and wife are complementary. The sanctity of marriage must be preserved. The path of righteousness is difficult to tread. The message through Andrew Mason is "I keep telling myself never to take anything for granted."²⁰

Cronin has cut through the romanticism that surrounds medical profession and has exposed the potentialities of charlatans and dishonesty inherent in a system whereby a large number of people depend for economic security on the real or fancied sufferings of others. Cronin has removed the veil of sanctity often draped round profession but he must remember that it is not the profession that is to be black listed but particular men who practise it. The fact still remains that, "Poverty makes man more mean than noble."

In the *keys to the kingdoms (1942)*, he attacks religious intolerance and the false standards set between God and Man.

Certainly Dr. Cronin is attacking the worldliness and bigotry and over-organization and the

claim of man-made standards or establishments to stand between man and his God. But the breadth of attack is against the deadly evil of Intolerance and Greed and arrogant complacency wherever they may be; in Church, class, nation, in you and me. And he is telling us the sure values without which there can be no real brotherliness' growth in loneliness and question from the soil of humility to true spiritual power.²¹

Cronin asks,

Isn't it time for the churches of the world to cease hating one another and unite? The world is one living breathing body, dependent for its health on the billions of cells which comprise it and each tiny cell is the heart of man.²²

To the assertive accusation that

“He was not a Catholic... not even a Christian.”

The question put is,

How do you define a Christian? One who goes to Church once a week and lies, slanders, cheats his fellow men six days? Dr. Tulloch died helping others like Christ himself.²³

“No one can ever be lost if he is sincere according to his own light.”

In father Chisholm, Cronin has created a fighter against wealthy prelates who lived in luxury and neglected their flocks. He fought for the enlightenment of his parishioners. He fought for souls in the brothels of Barcelona. He fought ignorance, poverty, disease and even bandits. We can say that one who fights the battles of life impatiently and selflessly is a true moral person.

In *Three Loves* (1932), the question is raised and answered.

What was the object of life? Where was its beauty?

The Answer is:

Were it not based on the formula of honesty and virtue and the satisfaction of doing the right thing?

The concept of morality cannot be skin- deep. It is deeply related to man's inner being. In *Green Years*, *Shannon's way*, *Adventures in Two Words*, 1952, the same justification for moral life is enunciated with the verdict that

Mankind has sacrificed the spirit for the flesh, has become sapped of virtue, dreading any prospect not insulated by ease, by the smug protection that can be bought with gold.²⁴

These lines are reminiscent of Matthew Arnold's lines

We can not

Kindle when we will, the fire

which in the heart resides,

the spirit blows and is still in mystery our soul abides.²⁵

It is not in worlds markets bought of sold.²⁶

So in an era of fear and restlessness when man, ringed by hostile forces, feels isolated in a dark loneliness, family is his main, his ultimate hope for self- preservation, for maintaining human dignity and the decencies of life. God is the only motivating power. God cannot be proved like a mathematical equation nor can his existence be demonstrated like a problem in a book of Euclid. Cronin says

Obviously an infinite being cannot be rationalized in finite terms- our human capacity is utterly incapable of wholly understanding him. God is that firm rock on which the entire universe rests Faith in him is essential to save humanity.

The reason why Cronin placed morality above all is the fact that he believes that it is only by being moral, by being good which is what all the religions teach that man can hope to grow closer to the realm of the Almighty. He believes in the creed of beauty and simplicity: to live decent, to love one's neighbour, to be covetous of his goods, to be tolerant, charitable and humble to recollect always that life, as we know it, is but a fragment of reality. We are reminded of what T.S., Eliot said, in their *Waste Land*:

Son of Man, You cannot say, or guess, for you know only, A heap of broken images....

Morality is the core of all his major and minor novels. He wants to create a morally conscious society and a conscientious world. Freedom is not bad but uncontrolled freedom leads us to annihilation similarly as absolute power leads us to exterminate others. Prohibitions are not impediments to enjoyment. They are social laws. Man obeys them, grudges them, respects them and finally accepts them.

Conclusion:

Thus, all the novels of Cronin mirror the quest of the spirit and try to solve the moral problems of our times. All his novels have moral design. He probes deep into the eternal and everlasting problem and comes up with solutions which evince his strong conviction in the moral order of the day. We can conclude that Cronin's concept of morality was humane, benign and universal but multifarious in its shade and degree. Cronin was not just a popular writer but a writer with a mission. *If modern man heeds his advice*, the world will be a happier place to live in. No doubt the path of righteousness is not smooth but determined practice moulds a man.

Jam non consilio bonus more or products ut non tantum recte faceie possim, sed
nise recte facere non possim.

I am no longer good through deliberate intent, but by long habit have reached a point where
I am not only able to do right but am unable to do anything but what is right.²⁷

References

1. Lucky in Beckett's *Waiting for Godot* Act. I.
2. Celia in *Volpone* Act. III Scene 3.6
3. T.S. Eliot: *The Wasteland*.
4. Wordsworth: *Intimations of Immortality*: Lines 75-85.
5. Wordsworth, William. *Ode to Duty*, Lines 19 to 22
6. (Delpi working) Chesterton p. 67.
7. Adam says in Dryden's musical conversion of *Paradise Lost*.
8. Quoted in Aristotle. BK. I. 30.
9. Aristotle, BK II 59.
10. Bruce of Anne, Kant's Theory of Morals, NP n.p., n.d.
11. Baierm, Kurt, 1964. *Moral Point of View*. Cornell: Uni, Press. p. 6.
12. Eliade Mircea, 1938. *The Encyclopaedia of Religion*. ed. Eliade London: Macmillan. p. 341
13. Adler, Mortimer, J. 1962, *Ethics: The Study of Moral Values*, Online, p. 107,.
14. Fielding in the dedication to *Tom Jones*, as quoted by w. Cross. 1990 *The Development of the English Novel*, London: Secker and Warburg, 1961, p. 50.
15. Ford, Boris. 1983. *The New Pelican Guide to English Literature 2 Volumes*. London: Penguin Books p. 14.
16. *ibid.* 16.
17. Cronin. *Adventures in Two Worlds*: p. 281
18. Hutchinson, Percy. *Contemporary Literary Criticism*.
19. Cornin. *The Stars Look Down*: 560.
20. *The citadel*: 134.
21. Woods, Katherine. *Contemporary Literary Criticism*. p. 136
22. Cronin. *The Keys to the Kingdom*. p. 124.
23. *The Keys To the Kingdom*: 162.
24. *Adventures IN Two Worlds*: 32.
25. *Morality- Arnold*
26. Matthew Arnold. *Scholar Gypsy*.
27. Seneca, Letters 120.10

THE CONTENDING REALITIES AND FUTURE VISIONS: A STUDY IN THE CONTEMPORARY DYSTOPIAN INCLINATION

Esme Robina R., Research Scholar, Madras Christian College, Chennai, Tamil Nadu

Dr. Ann Thomas, Assistant Professor, Department of English, Madras Christian College, Chennai, Tamil Nadu

Abstract:

Today's reality creates a silhouette of the future in a vivid way. No one can predict the future but one can envisage the future by perceiving the present world through various outlooks. Today's world is scarred as mankind is depriving the nature of valuable resources. Is nature alone suffering? Definitely not; man too is tainted. All around one can find politics, power games and countless conflicts to survive. In the contemporary movies, fictions, and blockbusters, one finds Science Fiction and Dystopian depictions of the future. Bearing in mind the present drift one can hardly think of an ideal world. Young adult (YA) literature is on the rise again. In the paper, an attempt has been made to identify the reasons and sources for the present inclination to a dystopian future and how it has left an intense impression on people.

Keywords: *Dystopian Literature, Young Adult Literature, Apocalypse, Future, Artificial Intelligence, Media, Survival.*

Introduction:

Human reason can excuse any evil; that is why it's so important that we don't rely on it (Divergent, p. 102).

The dystopian popularity in the current vogue is extremely unexpected, bizarre, and swift. From being a relegated genre it has come out of the blue in the pop culture with surprisingly millions of readers especially the young adults. No one can explain this sudden fad for young adult dystopian literature not until one delves deep into its themes and concepts. The rise in a genre can be only possible if it connects with the reality of today. Dystopia's literal meaning is a 'bad place' and it is said to be the opposite of Utopia, which is an ideal world. With the changing climate, geography and the nature around us, one always assumes the worst. Also, the dilapidated plane on which the world hangs in terms of war and peace has driven many to consider a world of chaos. One doesn't know what will ensue in the days to come and this unpredictability harbours fear and consequently makes the people turn to a dystopian trail.

The bestsellers of today include the *Hunger Games* trilogy, the *Divergent* trilogy, *The Maze Runner* series, *Matched* trilogy, *Shatter Me* series and other dystopian tales. Even the classics of this genre are gaining popularity like the *We*, 1984, *Brave New World*, *The Giver*, *The Handmaid's Tale* and many more. Their adaptations into movies and dramas have skyrocketed its prominence in the young adults and the adults alike. Through these dystopian and post-apocalyptic books and their adaptations in the cinema, one can see its mirror image in our present world and that is precisely the reason for its startling popularity.

With the inexplicable rise of the dystopian young adult literature, one can comprehend the impact that these tales have imprinted on the minds of people. The existing reality shapes the future visions. The sync it creates with the present world and the young adult minds will be studied and the interest it has designed in the people will be explored in the paper. Also, the novels *Hunger Games* trilogy and *The Maze Runner* series would be compared and studied with the young adult minds so as to comprehend its appeal

and fame in today's world.

Today's World and its Dystopian Resemblance:

The knowledge of the modern world and its experiences eventually creates a future through the course of time. The past errors always serve as a lesson for the future generation to not fall under its allure. In the past we have seen great dystopias in real-life, some were naturally created through some natural disasters, and some were terrorist attacks and man-made disasters, while some were a really terrifying totalitarian government like the Nazi German and the Stalinist Russia and many others were war-related like the World Wars. All these dystopian-like realities served as a warning for the future. Learning from these past experiences, today's world should be going on a better path. Instead, contemporary writers are envisioning a bleak future. And astonishingly people today are finding an affinity with these dystopian tales.

Today's world overtly seems better as people are living in perfectly comfortable places. But not until one sees the mar or dent lurking underneath the system does one realize its duplicity. The rich have fun while the poor are battling in the game of life. Poverty, Corruption, Politics, Power-Control Wars, Caste systems, Race, Gender Issues and many other impediments are rapidly increasing day-by-day. The government of today is playing the game of power and the possible threats and rebels are silenced forever. Money and greed have taken over many people that they are blinded from the truth. Many innocent people are caught up in the deception and lies of the higher-ups. Due to all these miseries, the suicide rate is growing higher and higher in today's world.

Media today is being used as an instrument or a weapon of destruction. Everything on-screen is full of deceit and lies. The truth of the matter is seen only in reality. Natural disasters have drastically augmented. Man is draining the Earth of its resources and pollution and global warming is escalating. The advancement in science and technology has led to certain developments but the fallout of it is lucidly visibly about. Alice Trupe states in *Thematic Guide to Young Adult Literature*:

Social trends that we see around us, such as increased conformity, and the development of technology, such as “weapons of mass destruction” and genetic alteration, as well as the dangers inherent in disregard for the environment, suggest frightening futures. Thus most tales depicting the future are cautionary tales, meant to alert readers to the potential negative outcomes of current actions. Such tales are often frightening... (125)

All of these consequently points to a dystopian path. “Pick your present-day dilemma; there's a new dystopian novel to match it” says Jill Lepore in her article *A Golden Age For Dystopian Fiction*. When people think about all these truths of the world, a pessimistic world alone can be pictured. Authors of today thus have observed it all and have imagined such future visions that are bleak, dangerous and ubiquitous with chaos. The appeal for these tales does not lie alone in the plot but also in the trace of hope that it delivers in the end.

Young Adult (YA) Mind and the Future Milieu:

Young adult literature which was side-lined before has now upgraded and become the pop culture. It is due to the fact that these tales are closely related to the minds of the young adults. The dystopian genre in young adult rose in popularity with novels such as the *Hunger Games*, *Divergent*, *The Maze Runner* and many more. These tales though abound with bleakness and horror, it poignantly brings out the young adult nature in a precise manner. The protagonist of the novel would go through all the troubles faced by a young adult and still would come out triumphantly. Such tales thus help the young adults or teens to fight their pain and fears and be confident and successful in their life.

Teens generally go through the feeling of loneliness and depression. They think differently and are often rebellious in nature. Some teenagers have trouble fitting in with their peers and school and some are bullied and they have a hard time grappling with reality. Many falls into addictions and some are prone to harm their own self. Certain teens get too much in depression that it eventually leads them to commit

suicide. Young adults, therefore, face many problems and fears and they try hard to grapple with life. These dystopian stories though pessimistic, like their phase of life, it basically gives them a hope to survive and to fight and to live.

Young adult literature “is classically a literature of the outsider” (Trupe, 108) as the hero of the novels is divergent from the others. Many gruesome factors would be put before the protagonist and the decision-making skills would be tested thoroughly. They will be given a choice, albeit it would not be the truth. If they defy the government, then trouble would come from anywhere, even from their own family. They will be determined, rebellious and resilient and will always fight for the good of the people. All the main characters would be running away from danger throughout the novel and eventually, some hope would be restored.

The problem of conforming to the rules is one of the major issues of a teenager. They always try to break the rules and never follow along with the plans of the adults. They want their own freedom and they try to build their own life with their own efforts. Analogous to this, one finds that the dystopian tales contend with the issue of conformity. The government in such tales would always want the people to conform to their rules and abide by their word but the insurgent people would defy it all and try to gain freedom, no matter the cost.

Finding an identity for themselves drives a teen to look everywhere for a sense of belongingness. The idea of identity also is visibly seen in these dystopian tales. Also, the fear of the unknown is portrayed in these novels, which is akin to a young adult's dilemma over what to choose next in life and the fear of making the wrong choices.

Analysing the *Hunger Games* trilogy by Suzanne Collins, one can discover that its plot lucidly relates to the young adults. Katniss Everdeen, the protagonist of the novel, is a dashing sixteen-year-old who provides for her family by illegally hunting in the woods. Her world is a post-apocalyptic one called Panem, which is divided into twelve Districts, with the Capitol being the centre. All the twelve districts are given various tasks and they are rewarded according to their work. District 12 is the poorest of all districts as the people there are coal miners and it is where Katniss resides. Each year the Capitol conducts a live game, where the twenty-four (two from each District) tributes are made to fight each other until one survivor remains. To survive in this deadly contest, the competitors must employ a combination of strength, cunningness and determination to win.

This is where Katniss Everdeen ends up after volunteering herself for her sister, Primrose in the seventy fourth annual hunger games reaping. In Panem, the Hunger Games are an annual event in which young boys and girls fight to the death in a televised battle. It is an ultimate game of kill or be killed. Katniss and Peeta Mellark are chosen from her district and are made ready for the game. They are treated as the property of Capitol. The game changes the person's character as they are made to do anything to survive. Katniss resents it all and she does things out of the ordinary. Peeta, her co-tribute loves her and helps her in many ways but he struggles with identity a lot, as being a baker he is innately kind and generous and doesn't want to kill. He says to Katniss, “I don't want them to change me in there. Turn me into some kind of monster that I'm not.” (Collins, 141) Peeta also says, “Only I keep wishing I could think of a way to...to show the Capitol they don't own me. That I'm more than just a piece in their Games.” (Collins, 142) All this make Katniss to think and she doesn't play by the rules of the game. She shows how different and how strong she is in the games and eventually she and Peeta Mellark, with whom she plays romance for a show, come out as victors from District 12 by defying the rules with just some deadly berries.

This was supposed to be the end, but President Snow, the cunning ruler of Panem would never let this act of defiance be the end because now Katniss had become the face of rebellion. In the next hunger games, he puts out a rule that only from the victors of the games, the tributes would be chosen. This infuriates Katniss and she knows that this time only one could win, so she decides to save Peeta. That is why in *Catching Fire*, she teams up with some tributes but in the games, everything turns topsy-turvy as the

rebellion group from District thirteen, which was supposed to be obliterated, intervenes and saves her from the games to put an end to the vicious games.

In the course of the novel, Katniss' whole district is wiped out but her family and friends are saved. But the thought of Peeta, who was captured by the Capitol, leaves a scar so deep that she becomes mentally disturbed. With the help of her trainer, Haymitch and others, she stands up for the rebellion in *Mockingjay* and she unites the districts to stop the Capitol. Battling Peeta and President Coin, the leader of the rebellion, Katniss eventually brings down President Snow. Even after they had won, when Katniss divulges that President Coin is no different than Snow, she kills Coin and later lives in her own district with Peeta, who is still traumatized and never the same.

The story of Katniss Everdeen thus inspires young adults to be resilient and fight for their own identity. It is wrought efficiently by the author to portray the struggles of a teenager and how the games of power can cause the utmost disorder. Blending the tale with the reality shows of today, the author pictures how such a world could be the future.

On the other hand, *The Maze Runner* series by James Dashner is a cliff-hanging tale of a teenager named Thomas, who is betrayed, threatened by an organization ironically christened as 'WICKED' and put in a labyrinth to solve the unseen things that occur one by one with no quell button. But in every action of his, a drive to survive and to be free is visible and it ultimately leads him to a safe haven. The milieu of the series is a post-apocalyptic one where the sun flares have devastated everything. On top of that, the avarice to survive makes the government take a horrible decision that is to pass 'the kill order' by administering a deadly virus. This goes haywire and it eventually creates the cranks as the Flare virus mutates and destroys a human's brain making one go completely crazy like a zombie.

With Thomas, there are a couple of teenagers who fight for freedom. They are called Gladers as they live in the Glade with the Grievers, a creature with protruding spikes, a blend of real and machine. Their determination to escape the walls leads them out, but it is not the end. They are the lab rats for WICKED (World in Chaos Killzone Experiment Department) and they won't stop until they find the cure. After what seems to be the end, the real beginning begins and the scorch trails take place. During this they escape out of the clutches of WICKED, only to find that everywhere else, the fight for survival continues as the virus mutates. However, in the end, the astute plan of Thomas' works and somehow the immunes take a Flat Trans (a transporting device) to a new and a free place. The other two prequels in the *Maze Runner* series tell the story of the how the Flare Virus spread and also how the maze was built. It is certainly a tale abounds with horror and repulsion, but still a tiny seed of hope flickers and that hints them to survive.

The government in this novel would do anything to outlive the virus. The urge to live drives the scientists to even go to the extent of killing. When the solution becomes a disaster, then everything is under one power which holds the key to the problem. But when they are corrupted, only the cure matters and the innocent lives of the subjects doesn't carry any value. They are simply tossed about and made to conform to their ideas through manipulation and control over their minds. Selfishness propels them to act without a thought and many lives end up still and cold. The dystopia it creates is bleak, dark, vicious, poor and negative. "But what really reeks is stark naked barbarism: the perfumed scents of civility are but a distant memory. We have reverted to savagery, animality, and monstrosity. And then, perhaps mercifully, the end comes" (Claeys 4).

These tales thus are rampant with negativity but it undeniably matches with the young adult's nature and that is why dystopia has found a connection with our world. Greg Boose, in his article, *Are Dystopian Novels Here to Stay* says that Tahereh Mafi, the author of *Shatter Me* series believes it's dark optimism that drives the YA book market: "I think that's what makes it such a safe place for young people to explore their burgeoning understanding of darkness in the world. The realization that there is, in fact, evil in the world is a realization that's so unique to that coming-of-age experience-it makes dystopian novels evergreen. There will forever and ever be young people growing up and grappling with the harsh realities

of the world.

Similar to the milieu of the future visions, the young adult mind functions and this leads to the dystopian drift of today's pop culture. Its charisma and its spellbound quality will never dwindle until the reality changes.

Conclusion:

In the article, *The Trump Dystopian Nightmare: Nuclear War, Climate Change and a Clash of Civilizations Are All on the Horizon* John Feffer and Tom Dispatch say, "As novelist Junot Diaz argued last October, dystopia has become 'the default narrative of the generation.'" No one can deny this. Even in India, we have dystopian tales such as *Leila* (Prayaag Akbar), *The Many Lives of Ruby Iyer* (Laxmi Hariharan) and the like. Dystopian tales blend both the present and the future in a perfect composition.

Contemporary cinema is rife with dystopian and Sci-fi genres. We see Artificial Intelligence taking control of the human race, the depletion of man creating mutants, humans with powers of their own, living in space and planets like Mars, robots destroying living beings, humans divided into groups and confined and many more. Today's society is full of cyborgs part human and part machine. Dr. R. B. Chougule writes about contemporary sci. fi. Novel:

The fiction of 1980s and 1990s depict role of the cyborg in the face of technological development. Many of the cyberpunk science fiction of eighties reflect nervousness in the face of advanced technology, depicting a contested space between the human and the technological...Cyborgs willingly trap themselves inside the endless landscape of the virtual. It presents human-machine amalgamations that are comprised not just of skin and alloy, circuits and signals, images and Lacanian imaginaries but parallel to the cyborg's contemporary manifestation as super-powered killing machine...(Chougule 34).

Even dystopian novels are now adapted into movies. Recently *Fahrenheit 451* and *The Darkest Minds* came out as movies. As one reads these tales, it gives a feeling and an impression that we too are fighting together with the protagonist. Its charm does not lie alone with the young adults but it reaches the adults too as "The task of the literary dystopia, then, is to warn us against and educate us about real-life dystopias. It need not furnish a happy ending to do so: pessimism has its place. But it may envision rational and collective solutions where irrationality and panic loom" (Claeys, 501).

Elizabeth Neoman in her article, *In the era of Trump, dystopian literature makes a comeback* opines that, "Dystopian literature can be a starting point for conversations about our current political state, providing important insight into politics and motivating us to investigate the conflicts presented in these novels in an effort to improve our own society." Dystopias thus have become a trend in our times and through its utterly futile worlds, it makes a person divulge our world and take steps to change it and fight for individuality.

Works Cited

1. Booker, M. Keith. *The Dystopian Impulse in Modern Literature*. USA: Greenwood Press, 1994. Print.
2. Boose, Greg. "Are Dystopian Novels Here to Stay." *Publishers Weekly*. Web. 2 March 2018. <<https://www.publishersweekly.com/pw/by-topic/columns-and-blogs/soapbox/article/76201-are-dystopian-novels-here-to-stay.html>>
3. Chougule, R. B. "Cyborgs as Posthuman Species in Cyberpunk Science Fiction", *Contemporary Research in India*, Vol. 6, Issue 2, June 2016.
4. Claeys, Gregory. *Dystopia: A Natural History*. USA: Oxford University Press, 2017. Print.
5. Collins, Suzanne. *Hunger Games*. New Delhi: Scholastic Press, 2010. Print.
6. Dashner, James. *Maze Runner*. UK: Chicken House, 2011. Print.
7. Feffer, John and Tom Dispatch. "The Trump Dystopian Nightmare: Nuclear War, Climate Change and

- a Clash of Civilizations Are All on the Horizon.” *Alternet*. Web. 12 March 2017.
<<http://www.alternet.org/visions/trump-dystopian-nightmare-nuclear-war-climate-change-and-clash-civilizations-are-all-horizon>>
8. Garcia, Antero. *Critical Foundations in Young Adult Literature: Challenging Genres*. The Netherlands: Sense Publishers, 2013. Print.
 9. Hariharan, Laxmi. “Why the hero of my YA dystopian novel had to be an angry young Indian girl.” *The Guardian*. Web. 3 April 2015.
<<https://www.theguardian.com/childrens-books-site/2015/apr/03/ya-dystopian-novel-india-south-asia-laxmi-hariharan>>
 10. Lepore, Jill. “A Golden Age for Dystopian Fiction: What to make of our new literature of radical pessimism.” *The New Yorker*. Web. 5 & 12 June 2017
<<http://www.newyorker.com/magazine/2017/06/05/a-golden-age-for-dystopian-fiction>>
 11. Neoman, Elizabeth. “In the era of Trump, dystopian literature makes a comeback.” *The Weekender: The Daily Californian*. Web. 18 March 2018.
<<http://www.dailycal.org/2018/03/18/dystopian-novels-today-1984-fahrenheit451/>>
 12. Schmidt, Christopher. “Why Are Dystopian Films on the Rise Again?” *JSTOR*. Web. 19 November 2014. <<https://daily.jstor.org/why-are-dystopian-films-on-the-rise-again/>>
 13. Trupe, Alice. *Thematic Guide to Young Adult Literature*. USA: Greenwood Press, 2006. Print.
 14. Young, Moira. “Why is dystopia so appealing to young adults? Why is the current crop of dystopian fiction so popular with teenage readers?” *The Guardian*. Web. 23 October 2011
<<https://www.theguardian.com/books/2011/oct/23/dystopian-fiction>>

04

FOLLOWING A HETERONYM'S INNUMERABLE SELVES IN JOSÉ SARAMAGO'S *THE YEAR OF THE DEATH OF RICARDO REIS*

*Dr. Jasmeet Gill, Dept. of Classical and Modern Languages,
Central Institute of Higher Tibetan Studies, Sarnath, Varanasi*

Abstract:

José Saramago's 'The Year of the Death of Ricardo Reis' deals with an existential confrontation of the human subject who strives to impart meaning to a crucial juncture in his life. The coinciding occasion of the death of Fernando Pessoa and his heteronym's return to the place of his origin underlines an existential experience wherein, rather than discovering definitive answers, Ricardo Reis undergoes a multiplicity of experience which is productive of a body constructed by innumerable, partitive selves. This paper attempts to explore the series of incidents Reis encounters independently after the death of his creator from the perspective of the thematic paradigm of innumerability. It would be argued that Reis's belief that he is innumerable people could be specifically contextualized with respect to the understanding of his character that evolves out of the interconnectivity between the Portuguese poet Fernando Pessoa, his alter ego Ricardo Reis, and existential episodes involving the heteronym as imagined by Saramago. It becomes a threefold human struggle, charged with significance and presented through a paradigmatically chosen pattern of signifying images revealing the complexity of his existential condition.

Keywords: *Existential, innumerable, heteronym, human condition, partitive, paradigmatic.*

The fact that *The Year of the Death of Ricardo Reis* belongs to the category of historical fiction does not encapsulate it within the boundaries of any particular genre. The appreciation of the Portuguese history as attempted by José Saramago, gives rise to analyses of the relations between writing history and political power. However, what lies beneath the crucial time and space of the 1936 Portugal and the world around it is an ideological examination of the historical, literary and the human condition of man.

For its subject, Saramago's historical fiction, which best renders itself as an intertextual, metafictional narrative, must be constructed and delineated carefully, i.e. it must have in its capacity to present existential situations in which a character exists. Hence, the complex political and historical period in Portugal is presented through a world of literary-creative imagination that manifests, among others, surreal, magical-realist instances. Highly intertextual in nature, the text problematizes human nature in the questions posed by Ricardo Reis which Saramago refers to in both Pessoa's and Reis's poetry and extends his conversation to the other guiding figures of Portuguese literature, such as Camões and Eça, whose works are alluded to when Pessoa and/or Reis pass through the streets of Lisbon. Thus, although the historical context of the complex period of Europe is described in detail, as through the newspapers which Reis curiously reads, Saramago reflects upon the representation of the empirical world through the eyes of literary imagination. This essentially lends the structure of the literary discourse a parabolic stance, which is coupled with the poetic voice of heteronymic odes.

This paper proposes to deal with José Saramago's *The Year of the Death of Ricardo Reis* as a crucial space of signification where the human subject strives for the generation of existential meaning(s). Saramago's writing is characteristic of presenting an individual's confrontation with an existential situation, wherein the protagonist comes across as "a being who is constantly 'under construction', but also, in a parallel fashion, always in a state of constant destruction" (Politicalaffairs.net). Reis manifests

degeneration of human experience into inconsequentiality and an equally sustained regeneration of meaning, a problematic supposition, according to which, the human subject exists not plenitudinally but as a partitive existence.

The coinciding occasion of the death of Fernando Pessoa and Reis's return to the place of his being signifies a series of incidents which underline an existential experience wherein, rather than discovering fixed answers, the human subject undergoes a multiplicity of experience which is productive of a body constructed by innumerable, partitive selves. Such a body or being could be considered as a “substrate that is also identified as the plane of consistency... as a non-formed, non-organised, non-stratified or destratified body” (Message 37). Disparate but interrelated under the same plane of immanence, the partitive selves represented by Ricardo Reis interact in their finitude to render a plenitudinal process of continual 'becoming'. In the light of the narrative discourse, Saramago presents a threefold existence of Ricardo Reis.

Like most of Saramago characters, Ricardo Reis manifests a peculiarity which needs to be introduced to the reader. Ricardo is an imaginary character, a heteronym of the Portuguese poet Fernando Pessoa (1888-1935). But since Reis is as much Pessoa (being the alter-ego of the poet) as it is not (because, in the first place, it is not real and secondly, it is being re-imagined by Saramago), it demands equal consideration to be taken as an individual literary creation. This intricacy can be better understood by a Portuguese reader who has prior knowledge of Fernando Pessoa and his writing. But once we consider this duplicity, or rather a multiplicity of existential crisis within the text, the reader seems to follow the leads.

It is important to respect the interconnectivity between the Portuguese poet Fernando Pessoa, his alter ego Ricardo Reis (Pessoa's poetry depicts this differentiation), and existential episodes involving the heteronym as imagined by Saramago. It becomes a threefold human struggle, charged with significance rendered especially for the Portuguese reader. First, as Saramago intends to write for the Portuguese reader, it is the middle-aged poet, Pessoa, who has died and appears as the ghost-at-unrest. Second, it is about the heteronym of Pessoa, Ricardo Reis, who being a heteronym is a separate entity living a different existential situation. His individuality manifests in the odes written by Pessoa; as a different aspect of his existence altogether. Third is the literary character, Ricardo Reis, as presented by Saramago emerging on the scene after the death of his creator and thus, in a way, lives independent of his creator. This threefold existence of the protagonist reflects upon the existential humancondition on the one hand, and a being embodying multiplicity or innumerability on the other.

Moreover, from the point of view of the metaphor of death, once again we encounter the problematic ofhuman condition for Pessoa, who is dead; albeit not as yet concluded as dead, and Reis, in his own gustative existence, is alive, only deferring his moments until he exits the stage with his creator:

It is an utterly new mode of aestheticism: both visionary and realistic, the cosmos of the greatpoet Pessoa and of the Fascist dictator Salazar and yet it presents us also with an original literaryenigma: how long can Ricardo Reis survive the death of Fernando Pessoa? (Bloom 458)

Human condition, therefore, has more to it through the irreducible questions and pondering of the heteronymic presence of Ricardo Reistan getting interpreted as either a historical or fantastical phenomenon of existence. By presenting the threefold existential condition, I attempt to contextualize the paradigm of innumerability through a conscious choice of various signifying images or thematic ensembles that the character of Ricardo Reis manifests. This is where employing the literary device of a parable provides the narrative with a productive (literary) space in order to harbour an essentially fragmentary and partitive human existence. In this context, Reis's return to Portugal, to the space where his creator is no more, signifies the “need to renew an unfinished dialogue about life and art, reality and illusion” (Pontiero 139).

Paradigmatic Patterns of Signification

Innumerable people live within us. If I think and feel, I know not who is thinking and feeling, I am

only the place where there is thinking and feeling (13).

A given literary text, in all its architectonic structure, could be studied at two distinct levels. The 'semantic level' analysis of the text lays foundation for the explanation of its structural units in a linear progression. According to A. J. Greimas, the semantic level of the text is made up of categories that have no relation with the outside world as it is perceived. With the detailing of the syntagmatic course of events we get across the manifest order of the narrative, that is, "the formation of the sign level or the postulating of the plane of expression at the time of the production of the utterance" (Greimas and Courtés, 183). The 'semiological level' can be defined in opposition to the semantic level as being made of categories in correlation to the external world (Greimas and Courtés, 271).

Once we participate in the process of comprehending the significance of the choices made by Reis, the linear progression of the manifest order of the narrative essentially dissolves into a new immanent order that is paradigmatic in nature. The last sequence starts reflecting in the light of the first and vice versa. For instance, the first and the last lines of the text correlate thematically. Then for the first time we perceive the discourse as a whole. No unit whatsoever stands dislocated from the other. As an intact architectonic construction, the discourse analysis acquaints us with the specificity of the human condition of Ricardo Reis. This non-linear progression of existential choices made by Reis that highlight the theme of innumerability is the subject of this paper.

The text offers numerous conceptual possibilities around the general theme of the human condition; innumerability or the existence of innumerable beings within a single human consciousness is one and which I choose to analyze. The conceptual basis of (the theme of) innumerability in Ricardo Reis could not be initiated without putting into consideration the character of Fernando Pessoa, who is the creator-master of the heteronymic voice and life of Reis. Reis's belief in his being innumerable people does not signify anything without holding Pessoa's belief in his own innumerability; the proof of which is Reis himself. In a way, Reis is the extension of Pessoa's belief in plurality of experience and life. Here is precisely the point of departure as far as the thought of innumerable beings that Reis believes he is is concerned. The critical question that emerges thus is what makes Ricardo Reis utter, for the first time, that he is innumerable people.

From the beginning, the focus on Reis highlights him being the outsider who would like to perceive what he sees from his own point of view. The narrator informs us on the first page about the port on which the passengers disembark, "Lisboa, Lisbon, Lisbonne, Lissabon, there are four different ways of saying it, leaving aside the variants and mistaken forms" (2), acknowledging the possibility of alternative perceptions. The concept of innumerability evokes the tension between imagination and reality. Existence as a physical construct is considered to be real, but the problem arises when the concept of city is perceived by human understanding.

While disembarking what frightens the passengers is the 'silent city' which endows an unbearable 'chimera' manifested in the 'hypnotic horizon', an image depicting a nowhere. Against this backdrop of the feeling of a void, Reis is introduced, keeping much with the mysterious atmosphere of the landscape and his tedious journey, as an anonymous entity; an outsider at best: "we will say only that he is only skin and bones... and as dark and clean-shaven as the man he is accompanying. Yet they are both quite different, one a passenger, one a porter" (4-5). The anonymity of the protagonist maintained by the dubious passenger-porter roles is underlined as he is repeatedly addressed first as 'passenger', then 'traveller' and 'guest' until the question about his identity is asked at the hotel reception. The 'passenger' is asked by the driver of a taxi he hires about the destination in the 'Where to' and 'Why', to which Reis answers instinctively, "I don't know, and having said, I don't know, the passenger knew precisely what he wanted, knew it with the utmost conviction" (6). He answers that he is Portuguese and that he would like to go to a hotel near the river.

The issue of innumerability is marked early on by this dual-strand consciousness about some inherent contradiction; the consciousness about knowing and not knowing; Ricardo Reis does not know

and yet he does know. For he does not know he is an anonymous passenger and for he knows still, he is Ricardo Reis. Starting with anonymity, from the narrative point of view, Reis is associated with many roles until his own identity is questioned. In the hotel room, Reis notices “the musty smell, the smell of dirty linen forgotten in some drawer... smell of one kind or another linger, the perspiration of insomnia or a night of love... unavoidable smells, the signs of our humanity” (11-12) The metaphor of smell helps us find the initiation or baptism of Ricardo Reis amidst the signs of birth and life, 'the signs of... humanity'.

The humanizing of Reis is significant from the point of view of situating the character independently and existentially. However, nowhere do we witness him proclaiming any plenitudinal identity in its completeness. Accompanying always his human individuality is the equally ambiguous questions about the nature of his identity. Among the books Reis brought with him, there is one which he forgets to return to the library of the ship. Since 'The God of Labyrinth' is a book by Herbert Quain, an author who is a literary creation of Jorge Luis Borges, and since the narrator insists still to notice the play on the name Quain, which could be easily mistaken for the Portuguese 'Quem' meaning 'who', the identity of a character (in this case an author) attracts obscurity of origins and identities. The reason that the author foregrounds the title of the book further in asking, “A labyrinth with a god, what god might that be, which labyrinth, what labyrinthine god” (12) presents the conceptual domain which is key to the theme of innumerability.

The device of metatextuality thus springing out of the direct line of Portuguese literary tradition presents a vast and productive literary space. Within this space, the above mentioned contradictions thrive as well as the space given, intertextually, to Borgesian 'Quain', Pessoa's Reis and the Saramagoan pun that questions, 'Quem' (who). These observations emerge through essentially a paradigmatic approach according to which the thematic correlations around the theme of 'innumerability' are established in a non-linear selection or rejection of the signifying ensembles in the text.

The multi-layered complexity of the protagonist's utterances about existence, death, and his identity gets manifested through various signifying images that construct the narrative. The constitution of the literary discourse around the theme of innumerability is thus instanced by significant happenings, non-happenings which control the paradigmatic or the non-linear understanding of various thematic-clusters. In order to understand the utterance about 'innumerability', to contextualize the statement from his ode, it is important to choose signifying images and see them *vis-à-vis* the character manifesting them. For instance, after Reis reaches Lisbon and is accompanied by a porter to hotel Bragança, the narrator notes that, “Yet they are both quite different, one a passenger, one a porter” (4-5). The comparison is not accidental. Since both of them appear the same when described physically, the signifiers, 'passenger' and 'porter' present two selves of the same person.

In the newspaper archives, Ricardo Reis reads about the death of Fernando Pessoa. Herein lies the inherent ambiguity of the 'innumerability' paradigm. As a poet, Pessoa was not only one person. He was also Alvaro de Campos, Alberto Caeiro and Ricardo Reis, whereas Reis who is reading the news of the death of his friend considers himself to innumerable beings. The narrator insists that we are not dealing with the same person in Reis as one who was a mere figment of Pessoa's imagination. The contradiction problematizes the nature of reality and imagination. The true identity of Ricardo Reis is first questioned when he, as the 'guest', takes to fill the details in the “register of arrivals” (10). Then Reis is addressed, again repetitively, as 'Doctor' by the hotel manager and staff. The constant and varied addresses that Reis hears are identities given to him as in what he is supposed to be or how he is seen by society. The conceptual opposition between anonymity and identity builds up when, having addressed thus over and over again in inadvertent ways by people who meet him after he lands in Lisbon, Reis is left alone in the hotel room. The moment he is left alone, he feels himself to be “in transit, his life (is) suspended” (11).

In this quintessential state of existential suspension, Reis expresses, in all ambiguous terms, his thoughts in terms of his poetic voice, in an ode he had written before his journey: “*Innumerable people live*

within us. If I think and feel, I know not who is thinking and feeling, I am only the place where there is thinking and feeling" (13). The 'thinking and feeling' thus makes him contemplate on his words:

If I am this, muses Ricardo Reis as he stops reading, who will be thinking at this moment what I am thinking, or think that I am thinking in the place where I am, because of thinking. Who will be feeling what I am feeling, or feel that I am feeling in the place where I am, because of feeling. Who is using me in order to think and feel, and among the innumerable people who live within me, who I am, Who, *Quem*, Quain, what thoughts and feelings are the ones I do not share because they are mine alone. Who am I that others are not nor have been nor will come to be (13).

What after all, makes Reis utter that he is innumerable people and which one of them he really is? 'Who am I' is the existential quest Reis finds himself to be on. Is he someone who others are not? Or is he all the innumerable people? Or, as his ode mentions, is he "*only the place where there is thinking and feeling*" (13), which again leads to the question, 'Who am I' who thinks and feels. As he starts his quest with the stay at the hotel, we see Reis putting an effort to interact with people from the society. He starts with socializing at public places and theatres; but only to end up being with the impenetrable magnitude of his questions and words. After dinner on the first night of his stay, we find him standing in the hallway in front of a big mirror, "contemplating himself in the depths of the mirror, one of the countless persons that he is, all of them weary" (16).

Following Reis visiting the cemetery reveals that as soon as he reaches Pessoa's tomb, his 'uneasiness' turns into 'nausea' and he quickly returns. All he feels is 'absence', and "a piece of brain missing, the piece relinquished by Pessoa" (29). Fernando Pessoa was someone who is at least one of the innumerable beings Reis considers himself to be. The visit to the cemetery accomplishes that Reis, among other beings that he could be, also is the dead Fernando Pessoa. But, importantly, the utterance, "*Innumerable people live within us*" (13), does not cancel out the counter-productive existential question, "Who am I" (13). Both the assertion and the question persist in each other's face as the protagonist struggles to fill the 'absence' or discover the 'piece of brain missing'.

Reis tries to alleviate his unease by giving way to a sudden impulse to join the carnival of people at midnight of the New Year but is disappointed. On returning back to his hotel room Reis finds a visitor. The visitor is Fernando Pessoa. As the heteronymic 'presence' meets its authorial 'absence', the paradigm of innumerability is manifested for the first time. Most of their conversation revolves around the nature of life and death as to what do the two categories signify. The sequence manifests a conceptual framework in the meetings of two individual characters. The situational context dictates that Reis, who is supposed to be a product of Pessoa's authorial consent, is the independent creator of his own odes and a manifestation of an existential condition whereas Fernando Pessoa, being the ghost-self, can only "cast a shadow" (65). The observation signifies not any hierarchical power equation, but a role reversal strictly in the sense of one human being more than his outer self, someone who contradicts his own self, registering a multiplicity of counter-productive selves. Each self establishes its own truth, however different and contradictory from the other.

Death is a constant presence in the text. Fernando Pessoa is dead, and death of a self signifies life for another. Reis says that he has come back only because Pessoa died. From the title of the book we know that this is the year of Reis's death as well. Death helps Reis to recognize that which he does not know and the unknown signifies the utterance, "*Innumerable people live within us... I know not... who am I*" (13). Ricardo Reis missed the funeral ceremony of Pessoa as he was in Brazil. He feels nauseated when he first visits Pessoa's grave and could not stand the overwhelming feeling induced by the unfathomable unknown reality of death. Then one day Reis decides to pay a visit to the funeral of a stranger named Mouraria. This time, as if to pay homage to the unknown in the death of Pessoa, he resigns himself to the reality of death.

However, innumerability is signified each time the perception of reality is challenged by the

unknown and through imagination. One night, “repressed Dionysian turmoil stirring within” (133) drives Reis to join the carnival, but he is soon bored with the 'tawdry procession'. At one crucial point, Ricardo bumps into “a strange figure in the procession, despite its being most logical of all, namely Death” (137). The man is dressed exactly like Pessoa had suggested in the previous scene. Reis thinks if it could be Fernando Pessoa but dismisses the thought as absurd for he knows Pessoa would never do any such thing. To confirm, however, Reis pursues Death by running after him, while the man clad as Death rushes away as “he appeared to leave a luminous trail” (137) behind: “but Ricardo Reis could see him distinctly, neither near nor far, a walking skeleton. . . . Those who encountered him called out, Hey, Death, hey scarecrow, but the masquerader neither replied nor looked back . . . an agile fellow, surely not Fernando Pessoa But the skeleton halted at the top of the stairs, looked down as if to give him time to catch up” (137-38).

Reis asks in desperation; “Where is wretched Death leading me, and I, why am I following him” (138). Later, the masquerader comes toward Reis, who panics and breaks into a run. This time 'Death' catches up with Reis in a corner and asks in a harsh tone, “who do you think you are following” (138). Reis replies that he mistook the masquerader for a friend. But Death asks again: “How do you know I'm not shamming, and the voice now sounded quite different” (138). While the sentence menacingly echoes Pessoa's question, “How do you know”, the masquerader replies for a final time in a voice that now resembles that of Fernando Pessoa.

The paradigm of innumerability is signified by the thematic cluster manifested through the passage. There is certainty (the known) in the fact that Reis sees the masquerader distinctly as a fellow 'surely not Fernando Pessoa' countered by uncertainty (unknown) in the repetitive use of the conjunction, 'but'. And the opposition is juxtaposed to derive the impending equivocality of the situation through phrases like 'neither near nor far', and that the masquerader 'neither replied nor looked back'. The predicament apprehends Ricardo Reis, whose state of mind is gradually coming to terms with the situation as he asks where 'wretched Death' is leading him. And soon the pursuer starts getting pursued. Death pushes Reis into a corner and asks him how is it that he knows. Yet again, through the surreal encounter with Death, the reasonably numerable selves get contested with a question Reis has no answer to.

To the paradigmatic strand that emerged through Reis's question, “Where is wretched death leading me” (138), the argument between Reis and Pessoa contemplates a reply in his thought:

... it is difficult for one who is alive to understand the dead. I suspect that it is just as difficult for a dead man to understand the living. The dead man has the advantage of having being alive; he is familiar with the things of this world and of the other world, too, whereas the livings are incapable of learning the one fundamental truth and profiting from it. What truth is that. That one must die. Those of us who are alive know that we will die. You don't know it, no one knows it, just as I didn't when I was alive, what we do know without a shadow of doubt is that others die (234).

Having died, or having had his much prized life-self died, Pessoa is able to muster the meaning of death and thus life from a new perspective; a perspective which is missing with Ricardo. While alive, as Pessoa confesses now, he was 'mistaken' when once he wrote, “*Neophyte, there is no death*” (235). Pessoa also reminds Reis that, “If we do not say all words, however absurd, we will never say the essential words” (235). Unless Reis accepts the existence of death as much as he accepts life, he would be unable to say 'all' words and know where death is 'leading' him. In order, for Reis, to accept innumerable people, the death of one being counts as much as the life of another. This realization takes place later in the third sequence when Ricardo truly encounters himself in the others that he perceives as equals.

In another signifying image, during his first stay in hotel Bragança, one of the innumerable selves of Reis is resigned to the 'mournful noise of the rain' which he listens to like “a silkworm in its cocoon” (169). However, in the next scene, standing by the window of his new apartment, Ricardo asserts: “I live

here, this is where I live, this is my home, this, I have no other” (186). And yet, the very next moment, “suddenly he felt fear, the terror of a man who finds himself in a deep cave and pushes open a door that leads into the darkness of an even deeper cave, or to a void, an absence, nothingness, the passage to nonbeing” (186). The 'innumerable people' Reis believes himself to be, fluctuate from hope to despair.

These crucial conceptually opposed articulations constitute paradigmatic correspondence between innumerable contexts manifested through the innumerable beings in question. Driven out of his privileged position, Reis is no longer “*Serene and watching life from a distance*” (97). Reis leaves for Fatima hoping to find Marcenda but for all that he searches, he is met with a “sea of people” (269), the multitude, he does not know: “Ricardo Reis is resigned, whether he finds or doesn't find Marcenda seems of no great importance now” (270). What Pessoa points out earlier in the need to see the absurd in 'all words', Reis faces it himself at Fatima:

Ricardo Reis finds this all absurd, the idea that he has travelled from Lisbon like someone pursuing a mirage, knowing all the while that it was a mirage and nothing more, his sitting in the shade of an olive tree among people he does not know, waiting for nothing whatsoever, and these thoughts about a boy whom he saw for only a moment in a remote provincial train station, this sudden desire to be like him. ... Have I ever really experienced life, Ricardo Reis murmured to himself (271).

Right from the beginning, Reis faces crowds and carnivals, but avoids them. He thinks of himself as not one of them, which helps to build the conceptual construct of innumerability. Without being one of them, how could he be one among the ones he'd believed he is? The situation exposes the susceptibility of the human condition in Reis and echoes Pessoa's questioning of Reis who was once, “*Serene and watching life from a distance*” (97). The least that the question Reis asks, in whether he has really ever experienced life, does is that it lets him create room (as it results out of a conscious effort least accidental) for innumerable people by considering them; a space for the absurd so that the 'essential' may be uttered. He leaves for Fatima as the lover of Marcenda but the essential absurdity of life faced with and among people he does not know renders within his self the possibility of being a pilgrim.

Before leaving for Lisbon, Reis is able to see himself as, 'two people'; “the dignified Ricardo Reis, who each day washes and shaves and this other Ricardo Reis, a vagrant with a stubble” (275). The innumerability he believes in stems from the coexistence of 'two people' Reis sees in himself. The two are essentially more than a singular identity Reis cultivates either socially or professionally (as manifested in the two stays in the city). Having returned from Fatima, Reis writes the poem, “*Not seeing the Fates who destroy us, we forget that they exist*” (285), once again echoing Pessoa's words, “If we do not say all words, however absurd” (235). The proposition is further explicated paradigmatically in the next meeting between Reis and Pessoa where the invisible Pessoa tells Reis that all of us are crippled and reiterates that “out of an infinite number of hypotheses, this is one” (331).

By choosing the above mentioned signifying images from the narrative, the paradigmatic universe is unveiled from the perspective of the protagonist. The selection of these images results from Ricardo Reis's belief about the innumerability of his being. From first seeing him aboard the ship to Lisbon, to the pilgrimage of Fatima, Reis confronts the questions emanating out of the partitive selves that are manifested in various existential situations. It is only when we correlate the images that the thematic construct renders an understanding of the idea of 'innumerable people', which Reis is able to accept instead of just articulating.

One of the central thematic oppositions in the text, i.e. Real/Unreal, extends the paradigm of innumerable beings. Reis confesses his fatherhood to Pessoa. The being of a father here is again a matter of acceptance for Reis. Fatherhood has not been a matter of direct choice for him, but in recognizing himself as 'two people', he manifests his fatherhood as well. Reis accepts the presence of his unborn child through whose being he derives his own fatherhood and thus one of the essential innumerable people he is or would

be.

Contrary to Reis's notions of class-consciousness, by which Lydia was known to him as a chambermaid, he is able to perceive that Lydia is also a 'woman'. Hence, the acceptance of innumerable people and 'infinite number of hypotheses' result in the realization of his own being. Saramago's fiction, in its confrontation with the problem of human condition, awakens to the production of the articulation of innumerable contextual meanings. In the process of the architectonic articulation of human condition, Saramago's fiction functions to reveal partitive selves in their finitude rather than a plenitudinal singular self.

Works Cited

1. Bloom, H. *Novelists and Novels*. New York: Chelsea House Publishers, 2005. Print.
2. Greimas, A. J. & J. Courtés. *Semiotics and Language: An Analytical Dictionary*. Trans. Larry Crist, Daniel Patte, James Lee, Edward McMahon, Gary Phillips and Michael Rengstorf. Bloomington, IN: Indiana Univ. Press, 1982. Print
3. Message, Kylie. "Body Without Organs." *The Deleuze Dictionary*. Ed. Adrian Parr. Edinburgh: Edinburgh University Press, 2010. Print.
4. Politicalaffairs.net. "Interview with José Saramago, author of *Blindness*". *Political Affairs.net*. Web. 15 Sept. 2018. <http://www.politicalaffairs.net/interview-with-jose-saramago-author-of-blindness/>
5. Pontiero, Giovanni. "José Saramago and *O Ano Da Morte De Ricardo Reis*: The Making of a Masterpiece." *Bulletin of Hispanic Studies* 71.1 (1994): 139-48. Print.
6. Saramago, José. *The Year of the Death of Ricardo Reis*. Trans. Giovanni Pontiero. London: Harvill, 1992. Print.

05

DISCRIMINATING MARGINS OF TWO DIFFERENT SOCIAL MILIEUS: NOSTALGIA AND AMNESIA IN JHUMPA LAHIRI'S WRITINGS

*Dr. Archana, Assistant Professor, Department of English, M.M.V.,
Banaras Hindu University, Varanasi-221005*

Abstract:

Literature brings positive bringing alterations in the society. The new works in Indian English Writing are gracious. Its dimensions are extending to conscious existence and ways in recent civilization and current literature. In the last two decades, there has been a surprising blooming of Indian Women Writing in English and the literature of this time is published both in India and in foreign. They are mainly Western liberated writers who present their dissatisfaction with the repressive culture that captures entire mankind in the chains of unidentified identity. In the modern age when all the boundaries are breaking and this world has become a nation, this shows that anthology becomes more important.

Keywords: *Nostalgia, alienation, immigrant, banishment, culture.*

Dr. Malti Agrawal reveals 'the Diasporic Writings which are also known as expatriate writings' or 'immigrant writings' largely give voice to the traumatic experiences of the writers when they are on the rack owing to the clash of two cultures or the racial discrimination they undergo. Immigration proves a pleasant experience only to a few immigrants who succeed in assimilating themselves with new geographical, cultural, social and psychological environment (Agrawal 41-42).

While stating of Indian diaspora fiction in English, there are numerous questions come into our mind, for example; Does it have its free individuality? Does it possess some unmatched characteristics that fixed its distinct position? Does it reveal 'Indianness' in real sense? How such authors rule over Indian English Writing and so on? Diaspora fiction focuses over alienation, nostalgia, existential rootlessness, homelessness, loneliness, confirmations, protest and quest for identity. It also shows issues connected to union or disintegration of cultures, unequal boundaries of two distinct, social milieus, bearing a compelled amnesia and internalizing nostalgia- we may summon it a literary and cultural phenomenon with a separate dissolving, pot syndrome or that of salad born where identity of each component part is under questions. The author has to relocate himself a new for which he has to endure repentance such as rearrangement, fitness, participation and completion amidst perplexing situations and self-imposed ghettoisation. There are numerous Indian women authors lived in Britain, USA, Canada and other countries of the world. The new authors like Jhumpa Lahiri, Kiran Desai, Chitra Banerjee are revealing the cultural conflict suffered by Indian females who are provided western education. The observation of being entrapped between two cultures has become a significant theme in their works. These writers express their conditions in cross-cultural context-situation of in betweenness. Their works carry their auto-biographical principles. They have revealed female subjectivity in order to establish an individuality that is not imposed by a particular society. The concept of the new woman and her protest for an identity requires assistance structures in and outside of the family to inspire women to survive.

While the first generation migrants Bharati Mukherje, Shashi Deshpande and Anita Desai presented the issues like nostalgia, racism, craving and rootlessness, the second generation authors with their loose grip of real situation in contemporary India are attempting to present their imaginary homeland

as they are not openly in contact with actuality of India. This distance oppresses to objectivity and ossification of cultural creation. Jhumpa Lahiri, a new entrant into the world of Indian Diasporic authors, deals with the much debated topic of cultural individuality of India in a distant land. She reveals the current topic of cultural and racial identity. As cited in the novel, *The Namesake*: "Its theme of dislocation and the pain of building a new life in a different world shows that in building the new life, something must also be destroyed" (Lahiri 1).

Lahiri skillfully reveals the themes of intricacies of the immigrant observation, the conflict of lifestyle, encounter of assimilation, cultural disorientation, knitted lies between generations and delineates a picture of an Indian family separated between the pull of esteeming family tradition and the American style of living. Lahiri, the Bostonian is a real-blood Bengali. In spite of having experienced all her conscious existence in the U.S.A and U.K, she highlights the subtle nuances of typical Bengali style of living and culture. While her Pulitzer-winning collection of stories *Interpreter of Maladies* chiefly deals with her experience in Kolkata. Her novel, *The Namesake* forcefully delineates the disillusionment of the Bengali immigrants to the US, whose kids matures up rootless- strange to the culture of their nation of origin, not entirely comfortable in the society in which they really live.

Jhuma Lahiri's stories do not revolve around the "Indianness" of the characters. India is always in the background but the characters and their emotions are simply human (Vasthare 3).

Lahiri plays with the reversal of gender roles particularly as they connect to wife and husband roles within marital realm. Whereas in India, a hard set of rules directs how spouses act both publicly in America, such rules are not as clear-cut and oftentimes are thrown out altogether. Lahiri's married characters often handle with confusion of marriage roles in connection to cooking, functioning out of home and bearing children. According to Lahiri's generalizations of Indian marital culture, females are completely accountable for working domestic works as well as becoming totally domesticated with the coming of children. Males are accountable for operating and giving financial support to their families.

Lahiri's characters particularly the ones in Diaspora, must cope with recant and sometimes surprisingly distinct gender roles in their recent homelands. Generation and culture shock upon forwarding away from the 'homeland' and interrogations of sexuality toy their roles in Lahiri's illustrations of gender and what it means to Indians in Diaspora. *Interpreter of Maladies* as showing the trauma of self-change through immigration which can culminate in a shattered identities that from multiple anchorages, Lahiri's tales depict the diasporic struggle to contain culture as characters make new lives in foreign cultures. Affinities, religion, rituals and languages all assist these characters keep their culture in unknown surroundings even as they create a 'hybrid realization' as Asian Americans. (Katrak 5-6). Jhumpa Lahiri's new dealing is clear in her themes as well as narrative style. Some of her stories like the third and the last continent keep forwarding scenes of conscious existence. The Calcutta lad who obtains a service in library at MIT Boston, reminds us of numerous Indians who by vexation, settle abroad for a better conscious existence. The relationship between the landlady Mrs. Croft and the Bengali youth is beyond illustration. It is something to be experienced and unknown when Mrs. Croft is introduced with his spouse, the one hundred and three years old lady instinctively summons her perfect lady. The fact of her decision comes as shock and at once finishes the unfamiliarity that existed between the newly married couple. It also comes home to us that chiefly humanity is tied by definite common standards of demeanour and patterns of intuitive faculty. What is more significant is the fact that however profound experience of meeting different men and living in distinct places may be Lahiri's in her own inimitable style of assurance through her characters that there is always something new and unexpected in conscious existence. The speaker speaks:

There are times I am bewildered by each mile I have travelled, each meal I have eaten, each person I have known, and each room in which I have slept. As ordinary as it all appears,

there are times when it is beyond my imagination (Lahiri 2).

Jhumpa Lahiri states about the story in an interview. When Mr. Pirzada comes to dine:

This story is based on a gentleman from Bangladesh who used to come to my parents' house in 1971, I heard from my parents what his predicament was. And when I learned about his situation, which was that he was in the United States during the Pakistani civil war and this information that I wrote this story (An Online Interview to Farnsworth).

Mrs. Sen is a story that illustrates what emotional banishment is. The immigrant's observation is at the core of this arousing tale too as in other tales. We also see the comradeship between two completely opposite men. Mrs. Sen has to bring a small lad from his house to her and back as the lad's mother is a professional worker. Mrs. Sen reveals her happiness and shares her experience of Indian memories with extreme nerve. Eliot realizes the change of her conscious existence in Calcutta, India. Her religion, food and the living style come alive in her speech. When Eliot develops and is ceased by her mother to visit to Mrs. Sen, he appears to be missing their togetherness and an outcome goes through a sort of void as he observes the gray waves form the shore. Once again we watch this general human factor well presented by the author. It is the emotional dependence that ties Eliot and Mr. Sen whose other family members discard them on their own.

In Unaccustomed Earth, Jhumpa with eight illuminating stories deals from Cambridge and Seattle to India and Thailand. It also shows numerous relationships between men and women especially in the context of the immigrant experience. In Lahiri's writings women evaluate the gulf between first and the second generation immigrants' attires, achievements and wedding. These tales evaluate the destiny of second and third generations. As new generations happen increasingly to be absorbed into American culture and are comfortable in creating perspectives outside of their nation of origin. Lahiri's writings move to the requirement of the individual. She highlights how later generations deviate from the compulsions of their immigrant parents, who are often devoted to their community and their accountability to other immigrants. The first five stories are thematically connected. Each story presents to show parents who fetch their children back to Calcutta each summer to establish to their parents' traditional promises as well as the cultural requirements of an American adolescence. The kids often born in the United States are more related to the states. The Bengali culture is running away unobserved with each succeeding generation. Parents believe India as 'Home' while the kids only bear those repeated trips back there. 'Home' for kids is where they now survive, a home with a recent set of attires, language and affinities. There is a certain generational clash.

Ruma, the daughter of Indian descent, greets her widower, father with fear, to her new home in Seattle. Ruma is married to a Caucasian named Adam, and they have a young son named Akash. In every respect the young family is a model of mingled wedding and, in Ruma's case, complete cultural assimilation. Nevertheless, her father's visit assures to compel Ruma to confront the essential clefts that seem between first and second generation immigrant families. Journey to new nations or locating into new lands, postcards of foreign countries and measurement of distance all act in symbolic assistance to the story's title, but it is a common misplaced post card that strains everything together into pungent ending.

In 'Hell-Heaven' a young lady summons her childhood when fellow Bengali became family friends and part of her conscious existence. The absorbed Bengali American spoken believes how little idea she once provided to her mother's sacrifices as she recreates the humiliating unrequited emotion that her young mother had for graduate scholars during speaker's childhood. Usha's mother is left heartbroken when Pranab chooses to wed a white lady. At Pranab's marriage, Lahiri delineates numerous cultural conflicts between American and Bengali Cultures. In 'Choice of Accommodation' a middle aged, mingled married couple, Amit and Megan, reinvestigates and a bit of their previously undefined history during a comrade's marriage held at Amit's old boarding school. Amit realizes his parents have discarded him years ago. Now he as his American spouse Megan comes back to his prep school for a regathering he says that their

marriage has vanished. Just as they wait for the weakened, they create accommodation in their lives.

In 'Only Goodness' a model Bengali daughter named Sudha, married and a new mother, attempts to cope with her younger brother Rahul's alcoholic defects and her likely part in creating him what he has happened to all the characters in this story, it is Rahul who comes across most successfully. This tale towers over others in the collection, not only because of Lahiri's talent, brief prose, but also because the writer releases her works from cultural baggage and permits her characters to breathe as individual. And in 'Nobody's Business' an American graduate scholar pines for his Bengali American roommate a graduate school dropout who has no loving affections for him spurns the polite developments of perspective grooms from the global Bengali singles journey and believes herself attached to a selfish Egyptian historian. Each story makes an unmatched self-contained world yet, there is always the metaphor of dis-attachment with conscious existence in America. And despite the direct Bengali structure of reference on which each tale is hung, these are universal themes: the experience of not adjusting in, being ill at ease in an unknown society and the loss of spouse or parents.

Jhumpa Lahiri makes people familiar to us and these people left behind friends, family and excited activity of India to create a new conscious existence in America- a bare land of unfamiliar people, act cold and new customs. Lahiri's *The Namesake* chooses up on these themes and then spreads on them, pursuing the Indian American immigrant observation through the next generation as she follows the footsteps of the member of the Ganguli family. The tale starts in 1968, briefly before the birth of one Gogol, whose parents Ashima and Ashoke, have only recently shifted to Cambridge, Massachusetts, from Calcutta. For Ashoke, who is doing his Ph.D. in electrical engineering at MIT, his recent conscious existence in United States and his new son show a personal rebirth. Having lived a dreadful train wreck back in India in his teenage years- the others in the train all destroyed but he, having stayed up late reading tales by Nikolai Gogol rather than going to his sleeping birth, was saved. Ashoke who has promised to observe the world. But as Ashoke relishes the unfamiliarity of his new home, his young spouse Ashima whom his parents have engaged for him to wed, initially laments the conscious existence she has left behind. Yet for her too her USA born kid Gogol shows the recent conscious existence she will make in her taken home, the new foundations she will plant in America even as her old bases in Calcutta start to dry and cease. Describing in the detailed form, Lahiri is able to perform what she could not in her stories pursue her characters beyond one central moment in their conscious existences and track their advancement and proliferation. And if some of the new immigrants in *Interpreter of Maladies* appeared almost unacceptably sorrowful, their anguish too delicately delivered Ashima's equally dejected condition remains only a chapter or two before relenting as she starts to create a fresh community around her and to adjust happily into her current conscious existence.

In her novel *The Namesake*, Lahiri again represents her skillful touch for the skilled information- the moving of phrase that discloses whole world of passion. *The Namesake* adopts the Ganguli family from their tradition bound conscious existence in Calcutta through their fraught stored changing into Americans. On the spurs of their arranged marriage, Ashoke and Ashima live together in Cambridge, Massachusetts. An Engineer by service, Ashoke modifies for less cautiously than his spouse, who resists all objects American and yearns for her family. She becomes the typical woman in spite of her physical location in Cambridge, far so numerous years. At the starting, when she is in her water breaks, Ashima summons out to Ashoke, her spouse. However she does not take his name because this would not be right. According to her: "It's not the type of thing Bengali wives do... a husband's name is something intimate and therefore unspoken... cleverly patched over" (Lahiri 2).

From the speech we are informed how significant privacy is to Bengali families. Ashoke is thoughtful and willing to accept American culture if not completely at least with an open mind. His young bride is far less malleable. Estranged desperately remembering her large family in India, she will be at peace with this new surroundings. Soon after they reach in Cambridge, their first baby is born. According to Indian customs, the baby will be provided two names: a professional name, to be deposited by the great

grandmother and a pet name to be taken only by family. But the letter from India with baby's official name never reaches and so the child parents take pet name to use for the time being. Ashoke selects a name that has special importance for him as on a train travel back in India many years earlier, he had been studying a collection of short story by one of his most beloved Russian authors, Nikolai Gogol, when the train derailed in the mid-night ceasing almost all the sleeping travellers onboard, Ashoke had stayed awake to read his Gogol and he considers the book protected his life. His baby will be familiar then as Gogol.

But Gogol, because of some situations cannot adjust between these two cultures, culminating it always follows him to be summoned Gogol. He gets his unknown name a continuous irritant, and finally he alters it to Nikhil. Gogol understands only that he suffers the torture of his heritage as well as his strange, odd name. Awkwardness is Gogol's birthright. He develops up a bright American lad. Visits to Yale, has beautiful girlfriend happens a renowned architect, but like second generations immigrants, he can never get his place in the world. There is an attractive section where he engages a cultured wealthy young. Manhattan lady lives with her caring parents. They fold Gogol into their normal and graceful life but he can get no solace and he breaks off affinities. His mother ultimately sets him up on an ignorant date with the daughter of a Bengali comrade and Gogol understands he has got his match. Moushumi like Gogol is at odds with the Indian- American world. Like every American baby, Gogol finally goes away from home. He does not dislike his parents. For from it, he is very devoted to them. But the object they state do not interest him and their Indian style of living means nothing to him. He dislikes the manner they hold on to Indian tradition and operations that are of no significance to his American mind. He dislikes it when his parents whisk them off to Calcutta a land that couple believes as home, for months together, shattering his entire schedule. In spite of his yearly sojourns to Calcutta, he does not observe bound India as they are.

His parents could not realize him too, though they really attempt to provide him the best of both worlds by religiously enjoying every Indian and American holiday. But the host of Bengali of familiarities he interacts at these gatherings tends to put him off and leaves far behind him further. There are a few pungent moments that attach Ashoke and Gogol, but beyond that emotions appear to be lost is the commonplace of daily lives. Ashima is a permanently dejected character who goes through the movements of conscious existence without any energy. Is she sorrowful because she feels lost in this new nation? Is she unhappy because she has not that familiar affinity with her spouse she was expecting for? Do her children and her spouse never assemble together and have entertainment?

Like his American comrades Gogol smokes and has more than one romantic affinity and is able to disconnect himself from the recollections of his girlfriend, though with great pain. He goes about his conscious existence without a sense of goal, going where destiny carries. Gogol never understands to act otherwise he adopts a few fast activities in his conscious existence, but they are inspired more by revolutionary line against his early education rather than a pure wish to swim against the current. His unlucky choice in wedding matters from an instinctive wish to adhere to his Indian roots. Is Gogol's conscious existence is a pattern? Do all Indian immigrant kids interact the similar plight? Do they all visit through same reckless stages in their lives, sleeping with every random girl they just interact because it prohibited? Do their American worth conflict with their Indian culture? so much that they almost end up being Zombies like Gogol? Do they all experience the similar indifference towards their parents? Are their affinities ill-fated just because they have two clashing cultures profoundly embedded in them? Do they all fight hard to conceal their Indian side from their American peers?

Eventually, which manner of conscious existence does? Does Lahiri recommend for a prosperous immigrant feel? Lahiri's book is an insightful learning and more of personal evaluation of the Indian immigrant observation and how it can sometimes go awry. Lahiri's writings reveal that she is a victim of the domination. But like Gogol Lahiri states that she herself has now arrived at the phase in her conscious existence where she observes that bi-cultural early education is a rich even though defective object. Yet, by her own admission a part of her years is to be totally American, summon it a opposition of sorts, just like

any other inconsistency is Gogol's conscious existence.

The Namesake is about this permanent dilemma encountered by immigrants as they struggle to keep their individualities while attempting to get rid them off at the same time. It is about the list of distressing selections they are encountered to create every day as they attempt hard to neglect being uncomfortable in a foreign country. This work might not be the most original depiction of the Indian-American experience, but even with its one dimensional dealing, it adjusts to create a deep impact Lahiri attempts to resituate her cultural space and individuality mediated by important cross-cultural influence. She says to Radhika S. Shankar: "When I began writing fiction seriously my first attempt, for some reason, was always set in Calcutta which is a city, I know quite well from repeated visits with my family, sometimes for several months at a time" (www.rediff.com/new/may22/1999).

In spite of such powerful emotional experience, Lahiri at the same moment also does not miss to describe the typical immigrant phenomenon of appertaining nowhere that even in India, she did not experience at home. She also mentions the dichotomy of maturing up in two- cultures- how it worried her when matured up that there was no single space to which she completely appertained to. *The namesake* is a strongly desirous effort to list the lives of a family of immigrants through the perspectives of a young lad. Both her works have perceived brickbats as well as accolades but she merits an illustration for dealing a topic long avoided by other Indian authors.

Worked Cited:

1. Agarwal, Malti. "Voice of Indian Diaspora", *A Book Review in English Literature* (ed), New Delhi: Atlantic Publishers and Distributers, 2009.
2. Farnsworth, Elizabeth. An Online News Hour Interview, April, 12, 2000.
3. Jhumpa, Lahiri. *The Namasake*. Boston: Houghton Mifflin, 2003.
4. Katrak, Ketu H. "The Aesthetics of Dislocation", *The Women's Review of Books* XIV, No. 5, February, 2002.
5. Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin, Boston: 1999.
6. Shankar, Radhika S. "Lahiri's First Book Gets Raves", <http://www.rediff.com/new/may22/1999>.
7. Vasthare, Mekhala. "bbee", *A Book Review*, United States: Ann Arbor, MI June 26, 2000.

06
**A CONFLUENCE OF CROSS CULTURAL CONFLICTS
 IN JHUMPA LAHIRI'S SELECT WORKS**

*A. Benazir, Research Scholar, Seethalakshmi Achi College for Women, Pallathur
 Dr. M. Vennila, Head, & Associate Professor of English, Dept. of English &
 Research Centre, Seethalakshmi Achi College for Women, Pallathur*

Abstract:

Man is forced to leave the homeland in quest for a better life. This migration is either temporary or permanent or voluntary which always gives painful experiences in the adopted country. The migrants struggle a lot to maintain their identities in the new land. The strong root of Indian culture and tradition never allows the first generation immigrants to mix well with the new culture. Lahiri shows her own identity crisis in the novel "The Namesake" through Gogol. She is the mouthpiece of second generation Indian Diasporas. Most of her stories focus on the emotional struggles of Indian immigrants in the foreign system. The immigrants face various problems at different stages such as loss of identity, dual personalities, familial love, feeling insecure, and preservation of their culture. Lahiri's immigrants are physically and psychologically displaced that is, they are physically in the host land and psychologically in the home land. First generation immigrants maintain their own identities and keep struggle for their cultural identity whereas second generation swing between the two cultures - one is the land where they live and other is parents and also the second generation seek towards self- recognition and self-identification.

Key words: *Dislocation, immigrants, emotional struggle, host land, cultural identity.*

Introduction

Jhumpa Lahiri, a daughter of immigrant parents of India, her experiences as a growing child in America are the background of her writings. Lahiri portrays the life of both first generation and second generation Indian immigrants. Her characters predominantly belong to Indian origin, especially of Bengali origin. The world is not an imaginative one but they are real states and countries. Lahiri, a second generation of Indian immigrant did not get any answer for her quest for identity. The second generation immigrants in America experienced the quest for identity. They feel fragmented between the culture of their parents' country and the country of their birth.

The first generation immigrants from India struggle to live comfortably in the strange land. They are wavering to adopt the new cultures, new food, and new dress codes. Her stories mainly focus on the nostalgic impulses, cultural dilemmas, identity crisis, rootlessness, in betweenness. India's culture is strengthened by its ceremonies, rituals, pujas etc. The first generation immigrants really find it difficult to get on easily with the people in America and in a strange backdrop find themselves alienated. Lahiri explains,

It's hard to have parents who consider another place 'home' even after living abroad for thirty years. India is home for them... India was different our extended family offered real connection. Yet her familial ties to India were not enough to make India 'home' for Lahiri- I didn't grow up there. I wasn't a part of things. We were doting at a world that was never fully with us.

The second generation immigrants find themselves stranger to both of the countries. In India they

are considered Americans and in America they are Indians. They find themselves with the two conflicting cultures. Lahiri belongs to the second generation whose quest for identity never seems to end. She portrays the life of the Indian immigrants, their life mean living in forced exile which leads to identity confusion and problems of identification in the backdrop of alienation from 'home' land and 'new' land.

In her debut novel *The Namesake*, she reflects her own experiences. It deals with the story of cultural gap between the Indian parents and American born children in different ways. In the words of Raju Barthukar, "A transitional of a subjectivised experiences, Lahiri, "The Namesake" is a narrative which assesses the nuances of American societal life and the attempts by the immigrants to the place the same at par with their native or root culture.

Ashima and Ashoke Ganguli, Indian immigrants of U.S. follow their native culture in the new homeland. They want to bring up their children Gogol and Sonia to follow their cultures of their ancestors. They try to preserve their cultures in the way to celebrate rituals, religious ceremonies, festivals in their 'home' in the adopted country. Ashima usually follows the tradition by wearing saree with sleeves, making food, prayers. She always keeps in touch with her family by posting letters and also eagerly expects the reply from her family. Now-a-days the communications are easily shared with the help of technologies like Skype, Twitter and social networking. Though the communication is very easy among the immigrants and their relatives, their inner conflicts cannot be easily erased. They easily get all things in the new land but their participation in the family is only artificial.

When Ashima is in the family way, she feels alienated. In India, everyone of the family surrounded to take care the woman who is carrying. On contrary, in America only her husband is at her side, no one of her Indian origin is at her side. "A country where she is related to No one, where she knows so little and where life seems so tentative and spare."

In her pregnancy period, she has sleepless nights, she couldn't bear the pain in back, she often visits the bathroom, she feels very discomfort, she is often surprised by her mother and grandmother. She feels that, she is far from her home. No one monitors her during her pregnancy. For it was one thing to be pregnant, to suffer the queasy mornings in bed, the sleepless nights the dull throbbing in her back, the countless visits to the bathroom. Throughout the experience, in spite of her growing discomfort, she had been astonished by her body's ability to make life, exactly as her mother and grandmother and all her great grandmothers had done. That it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still.

Ashima and Ashoke feed their tradition into their children. Ashoke adapts himself less warily to the American culture. His memories of life in India are less peaceful and remind him of the terrible train accident that left him with physically and emotionally shattered. Ashoke settles for the name Gogol, after the famous Russian writer whose book of short stories helped to save his life during the train accident. He impulsively connects with the name of the Russian author Nikolai Gogol. The phenomenal breakout in an Indian train crash for which Gogol is the perfect name for their first born boy. Here, it starts the problem evolving the boy Gogol grows adult and becomes more enthusiastic to fit in with his peers, the boy begins to his name, it is neither American nor Indian, even Bengali.

Ashima is horrified about the field trip of Gogol, her son. Only in America, the children are taken to cemeteries in the name of art. But in India, the graveyard is the most forbidden place; children are not allowed to go to the burning ghats. As Ashima says, "Death is not a past time", her voice rising steadily, "not a place to make paintings" which clearly shows the cultural differences between India and U.S.A. Ashoke and Ashima embrace their past in India but their children Gogol and Sonia are more comfortable with the American culture. As Gogol grows, the fascination of his father on the Russian author Nikolai Gogol, soon he changes his name to Nikhil. Name provides an identity to an individual and Gogol is constantly reminded about the uniqueness of his name "He's come to hate questions pertaining to his name, hates having to constantly explain. He hates having to tell people that it doesn't mean anything an Indian ...

he hates that his name is both absurd and obscure, that it has nothing to do with who he is, that is neither Indian nor American” (*The Namesake* 75- 76).

Gogol does not understand the emotional significance of the name. He does not like his name which is neither Indian nor American. He wants to be identified as an American but does not like an American with this name. His problem of the name symbolizes the problem of identity. Though he is a citizen and wants to live as an American in the American society. But no one is viewed him as an American. He experiences a feeling of in betweenness. The boy is fragmented and broken by the 'sand-wich' culture. This novel is a replica of the life of Lahiri. Lahiri proves this through the characters of Ashima, Ashoke and Gogol respectively.

Lahiri's another novel *The Lowland*, her latest one in 2013, which investigates the lives of Bengali immigrants, who are a middle-class educated couple Subhash and Gauri to seek higher education coming to America. One can also say it is by the stroke of their fate to emigrate from India to America. In this novel one can see, the subaltern voices of a middle-class man, named Udayan who obsessed by a sense of equality and justice. So he joined in the Naxalite Movement in 1960's and against the government. Finally he is put to death by the police. His wife Gauri who is in the family way, becomes a widow. The sibling of Udayan, Subash is shocked by the news of his brother's death. Subash leaves for Calcutta there he meets Gauri in a white sari remains isolated in the house. The widows are treated as aliens. The old customs in India marginalize the widows and treated them as sinners and how much the woman educated is no matter at all in those days. “Of mourning and seclusion inside the house. The vermilion was washed clean from her hair, the iron bangle removed from her wrist. The absence of these ornaments marked her as a widow, she was twenty three years old” (*The Lowland*).

Subash does not like this custom. He decided to marry Gauri. But his parents are not ready for this. To raise his brother's child, in the place of Udayan, he takes Gauri to the U.S and starts a new journey of life. Gauri gives birth to a female child, Bela. Subash treats Bela as her daughter. Though Gauri accepts to marry Subash, her past life with Udayan haunts her mind. She does not play her role as a good mother to Bela. She wants to continue her studies on philosophy. She treats her daughter Bela, a kind of burden after Udayan's death. Gauri does not want to be a mere housewife like a slave to perform the duties of the house from the morning to the night. She wants to explore her desires, wishes and ideas. She wants to search her identity through her job, a teacher in Frankfurt school. She establishes her areas of specialization in German idealism. She takes her own way and able to reach what always she wants to be and wants to have.

Jhumpa Lahiri's short story collection *Interpreter of Maladies* depicts the experiences of both first and second generation Indian immigrants and also about East- West encounter, her experience of dislocation and identity crisis. The story, *A Temporary matter* the first of its collection is the story of Shoba and Shukumar, a young married couple, are American citizens of Indian origin. They live in Boston for three years. In this story, Lahiri explores the idea of marriage, that is, an arranged marriage is one of the most important of cultural practices of India. They lost their first child during its birth itself. Shoba has changed and stayed out of the household matters. Her love and care towards Shukumar also dies down after the incident. The announcement of five days power cut for one hour due to storm, which break their confusions and silence. They spend their time together, in a power cut. Shoba gives an idea to play 'confession game' during this time. Each evening in darkness will confess one event of their lives to each other. This unexpected power cut give them a chance to come closer and open up their mind each other. Shoba turns nostalgic and says, “Sometimes the current disappears for hours at a stretch. I once had to attend an entire rice ceremony in the dark. The baby just cried and cried. It must have been so hot.” And she also says, “I remember during power failures at my grandmother's house, we all had to say something. A little poem, A joke, A fact about the world.”

They start to reveal their untold facts to each other. Shukumar all days looks forward to the power failure. They confess each other's guilt and their forgotten love is rejuvenated through their confessions.

Shukumar at last reveals the sex of their dead child by telling that it is actually a boy. Shoba's final confession is burst into tears and she never wants to know the details of their dead child. Thus the title justifies that many aspects of every one's sufferings and sorrows in the life only to be temporary. Thus the crisis of their married life is broken by the power failure. Every one's silence is broken only by their confessions and ended up with one's confessions.

In her short story collection *Interpreter of Maladies* has the different aspects of Indian immigrants as in the case of most of Lahiri's characters. The title story "*Interpreter of Maladies*" deals with the experience of an Indian man with the Indian American family. Mr. Kapasi, an interpreter of diseases to a foreign doctor in Orissa. He is hired as a guide to Mr. Das family, for their tour of Konark. Mr. and Mrs. Das come to India along with the three children. Mrs. Das comes to know the job of Kapasi, an interpreter for Gujarathi patients. She wants to reveal her life's secret to Mr. Kapasi. She seeks a remedy for her mental pain from Mr. Kapasi. Mrs. Das is not true to her husband, because one of their son is actually not to Mr. Das's but the friend of Das. She opens the eight years secret to Mr. Kapasi. She further tells him, "For eight years I have not been able to express this to anybody not to friends, certainly not to Raj".

Lahiri shows most of the emigrants of India obsessed with this kind of maladies. They could not completely change themselves as Americans in their thoughts and feelings. This cultural dilemma is the characteristic of Indians settled in abroad. The typical Indian Mr. Kapasi could not understand the difficulties of two cultures. He then asks her, "Is it really pain you feel Mrs. Das or it is guilt?". He fails to give any remedy to her. He is only an interpreter of language not of guilt.

In this collection, the story, "*Mrs. Sen's*" is one of the most moving story. Mrs. Sen settled in America. She is always attached to India, maintains her Indian identity at the same time adapts to American culture. She lives as a typical Indian wife in a foreign culture. She has no friends, feels isolated in the strange land. To avoid her loneliness, she starts her carrier as a baby sitter. She loves to buy fresh fishes and loves to cook for her husband as typical Indian women. She is often irritated by the American life. She feels to lose her uniqueness. Her interest is to buy fish and cook it which remembers her home land. She does not want to give up the idea of her home land. M.J. Samson says, "acceptance and adaptation of basic elements of the local culture, its language and its life style

Conclusion

Lahiri's stories examine multiple identities and diasporic experience, alienation in the lives of immigrants. She portrays the life of Indian migrants to America. Mostly revolving on her own experiences of her visits to Calcutta, Lahiri's stories are scattered with the details of traditional Bengali names, food, cuisine, and attire. Her stories give the readers a glimpse of the large submerged terrain of cross-culturalism. She is able to change cultural perspective with the same efficiency with which a bilingual speaker does code switching. Most of the characters of her book under discussion play out a simultaneous existence in two cultures. The immigrants of her stories face varied problems at different stages on the need to their assimilation of a new culture. Most of them suffer different kinds of losses of identities, familial love, economic security, social status or feeling insecure about the preservation of their own religion. In all the stories the characters face some sort of maladies. Nearly all of the characters are defined by isolation of some form or other. In their isolation, these characters feel that they are missing something vital to their identities. As Kadam Mansing says, "Lahiri deals with a multicultural society both from 'inside' and 'outside', seeking to find her native identity as well as a new identity in the adopted country. This brings a clash of culture and dislocation and displacement." Her stories are tried to establish the characters' individual identities in a new milieu experiencing the sense of displacement, alienation and isolation.

Works Cited:

1. Das, Nigamananda; *Critical Perspectives*. New Delhi; Pencraft international, 2008.
2. Faiez, Mohd. *Quest for identity and Female Iconoclasm in Jhumpa Lahiri's The Lowland*. Writers

Editings critics.2016.

3. Kadam, Mansing G. "The Namesake: A Mosaic of Marginality, Alienation, Nostalgia and Beyond".
4. Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin: Newyork.1999.
5. _____. *Unaccustomed Earth*. New Delhi: Random House, 2018.
6. _____. *The Lowland*. Knopf, New York. 2013.
7. Rao, Lakshmi Jaya. *Jhumpa Lahiri: A Perceptive Interpreter of Maladies*, 2006. Interpreter of Maladies, 2006.

07

ENGENDERING THE 'OVERMAN': A STUDY OF STIEG LARSSON'S *THE GIRL WHO PLAYED WITH THE FIRE*

Philcy Philip, St. Joseph's Training College, Mannanam P.O., Kottayam

Abstract:

The Girl Who Played with Fire is the second book in the Millennium series, written by Stieg Larsson. The novel has many gaps in the narration. It should be kept in mind that the author of the book had planned more than three books in the series but could only complete upto three before his death. This paper entitled 'Engendering the 'Overman': A study of The Girl Who Played with Fire by Stieg Larsson' tries to analyse the characters in the novel using the idea of 'Urbemensch' put forward by the German philosopher Nietzsche. It was first introduced in the book The Gay Science in 1882 and later elaborated through the book Thus Spoke Zarathustra. The concept of sex as a construct put forward by Butler and the concept of performativity is also used for the analysis of the book The Girl Who Played with Fire by Stieg Larsson in this paper. The concept of performativity which Butler says in the case of gender and sex is also employed in the case of narration of the novel. Both the characters, Zala and Lisbeth are pictured through the reiteration in the narration of the novel.

Keywords: *Gaps in narration of story 'overman'- characters gender performativity.*

Stieg Larsson is a Swedish writer who planned to write about ten works but could only complete up to three before his death. His works *The Girl with the Dragon tattoo*, *The Girl Who Played with the Fire* and *The Girl Who Kicked the Hornet's nest* were published posthumously. It was together called the Millennium series. Later a fourth part was written by another author David Lagercrantz, *The Girl in the Spider's Web*. The protagonist of the novels is Lisbeth Salander. She is a powerful woman, with a wide knowledge on technology, hacking computer programs. In the novel, the journalist and the former lover of Lisbeth Salander, Blomkvist tries to find out the person behind the murder of Dag Svensson and Mia Johansson, two important persons who have been doing a project on human trafficking with the support of Millennium office. The young couple who have been killed had reached the conclusion that it is a person named Zala who is behind all the trafficking. The narration proceeds with the investigation of Blomkvist to find who Zala is and to catch him, the culprit. The story reaches the climax when Blomkvist comes to know that Zala is Lisbeth's father, the only twist in the novel, and ends with a violent fight between Zala and Lisbeth where they both are severely injured.

The novel has many events which does not sound logical. In the novel, Lisbeth is suspected by the police as the murderer. Bjurman's weapon is found at Dag and Mia's house. The weapon was used for the murder. Later, Bjurman is also killed. As Bjurman is her guardian, the police suspects Lisbeth. Though they suspect her, they do not do anything to arrest her. They check whether she is there in her apartment. Learning that she is not living there then, they just wait for her to arrive and do not make any move to search for her further. This same attitude of police is described on the day when police waits for Bjurman. He was to be questioned by the police regarding the murder as the weapons were his. Instead of calling him, or arresting him, the police just stand outside to witness the surroundings of Bjurman's apartment. It is only later, they feel like going there and understand that he is killed in his bedroom. Before that the police never felt to go inside the apartment.

The most absurd element of the story is that Zala is Lisbeth's father and Lisbeth does not reveal it to Blomkvist, a person who is trying to help her. The author has built up a character who behaves very strangely. Here, she is a person who fights in the beginning with a man and kills him as he tortures his wife. She is a woman who cannot tolerate any violence against women. The day before Dag and Mia are murdered, she goes to see them interested in their work. Her friend Armansky and Blomkvist strongly believe that as a woman who stands against the violence against woman, she would never commit a murder of two people who were doing a project on sex trafficking. So, naturally, she should be against Zala. Even if she wanted to kill him without letting the law to take the responsibility over him, she should have at least revealed it to Blomkvist, who is trying to help her. Knowing everything, she makes the life of everyone troublesome with her strange and arrogant behaviour and thus the story extends up to six hundred pages.

Another thing that confuses any reader is the question why Blomkvist does not go to Palmgren at first. When he decides to question all people close to Lisbeth Salander and does it, it is so nonsensical that he just left out to go to Palmgren, who is Lisbeth's former guardian. In the novel, it is written that he just felt like going to Palmgren all of a sudden without any provocation or reason. Also, Lisbeth only finds out Zala after Blomkvist and the readers become aware that Zala is her father, until then, sitting in the solitude, being a world class hacker, she cannot find Zala before the readers come to know about it.

The author extends the novel up to six hundred pages not simply, to write a book with a lot of pages. Stieg Larsson might have done it with a purpose. One reason could be to balance both the characters, to balance the so called 'good' and 'bad' characteristics of both the characters, Lisbeth and Zala. From the point when murders happen, Blomkvist and others who work in the Millennium office suspects Zala. This is because two among the three people who are murdered are those who were doing a project on human trafficking and who reached the conclusion that Zala is the person behind all this. The story then extends to the point when Blomkvist finds who Zala is. The only suspense in the novel is when the readers come to know that it is Lisbeth's father, who has no national identity. From the beginning, thus the name Zala is repeated. He is pictured as a criminal and the murderer.

The German philosopher Friedrich Nietzsche's idea of 'Übermensch' was put forward through his philosophical novel *Thus Spoke Zarathustra*. Through Zarathustra, Nietzsche shares his views on the 'Übermensch'. It is a German word and it is translated into English as 'superman', 'overman' and 'overhuman', elaborated through the book *Thus Spoke Zarathustra*. Nietzsche said that 'overman' is the goal of humanity. He is someone who has successfully overcome the human state. Nietzsche lived in a time when Darwinism was popular and breaking way from religion. People had started negating God. Nietzsche had proclaimed that God was dead. He believed that the aim of every human is to overcome the present state and become a higher form which is the 'overman'. People have evolved from apes and they look down upon apes and laughs. Similarly, 'overman' will one day, in future, look down upon humans.

In this novel, Alexander Zalachenko is portrayed as a dangerous person. He is the real culprit, who murdered Dag, Mia and Bjurman. He is a womaniser and alcoholic. He was a cruel husband and a cruel father too. Lisbeth's mother, Agneta Sofia Sjolander met him when she was 17 years old. Palmgren says she was so innocent that any cruel man could easily trap her. Out of love, she changed her name from Sjolander to Salander which was an act that showed her desire to marry him and live with him together. Agneta Sofia had a terrible life with Zalachenko. He came to the house only once in a while. He always came to the house giving her hope. But, he was always drunk. She was mentally and physically exploited by Zalachenko. Zalachenko savagely abused her and was not even bothered about the children who were growing up witnessing all the terrible tortures their father were doing to their mother. He arrives at the house whenever he wants, to get drunk and for sex. The two girl children were shut in a room until their mother allowed them to come out. Palmgren says to Blomkvist that Zala even carries a gun always. Lisbeth and Camilla, her twin sister behaved differently. Lisbeth was always a child standing away from her father and Camilla was a child who went and hugged her father after the events as if everything was fine. He did

not bother about the children and never went near him. They were not beaten by him. His tortures were directed towards her.

Later he once came and stabbed her continuously. She was beaten heavily and he stabbed on her head. She was left unconscious. She was admitted in the hospital. Doctors said she had a brain damage. He never took the responsibility over her thereafter. Children were also left alone who were adopted by separate families. It is only Lisbeth who visits her bedridden mother once in a while who dies before the murder in the novel. Through Palmgren, what a reader gets is a negative image of Zala. He is the murderer, and a man who is sadistic in his heart. He has ruined a family. But he also has a professional side. At the end of the novel, he tries to kill his own daughter Lisbeth and that too, with the help of his own son. Zala's son, Ronald's body and his voice which is not broken clearly shows that he has some sort of genetic defect. He just acts whatever things his father orders. He does not think and works as a machine. The very act that he uses his own son as a slave to kill his daughter shows how cruel he is. Both the way of treating his wife Agneta and his son shows the way he emotionally exploits them, especially his wife.

Through Bjork, who has worked with Zalachenko, Blomkvist comes to know about his social identity and profession. Bjork was never ready to give details about Zala, whatever he knows to Blomkvist at first. Later he himself comes and says to Zala on a promise that Blomkvist will never reveal about him to others. Bjork was the only person who was a link between Zala and Bjurman. Gunnar Bjork, sixty-two years old, unmarried, had been in the police force since he was twenty one. He later studied law and fetched up at Sapo, the security police. Zala too worked for Sapo and thus Bjork knows him.

Though the plot tries to reveal the cruelties of Zala and the characters are in pursuit of Zala, the protagonist, Lisbeth is not very far different from Zala. She is portrayed as a strange woman. She acts arrogantly towards others. She is also violent like Zala. Palmgren comments, "Her attitude to the rest of the world is that if someone threatens her with a gun, she'll get a bigger gun" (493). Only because she is the heroine of the novel, the story ends with Zala as the villain. She too, tortures and kills other humans.

Lisbeth Salander is shown as a vigilant observer at first. She observes a lady nearby her apartment in Granada. Noticing that she is a victim of domestic violence she follows the lady and her every move. She then gathers information about her husband and understands that he has a plan to kill her in order to get all the money that his wife possesses. Lisbeth Salander is not a police or detective. Still she behaves as if she has an authority over everything. She gathers the information about the couple not in a direct manner. She does it all through hacking the computer networks. When she sees the husband beating the lady and trying to kill her at a distance, she goes and stabs him. She takes the woman inside the building and assures her safety. Though it is to save the woman, she kills a human. She is also a murderer. Though she kills a man, no police force is behind her. There is no mention of the case or event after the incident occurred in the novel.

Nietzsche explains in his work *Thus Spoke Zarathustra* about things that one must give importance in his life and how a man should live in order to reach the aim of becoming an 'overman'. He believed that the concept of afterlife was foolish. One should not give more importance to the soul which is not a separate element. For him, body is everything. It is the body which helps to live and do things in the daily lives. "The body is a great intelligence, a multiplicity with one sense, a war and a peace, a herd and a shepherd. The instrument of your body is also your little intelligence, my brother, which you call 'spirit'- a little instrument and toy of your great intelligence"(31). Here, one can clearly understand that both Lisbeth and Zala are not concerned about others emotions. They are materialistic. Nietzsche calls the people who give importance to the soul than the body, as despisers of body. Man has the ability to create his own virtue. He should not submit to other's opinion on virtues. He also criticizes those who say that death is the beginning of a new life and people will be judged according to the things done by them. Zarathustra supports war and revenge.

Zala was a civilian with a fake passport. He was not born in Sweden. He was born in Stalingrad. He lost his parents in the world wars when he was one year old. He learned in a military school. He has worked

as a journalist, photographer, in advertising as a sailor. He was one of the GRU's top agents. GRU is the military intelligence service that is directly subordinate to the army high command. According to Bjork, over the years he had been corrupted, and he squirreled away a little money here and there. He was also a womanizer and he drank too much. All this was noted by his superiors, but he was still a favourite and they could overlook as he was good at his work. All the missions that he undertook were successful. No one bothered to mind his attitude. Later once, when one of the missions he undertook failed, he was summoned by the superiors. He refused to go. When they sent one of the officers, Zala killed the officer. He then fled to Sweden. Thus he came to Sweden. When the government noticed that he is one of the top spies in Soviet Union, they first tried to get rid of him and later they kept it as a top secret. He later on helped Sweden, sold information about other nation's secrets and spying agencies. He is a brilliant man useful for Sweden, apart from the violent nature he possesses. The reader is made aware of these characteristics before the cruelties done to his family are revealed in the book. The narration is fabricated in such a way that the reader gets to know both his positive sides and negative sides.

Lisbeth is a strange woman who does not inform anyone where she goes. She does not have friends. The only people she likes in her life are Palmgren and Armansky. Her female partner Miriam Wu whom she calls Mimmi too is not that relevant for her.

She realised at that moment that she had not said goodbye to George Bland on Grenada either, and she wondered whether he was walking on the beach looking for her. She remembered what Blomkvist had told her about friendship bring based on respect and trust. *I keep squandering my friends* (91).

She does not even say to Mimmi or Armansky when she moves to Grenada. She does not give replies to Blomkvist's messages, e-mails or even letters. Even after the investigation started, and Blomkvist tries to help her, she never replies to him. She sees many messages to her in his computer's desktop which he has written down for her. She only replies when she feels that it is beneficial for her. Also, she changes her ID, uses the identity of another person and moves out once when the investigation progresses. She as a child has even tried to kill his father twice and at the end, the third time. Armansky even comments that she has an attitude problem. When Palmgren suffered a stroke and was admitted in the hospital, she was present at first. Later she leaves from there without telling to anyone. She says that she left because the doctors said there is no hope. Palmgren is her guardian and she herself says that the only two people she likes in her life are Palmgren and Armansky. Still, she does not look after him when he was in the hospital. Her act of leaving him at the hospital bed also suggests her lack of interest in taking responsibility of a person who has always stood for her.

In the book *Thus Spoke Zarathustra*, Zarathustra persuades the people to go into solitude. Zarathustra advices the people to stay away from the city life, move into solitude. Solitude will help them gain knowledge and become wiser. In the work Zarathustra speaks about a market place which is in fact the world itself. It is a place where some people act as great people with a wide knowledge.

Where solitude ends, there begins the market-place; and where the market-place begins, there begins also the noise of the great actors, and the buzzing of poison- flies. In the world even the best things are worthless without those who represent them: those showmen, the people call great- men (45).

Zarathustra is aware of the difficulty to force a group of people who live among the group of people to move into solitude at once. But still he tells them men becomes wiser, and master the hours and becomes an 'overman' when he is in solitude. He advises them not to love their neighbours, dismisses the concept of fake friendships in the world and tells to believe in oneself. One is born in the world free and should not fall addicted to a particular belief and constrain themselves. Each one has their own concept of virtue and truth. One should not compromise his idea for others. God is not the creator. It is people in the world who are creators. If god is the creator then men do not have anything to create. Chastity is another concept that

Zarathustra discusses. Chastity is good but it should not be something which is forced upon people.

To whom chastity is difficult, it is to be dissuaded: lest it become the road to hell- to filth and the lust of the soul. Do I speak of filthy things? That is not the worst thing for me to do. Not when the truth is filthy, but when it is shallow, does the discerning one go unwillingly into its waters. Truly, there are chaste ones from their very nature; they are gentler of heart, and laugh better and more often than you (48).

One can see the character Lisbeth as the one that Zarathustra explains. She always stays away from others. She is not a one who believes in chastity. Zala too, is not present in social records. Both are absent in the society as a social being.

The way she treats Bjurman is also to be noticed. She does not believe in the law and does not complain about rape. She keeps threatening him with the video of the rape. She has imprinted a tattoo on his body. She kept his life under her control. She had spare keys to his office and apartment. She would drop in whenever she wanted.

On a surface level it is a story of the woman, Lisbeth Salander, who is bold, strong and strange, who has the ability to creep into any of the networks. It is the story of investigation of the murders happened, the murder of a young couple who were doing a socially relevant project. It is a story of struggle from the part of Blomkvist to find Zala. Analysing more closely, one can find that both the characters Zala and Lisbeth are in fact cruel and nihilistic in their attitude. Lisbeth kills a person, hacks the accounts and networks. Sitting anywhere, she gains access to any networks. She always wants everybody under her control. She gets into the Millennium office, gathers all the data into her secret applications and programs. None is better than the other. Lisbeth too is a threat for the society with her behaviour as Zala is. The story is extended with a lot of unnecessary details because the author wanted to show the strange behaviour of Lisbeth and the professionally successful Zala before closing the plot with Zala as the culprit or the villain and Lisbeth as the protagonist.

There are also many similarities in their life. Both wants to destroy everything and become a superpower and keep the world under their control. One can see that Stieg Larsson tries to bring the concept of 'overman' through the two characters, Zala and Lisbeth in his work. Both characters aim at becoming a person who can control everything in the world. Lisbeth does not want to enter into a marriage. Though she loves Blomkvist, she breaks her relationship with him one day all of a sudden and disappears. Zala maintains a relationship with Agneta Sofia but is never interested to marry.

Nietzsche in his work says that marriage is a distraction for a human whose aim is to become an 'overman'. Often, marriage is considered as a union between two people, to begin a new life and to avoid the loneliness in life. This should not be so. If people think so, it will be a distraction. Only those people should marry who has the self confidence that he will definitely become the 'overman' in future. Feeling of pity is useless in life. Love towards others is also unnecessary. One should respect their own virtues. One should not submit to the desires and wishes of others. One should only obey oneself and not others. Once, submitted to a higher power, he will be able to control only those who are weaker than himself. Thus he becomes inferior to others and moves into a position behind, in his struggle towards becoming an 'overman'. One should obey oneself and thus gain power. One should learn to command others. The superior man of the future will be the finest incarnation of the will to power.

Zala had worked for Sapo very sincerely and thus one cannot say that he is a threat for the entire nation. Though he is a womaniser, alcoholic and cruel to his family he has struggled his best to make every mission he had undertaken to be successful. Similarly though Lisbeth does murders when she feel a person is harmful, she has helped Blomkvist for the project he was doing the previous year.

When she was twelve years old, when all the evil happened as she says, she tried to kill Zala by pouring petrol on his face and throwing a matchstick into the car where he was. For so many years he was not present anywhere. She thought he would never come again. But later he comes back. At the end, Zala

too tries to kill Lisbeth. She is shot and then buried underground. After sometime, she managed to crawl on the ground scratching the earth above her. In fact both have experienced a resurrection. Both are in a state of 'undead'. They are not alive totally or dead. At the end a fight between the two 'undead' people breaks out. While Zala is the present aspect of the crime, she is the absence. She is present in the virtual world whereas Zala is not present in the virtual world. The very fact that Zala is not present in the virtual world and she is, shows that one is the alter ego of the other. Here both the characters possess the same characteristics. Both have the same attitude towards life.

In the novel, the entire plot revolves around the murder of Dag and Mia. One more murder happens after they are murdered. Bjurman, the former guardian of Lisbeth is murdered. Bjurman had earlier raped her and she always threatened him with a video of her rape. Lisbeth always wanted to keep his life under control and he said she would kill him if she tried to move in any manner against her in his life or do anything harmful against her. One can see that Bjurman, in spite of the warning given by Lisbeth, goes to the police departments and finds the secret files of Lisbeth. The plot gives importance to the murder of the young couple in such a way that by the end, it is obvious that any reader may forget about Bjurman. At the end, Zala says that he killed Dag and Mia because he found out that their project was pointing towards him and killed Bjurman because he was useless. The reason sounds very absurd. There is no proper importance given to the murder of Bjurman and no proper reason given.

When Blomkvist realises that police has suspected Lisbeth as the culprit he asks her whether she has committed the murder. He strongly believes that she will not commit a murder, that too of a young couple who is doing a project against human trafficking. He believes she would only help them. In the message to Blomkvist which she sends him as a reply to his questions, she only says that she did not kill Dag and Mia. She does not say about Bjurman. Also she says that she is not innocent. This shows that Lisbeth might have murdered Bjurman. He has gone to find her records in spite of her warning as a first step towards taking revenge against her. Later when she enters into his apartment, she finds out that Bjurman had found out some of her records. So, one cannot surely conclude that Zala has committed all the three murders. The fact that Bjurman's murder is marginalised in the novel also could be an attempt by the author to make the readers concentrate more on Zala.

It is important to look into the concept of gender in this case. The concept of gender has undergone many changes throughout the years. It was, and still is a widely accepted notion that gender is something innate. With the idea that gender is a performance, presented by Judith Butler and other eminent feminist theoreticians, the essentialist belief that a woman's behaviour as a passive, dependent person is natural, was shaken. In *Gender Trouble*, she says "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being." (33) Judith Butler further discusses about body and sex and says that sex is also something which is materialised. She further elaborates on the concept put forward by Beauvoir that sex is biological and gender is a construct. In fact she criticises the statement. In her work *Bodies that Matter* she discusses her views on the notion of body, sex and gender. For Butler, sex is also something which is materialised by external forces.

Thus, sex is a regulatory ideal whose materialisation is compelled and this materialisation takes place (or fails to take place) through certain highly regulated practices, In other words 'sex' is an ideal construct which is forcibly materialised through time.(236)

Apart from this she explains the concept of performativity. Judith Butler was influenced by Lacan. "Performativity is thus not a singular 'act' for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition"(241). In the narration too the reiteration is analysed. Both the characters, Zala and Lisbeth are pictured through the reiteration in the narration of the novel.

All the events prove that Zala and Lisbeth are not really the people at opposite poles in the novel. If

she had not done the crime, there was no reason to hide. They both are in fact the alter ego of one another. All these characteristics show that they have traits of human who try to become 'overman' in their life similar to Zarathustra. The character of Zala is made known to the readers through many others in the novel. For the wider knowledge on both the characters, the author uses the voice of many other characters like Bjork, Palmgren, Armansky and Miriam Wu. A reiteration is found in the narration of the novel

In fact Zala and Lisbeth are two different manifestations of the same concept of the 'superman' or the 'overman' concept of Nietzsche. Nietzsche says one should move into solitude to reach the aim of every human which is to become the 'overman'. Here Lisbeth always wants to stay alone, away from others. She is not a social being. In the beginning she is at Grenada spending days alone in an apartment. Later she goes away from the social world and hides from the external world. Zala too is not present everywhere. He is not found in the national records. He is only known as a person to the secret security wing of Sweden. Other than that he has no identity in the nation or he is not present as a social person. As Nietzsche says marriage is a distraction for those who desire to become an overcome, here one can see that both the characters do not want to marry. She does not want to stay with Blomkvist or continue the relationship with him. Zala too does not show any interest in marrying Agneta Sofia Salander. Nietzsche also says that chastity is good, but it should not be forced upon anyone. Here, Lisbeth does not believe in chastity. It is difficult for her to believe in the concept so she never forces herself into believing it. She has relationship with man and woman. Miriam Wu, whom she calls Mimmi is her female partner and she makes love with other men also. They never obey others. They are only obedient towards themselves to gain power. They never submit to others opinions. Here both the characters Zala and Lisbeth only tries to control others but does not obey any other person, institution or government. Thus one can see that they are two gendered manifestations of 'overman'.

Works Cited:

1. Stieg Larsson "Author of Millennium Trilogy: *The Girl with the Dragon Tattoo, The Girl Who Played with Fire, The Girl Who Kicked the Hornet's Nest*". N.p, n.d. Web. 20 June 2017.
2. Butler Judith. *Bodies that Matter: On the Discursive Limits of "sex"*. New York: Roudedge, 1993. Print.
3. Butler, Judith. *Gender Trouble*. New York: Routledge, 1990. Print.
4. Flood, Alison. "*The Girl in the Spider's Web* by David Lagercrantz review- Lisbeth ives...". *The Guardian*. Guardian News and Media, 6 Oct 2015. Web. 20 June 2017.
5. Larsson, Stieg. *The Girl Who Played with the Fire*. London: MacLehose Press, 2009
6. Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Trans. Thomas Common. Ed. Bill Chapko. London: Penguin, 2010. Print.
7. "Stieg Larsson". *Biography*. N.p, 2 April 2014. Web. 20 July 2017.

LIFE AND STRUGGLE OF THE DALITS IN KALYAN RAO'S *UNTOUCHABLE SPRING*

Dr. Saveen Souda, Assistant Professor, Dept of English, Osmania University, Hyderabad, Telangana

Abstract:

Kalyan Rao is widely known in Telugu Literary circle as an influential writer, speaker and a vocal presence in Viplava Rachaitala Sangam (VIRSAM) Revolutionary writers Association. He has been with the destiny and struggles of the disadvantaged and the deprived all his life sometimes incurring the wrath of the state oppression in Andhra Pradesh. He was also put in jail for the positions he had taken in the past vis-à-vis state oppression. Therefore, it is not surprising that Kalyan Rao's creative writing is part of his social philosophy with an ultimate dream of achieving just and compassionate society devoid of prejudices and exploitation.

Key Words: *Incurring, oppression, compassionate society.*

Kalyan Rao's *Untouchable Spring (Antarani Vasantam)* is about a generational struggle of Dalits who desperately wrestle with the inhuman practices of caste Hindus who forced them to live away from mainstream society with no protection from natural calamities. The novel is about the past memories of Ruth and Ruben. The story moves around six generations of a Dalit family of Enneladinni village in Prakasham district in Andhra Pradesh state. There is a clear change of lifestyle from one generation to another. The characterization is appreciable and almost every character has its own significance in the novel.

G. Kalyan Rao's Telugu Novel is metaphorically titled as the *Antaraani Vasantham (Untouchable Spring)*, which was recently translated into English by Alladi Uma and Sridhar. This novel depicts the progressive journey of seven generations. The novel shows Kalyan Rao's creative capability as the most compelling and an emphatically affirmative force. Essentially situated in Coastal Andhra, the characters are exposed to Christian education with eventual conversion to the religion. Later, they are inevitable energized by progressive ideologies, which propelled them into social action, there by questioning and rejecting the hegemonic interests. The struggle against dehumanizing circumstances continues and even as they are successful in their efforts, there are sacrifices to be made. The conclusion, however, is an act of affirmation.

In this novel, Rao has explained the intrinsic caste system and its human relationships among the untouchable castes Maalas, Maadigas and other castes. He analyzes the importance of land, its relationship with land owned by various upper castes. He uncovers how Christianity, in its missionary zeal converted Dalits into Christianity, the compulsions behind the conversion, how the Dalits were educated in Christian schools and reached a position to question the traditional Indian caste system. He also presents the flaws of Christian missionaries in gaining funds, land or properties from the English before they left the country.

The condition of Dalits in first two generations was submissive and traditional although, there was a symbolic of social change. The Dalit of first two generations are primarily agricultural laborours. Once the rains fall, all of them, men, women and children go to work in the Karanam's fields(feudal of the village). They are paid starvation wages, which is not enough to appease their hunger. It is almost like

bonded labour since they take care of every aspect of the harvest right from planting to the final harvest period. But they receive meager wages for their efforts; sometimes they receive only food and nothing else.

The role of Ellanna is significant in the novel. Although he bears and performs the mythological narratives of Chenchulaxmi, Hiranyakahpudu, and Narsimha swami much to the horror of the audience, after Nagganna's death, he achieves transformation and he sings primarily revolutionary songs or the songs that reflect the daily struggles of Dalits. Soon he begins to roam from one village to another. In one of his travels, he meets Kummari Kotesh, who is a literary person in his own right. He seems to be collecting 'Dwipadas' of Basava. He also writes poetry, which the caste Hindus does not tolerate. Kumari Kotesh them advises Ellanna to sing his songs so that he can put all the songs into writing. The Brahminical community pooh-poohs his literary orientation. When he was carrying all the written songs of Ellanna, the caste Hindus instigates some miscreants to kill him.

The story of the third generation is riddled with tumultuous events such as their encounter with evangelical and ecumenical Christianity. This generation is represented by Martin, Sivaiah, Sharamna, Sasirekha and other people of the village. The period in question is the later part of 19th century. It is also affected by severe drought and famine. As it is, the Dalits of the village are at the mercy of the caste Hindus of the village such as Karanam and the Reddy's. Their survival is guaranteed to a certain extent atleast for their service to the domestic as well as agricultural spheres. With famine and drought devastated the village life, the Dalits of the village have no other recourse except to migrate to different places looking for work. As it happens, they migrate en masse to a place where the construction of Buckingham canal is in progress. They quickly look for work as manual laborers. Before the contractors enlist them as laborers, they ask questions their antecedents such as caste and other details. On being informed that they belong to Maala and Maadiga communities and they were stoned. Eventually, Martin comes to their rescue thus representing Christian charity and compassion.

Although Christianity as such does not recognize hierarchy and subjugation, it has been a major feature of Indian Christianity that the Indians who converted into Christianity brought into the new religion the same habits of exploitation and subjugation. It is in this context that Dalit Christianity should be understood from the perspective of double alienation. In the court of law, Martin's representation is favored as a result of his untiring efforts. As a mark of celebration and jubilation Martin wanted to bring all the people of the village for a Christmas celebration.

The fourth generation begins with Sivaiah's son Ruben the sole survivor of the massacre who is now into youthful age. A Christian who lives there brings him up. Ruben is curious in learning, about his ancestors. There is a search into the past to know their roots and to appreciate that great culture. Ruben is an example of such a search in Kalyan Rao's *Antarani Vasantam*. Here Ruben calls himself the son of Sivaiah, though he knows that his father had a different name as Simon and lived with that name till his death. He talks of the greatness of his past:

Then I came to know that Ellanna, my grandfather used to create songs and sing them. He was well versed in Urumula dance and knew Veedhi Bhogotam (Street play). My paternal grandmother Subhadra was hidden in his songs. Then I felt that so far, all these days, I was away from a great heritage. (159)

The generational life of the Dalits and somehow intertwined with Ennela dinni. The other major characters in this generation are Ramanujam, Ram Reddy, Chinnasubbadu, Sendri and others. This generation also sees the source of the pre-Independence ideological discourses such as Communism, Gandhism and subaltern systems of thought including Ambedkarism, and the social theory of Jyothi Rao Phule, Ramaswamy Nayakar. As the conversation between Ruben and Ramanujam was going on, they also talked about "Phule's Satyashodak Samaj's, Tamasha Troops", "Phule's revolt against Shetji and Bhatji" (177). And they further talk about socialist movement in Tamilnadu. In this conversation, the word

'communism' is also discussed.

The significant factor in this generation is the emergence of the Communist movement, which is antithetical to colonial British rule in India. The British Raj outlaws the movement ultimately. Their revolutionary fervor is much admired by Ramanujam the teacher who is solely responsible for the historic Dalit awareness because of which the Dalits of the village collective march into the tank for water. Although their march is minuscule, it is certainly symbolic and theoretically important suggesting long marches of China. And when the caste Hindus conspires to attack the perceived travesty of Dalits, they successfully tackle the mechanizations of caste Hindus; they drive them off including the major sinister figure *Choudari*. In this task they are adequately assisted by the revolutionary strategies of communists.

Communism becomes the major landscape, which brought about changes in Dalit consciousness. For the first time, there appears to be a radical alternative in communism. This ideology stems from Marx's writings where he tried to reflect on the great German Philosopher Hegel. German Historiography is premised on certain evolutionary cycles of human progress, which is called dialectical interpretation of history?

Therefore it is not surprising that many people of the village are favorably inclined towards communism; their faith in communism is more than justified since they remain a pillar of strength in claiming their right of human dignity. Another important aspect of Gandhi; he was born in Porubunder, Gujrat who belonged to the trading community. He goes to England and becomes a barrister. He has an epiphany experience when he is ill-treated by White man, while traveling by train. His consciousness is completely transformed when he realizes that no matter how educated he is simply a brown Indian under British rule. What Gandhi experiences is no different from Dalit humiliations at the hands of caste Hindus. Gandhi's ultimate entry into Indian politics is an attempt to conscientise the humanity within all of us.

On the occasion of Dalit temple entry movement the activists sung songs and jubilant. They made speeches on national integrity. Ramanujam was also in the midst of the procession. Linga Reddy expressed his happiness for the presence of Ramanujam. The procession passed by near the caste Hindus' houses. But that procession did not go through the middle of the village. The temple of Lord Siva was located outside the village. It was covered with dust and dung. Only to organize the program, the premises of the temple have been cleaned up.

Ramanujam, the teacher, insists that they should go to Vaishnanva temple, which is used by the caste Hindus in the village. This rattles the otherwise calm Linga Reddy and causes commotion. He is certainly caught unaware and is greatly confused at the moment. He later manipulates and convinces the priest of the temple and brings the Dalits into its premises. The Dalits are ecstatic at the historic and momentous occasion. For them, it is an unprecedented experience. They suddenly become part take of spiritual domain of Hinduism, which has been deprived to their predecessors. What they don't seem to realize is the fact that they are not allowed into the sanctum sanatorium of the temple, which is noticed by Ramanujam, the teacher. However it is still an experience to be cherished may be some day they would get the real darshan.

Once these Dalits return home after their historic experience, the entire temple is purified and washed to clean the impurity caused by their presence. The Priest as well as Linga Reddy, the so-called Gandhian supervises the entire proceedings. Another Gandhian witnesses it also who happens to be a Dalit a fact that is not known to Linga Reddy. We don't want purification. We don't want them to as if doing us a favor. Everyone's caste has its own greatness. If I am an untouchable to him, he is an untouchable to me. They are becoming popular by killing us. Are they doing us a favor? No, we don't need their sympathy. Better die than living with their sympathy. We don't want their ruined temples to be reopened. If there is substance and sincerity in their reforms, they will do a small thing.

There is a large piece of land near Maladi Debba now occupied by the Karnam. If we Mala

and Madigas want to occupy that land, will the reformers and the followers cooperate with us. Even Gandhi would not accept that word.

Emmanuel's is the story of the fifth generation and is suggestive of liberation theology of South and Latin America, which principally stems from Christian humanism. Emmanuel's religious upbringing is modeled on countless biblical stories of oppression and liberation. These stories of Hebrews ultimately end in liberation and founding a peaceful society with the blessings of God. It is no wonder then that Emmanuel is attracted to extremist movements. When is arrested, the police humiliate Ruben but Ruben says that he is proud of his son.

Christ is my faith, struggle is my necessity. My son is a symbol of the conflict of centuries. My son's struggle is not a Maala or a Maadiga. That is an ideal struggle it is a necessity. I was born as an untouchable. I do not have a piece of land. I was excommunicated. For all these questions my son provided answers...you remove the cross from your neck. You are not on the side of cross carriers. You are on the side of the people who crucify others. I came to meet my son. I am not here to listen your speech (Rao 211).

Multiple themes such as globalization the significant chapter of Telangana Armed Struggle, marginalization of folk culture, the views of Christian mission of upper castes for purely materialistic reasons, and caste factor seen in governmental positions under colonial British. "It seems that caste system took a new life in British period", said Ramanujam and look at Ruben...The British introduced caste in the law and judicial system. The advisors of the British judges were Brahmins. What they obviously wanted was to get equal status to Sanskrit with English language and the translations from Sanskrit were also on rise. (176-177)

And the dimensions of radical aesthetics are subsumed into Rao's narrative. To be sure, the dialectic of radical aesthetics is the essential governing principle in this generational take since at one point or the other; there has been protest or rebellion either symbolically or otherwise. Kalyan Rao deliberately touched the Telangana issue as he intends to inform about the Telangana Armed Rebellion in which Chakali Iamma, Doddi Komuraiah fought against Visunoor Deshmuk's private army, sacrificed their lives and became martyrs.

In fact, the very mention of Telangana Armed Struggle is necessary to energize the vision of the novel, which is predicated upon the recognition of caste and class as the defining moments to be addressed by the radical politics. In fact, the role of art and literature is as much an exploration into the complexity of the principles of aesthetics as well as its ultimate usefulness in contributing to the social transformation. Therefore Rao's novel frequently reminds us of the anxiety of socialist realism. Similarly globalization is mentioned as the major political platform for the beneficiaries of market economy regulated by America. The developing countries will have to contend with the confluences of globalization. In conclusion, it can be safely surmised that the various themes projected in the novel are ultimately directed towards the humanistic society.

References:

1. Kalyan, Rao. G. *Antaraani Vasantham*. Vijayawada : Virasam Publications, 2000.
2. Ambedkar, B.R. *Annihilation of Caste*. 1936; rpt. Bangalore: Dalita Sahitya Akademi, 1987.
3. Satyanarayana, S.V. "Dalita Jeevana Itihasam *Antarani Vasantam*". *Vaaritha* 12th June, 2006.
4. Padma Rao, Katti, *Caste and Alternative Culture*, Madras: The Gurukul Lutheran Theological College and Research Institute, 1995.
5. Omvedt, Gail. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage Publications, 1994.

**CHRONICLING THE INVISIBLE: CYRUS MISTRY'S
CHRONICLE OF A CORPSE BEARER**

Dipanwita Ganguly, University of Delhi, Delhi

Abstract:

The present paper seeks to examine the delineation of Khandias, the traditional pallbearers of the Parsi community, in Mistry's novel 'Chronicle of a Corpse Bearer' (2012). Khandias are the 'dalits' of the Zoroastrian community, subjected to the same ignominy, stigma and segregation. The novel has received widespread recognition because it is, probably, a pioneering fictional account of the discrimination faced by this small sub caste of a community, the Parsis, who are usually perceived as progressive, neoteric and affluent. In the course of the novel, the narrator, Phiroze, interrogates the credibility of those religious injunctions which sanctions and normalizes the exploitation and abhorrent treatment of a group of individuals. Phiroze's captivating personal tale of love and loss is beautifully intertwined with the story of the khandia community.

Key Words: *Caste, khandia, segregation, nussesalar, social discrimination.*

Ralph Ellison's influential work, *Invisible Man* (1952), foregrounded social, racial and political 'invisibility' suffered by the African-Americans in the predominantly white American culture. The unnamed narrator poignantly shows how the prejudiced white society is predisposed to perceive the black community in detrimental ways, which renders the actual, lived experience of the blacks unseen and unvocalized. A similar invisibility is suffered by the Khandias, a minuscule population of the already small Parsi community. Their job is to perform the last rites of the deceased before consigning them to the *dakhma* or the Tower of Silence, their mortal remains to be consumed by the vultures. Unexacting as it may sound, the work is nonetheless strenuous and gruesome. Furthermore, they are treated as pariahs, although, ironically, the Zoroastrian scripture promises the deliverance of their souls. As Phiroze Elchidana, the novel's narrator and protagonist says:

The nussesalar who performs his duties scrupulously, forever escapes the cycle of rebirth, decrepitude and death. What the scriptures forgot to mention, though, is that in this, his final incarnation his fellow men will treat him as dirt, the very embodiment of shit: in other words, untouchable to the core (Mistry 18).¹

Chronicle of a Corpse Bearer (2012) is a fictional drama novel by author, playwright and journalist Cyrus Mistry. It won the DSC Prize for South Asian Literature (2014) as well as the Sahitya Akademi Award (2015). In the Author's Note, Mistry recounts the story behind the genesis of the novel. In 1991, he was commissioned by a British channel to write a proposal for a documentary film based on the Khandia community. The film was never made but the story of "this small segregated caste" stayed with him. He was especially impressed by the story of a man called Mehli Cooper who, being a khandia, organised in 1942 an "unprecedented" but not quite successful strike of the khandias. The character Phiroze is based on Mehli Cooper.

In India, the Parsis are a minority, based mostly in Bombay. Mahvesh Murad, reviewing the novel for *Dawn*, writes:

It's always amazed me that a culture as rich, as ancient as that of the Zoroastrian's does not have much fiction written about it... a culture that has yielded empires as

influential as the Achaemenid and Sassanid and yet dwindled into a worldwide community of less than two hundred thousand people means that it must have a million stories to tell.²

Some famous Indian Parsi writers like Firdaus Kanga, Gieve Patel, Keki N. Daruwalla, Farrukh Dhondy and Dina Mehta have written closely about their community, thereby giving us a glimpse of their culture and customs. Such narratives save a community from obscurity and inculcate a better understanding of its lived experience among the wider populace. Cyrus Mistry's younger brother is Rohinton Mistry, the celebrated Indo-Canadian writer of novels such as *Such a long journey* (1991) and *A Fine Balance* (1995). Both of them have based their stories in Bombay, transmuting some of their personal experiences as materials for their works.

In this novel, Mistry attempts to 'chronicle' the social ostracization and vilification endured by the khandias. Typically, a chronicle is a factual account of an event or series of events put forth in the order of their occurrence. The novel, narrated in the first person, interweaves the story of the khandia community with the intensely personal tale of one man, Phiroze Elchidana. Significantly, Phiroze is not a khandia by birth. In fact, he is born to the head priest of a fire temple in Bombay. Through this plot device, Mistry juxtaposes the supposedly 'holy' with the 'unholy', and the narrator is able to present an insider's view of both worlds that of the priest and the pariah.

Phiroze is the son of Framroze and Hilla, born on a "highly auspicious day of the Zoroastrian calendar". Although he is regarded as a dimwit since childhood, yet his father stubbornly hoped that he would someday become a head priest like himself or even a renowned Parsi scholar. However, Phiroze yearns to escape the "narrow, claustal world" of the fire temple. He hates the "feeling of being hemmed in by the norms of temple living..." (50). One is reminded of Karsan Dargawalla, the protagonist of M.G. Vassanji's novel *The Assassin's Song* (2007), who shows a similar longing for escaping his family's religious legacy. On the pretext of attending coaching classes, Phiroze loiters around the city, even exploring the seedier parts of Bombay. What puts an end to his aimless wanderings is the discovery of Doongerwadi Hill, the estate of the Tower of Silence, which seems to this offspring of a head priest the "most beautiful" and "secluded island of peace in the entire city". Here, he meets Sepideh, the daughter of Temoorus, a corpse-bearer who has his own scores to settle with Framroze. In order to marry his beloved Sepideh, Phiroze abandons the sanctum of the fire temple and becomes a *nussesalar* in the Tower of Silence, much to his father's dismay. *Nussesalar* in ancient Avestan means "Lord of the Unclean". They rank higher than the ordinary khandias, often performing priest-like duties, but are actually "glorified untouchable".

Mistry undermines the dichotomy between purity and pollution, which is at the heart of religious segregation, through Phiroze's characteristically irreverent attitude towards the Zoroastrian rituals. More often than not, he uses sarcasm and irony to point out their illogicality. Phiroze feels that the "older I grew the more absurd any requirement of pomposity or piety seemed...". On the one hand, we see the orthodox Framroze unbendingly following these rituals, especially the strict injunctions on personal hygiene as enjoined in the scriptures. He believes that the modern world is suffering from so many "strange, new and incurable" diseases because "people have forgotten the conjunction between hygiene and spirituality". On the other hand, Phiroze says:

Naturally, I could not help being amused by the overblown logic or lack of it in some of these injunctions, which may have had good reason for being enjoined upon primitive pastoral tribes some three thousand or five thousand years ago, but didn't need to be glorified into obsessive, all-embracing moral codes. Their obvious rationale at the time would have been sanitary - it seemed evident even to me not mystical or 'scientific', as my father would have us believe (46).

Phiroze even suffers from an uncontrollable urge to giggle whenever he witnesses exaggerated importance being given to elaborate religious rituals. The ancient Avestan hymns seems to be “dead language” to him. One day, he sees a small bonfire burning a pile of trash. He is well aware of the fact that fire is a sacred symbol for any Zoroastrian as it represents the Holy Fire, but Phiroze feels a sudden, “perverse” impulse to pee on it.

Stratification of the society on the basis of caste has existed for centuries in India. The Hindu caste-system has its roots in the ancient religious texts. The Parsis, although now an integral part of the Indian society, were originally outsiders, emigrating to India from Persia in order to escape persecution by the Arabs. Yet, the khandias are discriminated against in the same manner as the *shudras* among the Hindus. Furthermore, it's the ancient Zoroastrian texts that sanctions such inequity. Why the khandias are treated as untouchables is because in the Zoroastrian faith, dead matter is considered unclean and polluting. They have to come into contact with dead flesh in order to prepare corpses for consumption by the vultures. Although, one could say that the khandias perform a very noble service for their community, yet they are treated as outcasts. In one instance, Phiroze describes how his accidental touch left a man absolutely flabbergasted, who recoiled in disgust. The sanctum sanctorum of the Fire Temple is inaccessible to them. Even to visit his father in his residential quarter in the temple premises, Phiroze had to undergo lengthy purification rituals. Still, Framroze prudently kept his distance.

As shown in the novel, the pallbearers have to carry corpses in heavy iron biers. Sometimes, in a single day, they have to travel to several distant places in the city to collect bodies and bring them to the Tower of Silence. They have to perform the revolting task of anointing every “orifice” of the body with “strong-smelling” bull's urine, before wrapping it up in fresh muslins. In order to bear the revulsion they feel, the corpse-bearers often consume alcohol. Phiroze says, “I ask you this, how else are the best of us to keep this carrion work, this constant consanguinity with corpses, without taking a drop or two? The smell of sickness and pus endures; the reek of extinction never leaves the nostrils” (10). This habitual consumption takes a toll on their health, as Phiroze suffers from arthritis and sciatica in his old age.

Since the pallbearers are few in number, each one has to perform this demanding task relentlessly. In one instance, Phiroze faints in the middle of the road while carrying a corpse through the town. He hadn't eaten anything that day, and was exhausted. The media paints this incident as deliberate negligence on the part of the corpse-bearers. The Parsi Punchayet, which should be ideally safeguarding the interests of the khandis, are corrupt and couldn't care less about their situation. They blame the khandias squarely and prohibit the consumption of alcohol in the Tower of Silence, also suspending several of them, including Phiroze. The corpse-bearers are, rightfully, enraged. Suspension meant they wouldn't be paid, when they had large families to feed. Also, the remaining pallbearers would have to work in double and triple shifts. Instead of hiring more workers, the Punchayet effectively made the situation worse. When Phiroze and others meet the trustees, they are criticized and put on probation, even though some have been working for more than eight years. Phiroze tries to explain that he wasn't drunk; he fainted because of sunstroke and hunger, but the trustees completely disregard his plight.

Since the idea for the novel came to Mistry when he heard about a khandia strike, it's important to observe the depiction of this strike in his fiction. Interestingly, the strike, led by Phiroze, is successful, unlike the actual strike led by Mehli Cooper. The Parsi Punchayet roused indignation among the khandias with its callous refusal to address their problems. Discussing the probable course of action with his group, Phiroze is reminded of Seppy's incisive comment:

If you guys are so important to the Zarthostis, why don't they provide you better working conditions? Its sheer hypocrisy to say you guys'll have your reward in the

next lifetime; yet treat you like offal in this one... Why don't you guys get together, do something about it? Protest.... (104).

It was, historically, the time of the Non-Cooperation movement, led by Mahatma Gandhi. Influenced by these, Phiroze and others decide to launch their own “peaceful non-cooperation” to register their grievances. Their “charter of demands” are “modest and reasonable”, requesting an eight-hour working day, overtime compensation and ten days' casual leave in a year. However, the Panchayet, still not ready to acknowledge their predicament and sensing the possibility of a rebellion, sends Coyaji to talk them out of it. But Coyaji leaves the pallbearers incensed when he tries to take the moral high ground by labelling the Panchayet as their “guardians” and the corpse-bearers as ordinary “rabble-rousers”. They finally go on a strike, stopping all work. The Panchayet, on receiving criticism as well as fearing further trouble, yields to their demands. By depicting the khandias as victorious, Mistry gives them the agency to bring about social change, if only fictionally.

Just as inter-caste marriages are frowned upon among the Hindus, the well-off Parsis avoid marrying into the khandia community. In the novel, Vera, the educated and intelligent daughter of Phiroze's fellow corpse-bearer, Rustom, falls in love with the son of an affluent Parsi businessman, but is eventually rejected by his family because of her caste. Such deep is the isolation felt by Phiroze that, at one point in the novel, when he is forced into a homosexual encounter by the detestable Buchia, his disgust is clouded by a feeling of gratefulness that at least he is seen as a desirable man by another human being.

Conclusion:

Most of the significant events in the novel are set in the pre-Independence period. But what makes this story still relevant is the fact that the khandias continue to face discrimination. A news published in the *Times of India* in 2015, titled “Spotlight's on khandias, the Parsi 'untouchables'” reports that a group of khandias in Mumbai have joined a peaceful protest to demand salary hike and other benefits.³ Their present condition, as described in the article, is not radically different from Mistry's account. The immediate experiences of this small community have universal appeal. In an interview published in *The Hindu*, Cyrus Mistry says:

This (*Chronicle of a Corpse Bearer*) itself was an experiment, writing about one community on a small microscopic canvas. To take that canvas and raise large questions was metaphorical: people aren't familiar with the community I was writing about. But it worked because of the tiny focus of the novel.⁴

References:

1. Mistry, Cyrus. *Chronicle of a Corpse Bearer*. Aleph Book Company, 2012.
2. Murad, Mahvesh (30 September 2012). “REVIEW: Chronicle of a Corpse Bearer.” *Dawn*.
3. Sunavala, Nergish (29 June 2015). “Spotlight's on khandias, the Parsi 'untouchables'.” *Times of India*.
4. Sripathi, Apoorva (24 March 2016). “Chronicler of a Community.” *The Hindu*.

ADAPTATION IN DISCIPLINARY PANOPTICON: KIDNAPPER AS ATTACHMENT AND SURVEILLANCE FIGURE IN 3096 DAYS

Anju Devadas R. D., Research Scholar, Department of English, Mar Ivanios College, Trivandrum

Abstract:

The innate and instinctual ability to seek attention and secure attachment with a primary caregiver, who fulfills all the basic necessities the infant demands, gives the child a sense of security, stability, and protection. The proximity to a principal attachment figure is essential for the emotional, physical, and psychological development of the child. In hostile situations like child abduction scenarios, the child attaches itself to the kidnapper who is the sole provider of his/her principal requirements. The rebellious spirit of the child is nipped in the bud by administering intermittent reward and punishment and the constant disciplining ensured through the belief of Panopticon surveillance. The child employs the defense mechanism regression leading to the reversion of ego to an earlier stage of development and adapts its behaviour to get along in an environment that will ensure the least conflict with the captor intercepting disastrous effects. The abductor becomes both the attachment and surveillance figure to control and command the victim to compliance. In the child abduction memoir 3096 Days (2010), Natascha Kampusch details her imprisonment by Wolfgang Priklopil in a dungeon for eight and a half years and how she adapted herself to the whims of her kidnapper as a survival strategy. It is a testament to her strength and power in the face of most cruel adversities where she was subjected to violence, molestation, and sensory deprivation.

Keywords: Attachment theory, panopticon, surveillance, adaptation, abduction.

Attachment is a reciprocal emotional bond developed initially between an infant and a primary caregiver to restrain the threat and distress the child perceives in the outside world away from the comforts of the womb. The behaviour of seeking proximity to a protective adult, usually the mother, is both natural and normal as the authoritative figure satisfy the needs, primarily food and warmth, and shares communication with them. The caregivers anticipate the responses of the child, nourishing and nurturing, soothing and comforting, and safeguarding them from potential dangers.

John Bowlby in his seminal work *Separation: Anxiety and Anger* (1969) introduced the Attachment theory which propounded the belief that primate infants have the tendency to develop attachment patterns to familiar caregivers as there is a danger of survival due to the exposure to the natural elements. They derive emotional support, protection, and motivation from the caregiver and clings to the mother figure establishing a powerful and indestructible positive bond. Bowlby's experience of working as a psychiatrist in a Child Guidance Clinic in London, where he treated many emotionally disturbed children enabled him to define attachment as "a lasting psychological connectedness between human beings" (Bowlby 194).

Unlike animals, humans have a behavioural system which is controlled by the dynamics of long-term and short-term interpersonal relationships with loved ones. The parent as a caregiver initially provides a sense of constant support and security which progresses to periodic excursions into the outside world to get acquainted with the alien territory. The presence of an attachment figure will be significant in the overall development of the personality of the child and for social interactions. When the mother-child dyadic relationship is ruptured, the child becomes vulnerable and distressed over the loss of the secure

emotional bond.

In adverse situations where the child is kidnapped and held captive, a child undergoes adaptation to renew the broken bond and attaches itself to another figure that resembles in providing those indispensable necessities. The child employs regression, a defense mechanism to manage the unacceptable impulses whereby the ego of the child reverts to earlier, more childlike patterns of behaviour to cope. The adaptive behaviour directs attachment of the child from 'mother figure', with whom he directed his/her attachment behaviour by preference, to another person to whom the child is willing to direct attachment behaviour. It is a survival strategy to substitute another person who is conveniently available and the generic term used "towards whom attachment behaviour is directed are 'attachment figure' and 'support figure'" (Bowlby 21).

While principal caregivers discipline the child with the help of mild punishments, the kidnapper adopts harsh means of disciplining. The kidnapper utilizes different strategies to discipline the children when it rebels and becomes obstinate to return to the primary caregiver. Sensory deprivation, violence, drilling, manipulation, and positive and negative reinforcements are timely administered by the kidnapper for the compliance, and to eliminate inappropriate and unacceptable behavioural patterns. Sensory deprivation or perpetual isolation is employed by the kidnapper when the child is deliberately reduced or removed from experiencing the external stimuli or perceptual opportunities. The different methods for perceptual isolation include the use of blindfolds, earmuffs or any devices that cut off the sense of sight, hearing, smell, touch, and taste.

Psychological manipulation and drilling are maneuvered in such a way that the vulnerabilities of the victim are used to determine the most effective means of compliance. The kidnapper will use aggressive and ruthless methods to manipulate the mind by drilling beliefs which are quite conflicting and contradictory to the attitude of the victim. Denial of food, water, bathroom breaks, medical care, shaming, and the drilling of thoughts which stands in opposition in order to make the victim comply with the kidnapper's demands. The kidnapper shows intermittent good and bad behaviour where desirable behaviours are rewarded while the undesired ones are punished limiting the occurrence of such responses in future. The kidnapper thus confirms the high frequency of adherence and obedience and less frequency of defiance and refusal.

The kidnapper also functions as a surveillance figure who can discipline the subject with the apparatus of power, the dungeon or the place of captivity. The 'Panopticon' devised by social theorist Jeremy Bentham is a system of control designed like institutional building where the inmates of the prison are observed without being able to tell whether they are being watched or not. In *Discipline and Punish*, Michel Foucault builds on Bentham's notion of the panopticon and demonstrates it as an apparatus of power and as a symbol of the disciplinary society of surveillance. Foucault adds how the "field of visibility" is a trap and how the subject adapts his/her behaviour accordingly.

He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (Foucault 202-203)

The kidnapper as authoritative figure places the subject in a constant state of visibility and the efficiency of the surveillance is maximized through technology. In a state of exposure, the victims alter and modify their behaviour in response to their awareness of being observed. Such a motivation induce a reactivity referred to as the 'Hawthorne effect', which was interpreted by Elton Mayo, originally witnessed among factory workers in Hawthorne Works resulting in the improvement of productivity.

3096 Days by Natascha Kampusch, a memoir of imprisonment which has a terrifying predicament, deals with the trials and tribulations of a 10-year-old Austrian girl who was kidnapped on the morning of March 2, 1998, and kept captive for eight and half years by her kidnapper Wolfgang Priklopil. A

communications technician, Priklopil held Kampusch in a small cellar underneath his garage. The kidnapper's home was protected by surveillance equipment and the entrance to the dungeon was carefully concealed. Beneath the garage, behind a small cupboard, a metal doorway led to a soundproofed and windowless room which has been the sanctuary for Natascha. "The cellar had only 5 square meters of space. It had a door made of concrete and was reinforced with steel." (*BBC News*)

Children are programmed to perceive the adults closest to them and immediate in fulfilling their needs as unquestionable authorities, who provide orientation and set standards of what is right and what is wrong. They learn to accept and trust, give voice to their requirements and even become obedient to their commands and orders. They are attachment figures who are responsible for the well-being and safety of the child who plays a monumental role in the development of a child. Natascha realized that her begging and pleading was futile and attained a closure when the door of the dungeon clicked shut ruling out any chances of escape and rescue. From the stories she heard from the news report, she had understood and deduced that resistance could only lead to violence and her own downfall. Her dependence on the kidnapper made her transfer her attachment from her primary caregiver to her kidnapper who will look after her every necessity.

Natascha connected and recreated the role of her primary caregiver in her kidnapper expecting him to do everything her mother usually did, "the bedtime ritual, my mother's hand on my duvet, the goodnight kiss, and an attachment figure who would leave a night-light on and quietly tiptoe out of the room." (Kampusch 45) Natascha wanted a semblance of her home in the dungeon where she made the kidnapper perform the daily rituals her mother indulged in.

When the kidnapper came back to the dungeon later, I asked him to stay with me, to put me to bed properly and to tell me a goodnight story. I even asked him for a goodnight kiss like my mother used to give me before softly closing the door to my room behind her. Everything to preserve the illusion of normality. (Kampusch 45)

She created the protective illusion of transferring the qualities of her mother to the kidnapper. The fear she had imbibed through her knowledge of 'true kidnappers' made Priklopil an attachment figure who provides friendship and support at the right moment. Natascha tried to forget her catastrophe and trauma by imagined the kidnapper as a fatherly figure who was generous enough in taking time to play with a child. The kidnapper's penchant for treating Natascha like an infant dependent on Priklopil made her prone to both surveillance and attachment. The kidnapper would peel every orange for her and put it in her mouth piece by piece imitating the motions that of a mother as if she is unable to feed herself. He would brush her teeth as though she is a three-year-old who cannot hold her toothbrush. He would cut her fingernails grabbing her hands roughly and gripping tightly so that she will not hurt herself. Wolfgang acts as a second mother and a primary caregiver in the dungeon.

Natascha accepts the inevitable that Priklopil is the only person in the nightmare of her abduction and he has become her world as he is only source and communication and affection she finds in her fear and loneliness. Natascha is completely dependent on her captor, as infants and toddlers depend solely on their parents. The minute gestures of affection and kindness, food, clothing, light, air, and her whole survival in this ordeal is depended upon the one man who locked her in the basement dungeon. She admits,

Children can adapt even to the most adverse circumstances. In the parents who beat them, they still see the part that loves them, and in a mouldy shack they see their home. My new home was my dungeon, my attachment figure, the kidnapper. (Kampusch 71)

When Natascha began to make herself at home in the dungeon and turn the kidnapper's prison into her space, into her own room, a bare bulb dictated when Natscha should get to sleep and when she should wake up. She was unaware and uncertain of what day of the week it was, and what date it was. She cleaned the room to make it normal and she says, "I created a film set in which I could imagine that I was home." (Natascha 83)

Natascha tricked herself and withdrew from the thought process of considering the kidnapper as a criminal. He manipulated Natascha's mind by drilling the image that her abduction had been ordered by 'someone' which he exploited by making up a ploy that claimed that her letter, she wrote to her parents was torn by someone injuring him in the process. Thus she confirmed of her belief that the bad guys from the pornography ring pursued her and Priklopil was donning the role of a protector.

Today as an adult, it seems amazing to me that my fear, my recurrent panic, was not directed towards the kidnapper's person. It may have been my reaction to his nondescript appearance and his insecurity, or his strategy aimed at giving me as much as of a sense of security as possible in this unbearable situation by making himself indispensable as an attachment figure. (Kampusch 59)

After the abduction, the mind of the ten-year-old Natascha regressed psychologically back to that of a child four or five years of age. She felt subconsciously regressed and felt small, at the mercy of someone else and free of responsibility. This intuitive withdrawal and adaptation into the mental state of a small child was a transformation Natascha logically perceived for a feeling of normality. She relied on the only adult present and therefore the person of authority for her physical and emotional needs. She behaves like a small child who seeks the attention of the caregiver.

I acquiesced in my role, and when the kidnapper returned to the dungeon the next time to bring me food, I did everything I could to keep him there. I pleaded. I begged. I vied for his attention so that he would occupy himself with me, play with me. My time in the solitary dungeon was driving me mad. (Kampusch 53)

Natascha describes her abduction as “a choreography of terror” as “everything happened in one fell swoop, as if had been a choreographed scene, as if we had rehearsed it together” (Kampusch 33). She had heard stories and news reports of abduction and the subsequent search and rescue operations and how the victims were brutally murdered as they resisted the aggressor. She had paid attention to the reports of the discovery of child pornography ring in Upper Austria. She never saw herself as a girl “the child molesters seemed to prefer” as she was not “the blonde, delicate girl” she saw in the photographs of victims. (Kampusch 28) She was plump, a fact her mother never missed, and she was ridiculed and humiliated for her bedwetting by her mother and at her pre-school. Her unhappy childhood and her parents' splitting up had contributed to her secondary enuresis.

Disciplining is essential for teaching children the expectations, guidelines, and principles to increase desirable behaviour and to decrease undesirable behaviours. Child discipline usually involves rewards and punishments to teach self-control, morally accepted social behaviours, and differentiation of right and wrong. But in child abduction narratives the kidnapper disciplines the child to ensure that she makes no attempt to escape the confines of the prison he has devised and to be respectful and obedient to the directives and commandments. The kidnapper strictly disciplined Natascha giving punishments when she refused to comply with his commands. One of the methods was sensory deprivation in which there was a lack of sensory stimulus perception, taking away one or more of the senses from the awareness of the outside world.

Priklopil made Natascha sleep the first few nights with an excruciating brightness that in turn kept her awake. Natascha was trapped in a state of uncertainty when kidnapper cut off her from all sensory input. In the total lonely darkness inside the dungeon, she came close to losing her mind. Natascha used to scream the walls in the desperate hope that somebody would hear her and rescue her to return to the cocoon of her mother's affection. She says,

When the kidnapper unscrewed the light bulb in the evening and closed the door behind him, I felt as if I had been cut off from everything: blind, deaf from the constant whirring of the fan, unable to orientate myself spatially or sometimes even myself. Psychologists call this 'sensory deprivation'. (Kampusch 68-69)

Food deprivation was another most effective strategies employed by the kidnapper to keep Natascha in line. She was a pudgy child who weighed forty-five kilograms. When Natascha was twelve, her body underwent a sequence of changes with a growth spurt. Priklopil began to ration the food and started insults and accusations linking her eating habits. He developed in Natascha a gnawing destructive self-hate and his own paranoia of the food industry collectively murdering everyone with poisoned food made the food choices even less than earlier. The rationing of food had its consequences as she suffered from malnourishment. Priklopil used hunger to keep Natascha weak and submissive. He revealed to Natascha once, “You are being so rebellious again. I'm probably giving you too much to eat” (Kampusch 139). In extreme cases, she would play a game of imagining the feeling of real food in her mouth by¹ looking at the flyers from supermarket Priklopil brought to the dungeon.

After a while, I made up a game that called 'Tastes'. For example, I would imagine a piece of butter on my tongue. Cool and hard, slowly melting, until the taste pervaded my entire mouth. Then I would switch to Grammelknodel¹; in my thoughts, I would bite into one, feeling the soft potato dumpling between my teeth, filling made of crispy bacon. (Kampusch 138-139)

The kidnapper started his psychological manipulation and drilling once she was locked in the dungeon. He invoked fear in Natascha by saying, 'if you don't do what I tell you, I will have to turn your light off.' 'If you are not good, then I'll have to tie you up.'” (Kampusch 58) He imposed fear on a vulnerable young girl by hammering and drilling the belief that her parents have abandoned searching for her and has moved on with their lives. He made her believe that the letters she wrote for her parents to pay the ransom haven't received any desired results. Natascha had difficulty to cope with such manipulation and in her unguarded and ill-protected moments, she even doubted her conscience. When probed about how he preferred her, he said,

'I saw you in a school picture and picked you out.' But then he immediately retracted his statement. Later he would say, 'You came to me like a stray cat. Cats you are allowed to keep.' Or, 'I saved you. You should be grateful.' Towards the end of my imprisonment, he was probably the most honest: 'I always wanted to have a slave.' (Kampusch 66)

The kidnapper also manipulated Natascha by controlling her essential needs. He played God with a defenseless and powerless victim. Priklopil took Natascha's identity and her history and even denied a mirror to see her reflection. It was a year later, after constant requests that she was provided with a small mirror. She was a puppet in the hands of her captor. Light and darkness, companionship and loneliness, and kindness and violence were alternately administered to manipulate the mind of the victim. She became accustomed to the kidnapper and intuitively adapted herself to new customs and practices which are alien to her senses. He inculcated the thoughts such as,

'I rescued you. You belong to me now,' he said over and over, Or: 'You no longer have a family. I am your father, your mother, your grandma and your sisters. I'm now your everything. You no longer have a past.' He hammered into me. 'You're so much better off with me. You're lucky that I took you in and that I take good care of you. You belong to me now. I have cared for you. (Kampusch 120)

The kidnapper used violence to extract discipline from the captive. Brutal punches to the head, stomach, and face, excessive and sudden outbursts of rage, pushing down while climbing the stairs, insults and screaming, choking and suffocating, and throwing objects leave Natascha nauseated. She made a list of violence in her diary pouring her outrage for being treated like a punching machine. The isolation, beatings, humiliation, and mistreatment she suffered for so long made her panic even at a mere sound of the door. The feeling of mortal fear has been branded in Natascha's brain with a hot iron that she was incapable

¹ Grammelknodel are boiled dumplings commonly found in Central European and East European cuisine

of action or reason. She believed with her whole mind that escape could only lead to death. She writes,

In that phase of my imprisonment I no longer had any thought of escape. At the age of fifteen my psychological prison was complete. The door to the house could have been standing open: I couldn't have taken a single step. Escape, that meant death. For me, for him, for everyone who could have seen me. (Kampusch 158)

The kidnapper shifted his behaviour from kindness to brutal violence and then again permeating the mind of the victim with disciplining and a continuous teaching of positive behaviors that will ensure whole acquiescence. Natascha was rewarded with videos, books and other essential things which she requested for when she dutifully performed every action like a passive and submissive being without questioning or resistance. But when she resisted, he used sensory deprivation, denied food and light, and left her in the dungeon for long periods without any reassurance of coming back or leaving her any food for survival. She was permitted to shower upstairs, watch television and sometimes eat along with the kidnapper when she abides by his rules. But she was always tamed by an invisible leash and the kidnapper's control continued to be absolute. Mentioning Natascha's parents and her old life made the kidnapper lose his temper in such an extent that she had to suffer the consequence for days. She says,

The prohibition on my past became a standard component of his visits to my dungeon. Whenever I mentioned my parents, he flew into a rage. When I cried he turned the light off and left me in complete darkness until I was 'good' again. Being 'good' meant I was to be grateful that he had 'rescued' me from my previous life. (Kampusch 119-120)

The kidnapper also enjoys the role of a surveillance figure in the Panopticon of the prison where he can anticipate and witness each and every action of the victim. The psychiatrists believe that the cellar represented a perverse form of security that she never felt in the flat where she was raised. Being a communication engineer, Priklopil was able to make the room soundproof to avoid the sound from penetrating the four walls of the dungeon. Priklopil understood how alarms, radios, and other electrical devices worked and it worked against Natascha as she would be closely monitored for errors and will soon be disciplined using violence. The kidnapper installed a microphone on the radio he provided Natscha with. It was one of the devices he used to observe and supervise the victim. It was a means through which the kidnapper ensured the hierarchy of power and the control he maintained in this prison setting.

This rebuilt radio became a terrible instrument of torture for me. It had a microphone that was so powerful it could broadcast up above every noise I made in my room. The kidnapper could simply listen in on my 'life' without warning and monitor me every second to check whether I was following his orders. Whether I had turned off the television. Whether the radio was on. Whether I was still scraping my spoon across my plate. (Natascha 94)

The kidnapper also eavesdropped outside the victim's room to check whether she complied with what he tasks she has to carry out. If Natascha failed to answer right away to his queries or failed to perform them, Priklopil yelled into the loudspeaker until everything got hammered into Natascha's head. The kidnapper used another mechanism where he denied the victim the pleasures he had bestowed with. He would enter the dungeon unannounced and took away what Natascha considered the prized possessions in this torture chamber. Natascha has to pay a penitent for her misconduct by parting with her books, videos, and food he gifted.

The kidnapper is an omnipresent being with boundless freedom to control Natascha. By placing the subject in constant visibility, the panopticon functions automatically. It helps the authoritative figure an opportunity to penetrate the victim's behaviour. He would call into the intercom in a monotone voice reiterating 'Obey! Obey! Obey!' till she acquiesced to his demands. It was a daily routine to conquer her mind with innumerable commands. His presence permeated the prison, filling up every last inch of space and forcing Natascha to feel the kidnapper in every corner of the tiny cellar room.

He is here. Always. He is breathing at the other end of the line. He could begin to bellow at

any time, and I would recoil, even if I was anticipating it any second. There was no escape from his voice. (Natascha 95)

The victim's belief of being continuously and persistently watched at all times modifies the behaviour to meet the demands of the observer. When Natascha suspiciously checked for peepholes or cameras throughout the dungeon, she was so afraid that she filled the tiniest cracks in the wood paneling with toothpaste there were no more gaps. But she still felt the feeling of being constantly watched. The invisible observer at times asks a series of question through the microphone to confirm whether the victim is obediently fulfilling the chores. Priklopil's questions pursued Natascha and terrified her. He asked, 'Have you eaten your banana?' 'Have you been a greedy pig again?' 'Have you washed your face?' 'Did you turn off the television after one episode?' Throughout her solitary confinement, Natascha felt like a monitored and supervised experiment. And it resulted in a Hawthorne effect where the subject's behaviour is altered by the awareness of being observed. Natascha tried to please and

I felt watched every second of the day, even while I was speaking. Perhaps he had installed a heat-imaging camera so that he could monitor me even as I lay on my lounge in complete darkness. The thought paralyzed me and I hardly dared to turn over in my sleep at night. During the day, I looked round ten times before I went to toilet. (Kampusch 95)

Natascha adapted to the situation realizing that her survival will depend on how she cooperates with the kidnapper. She dedicated more and more energy to maintaining a 'positive approach' to the kidnapper. She was grateful for all the things he provided as a benefactor trying to make Natascha's life as pleasant as possible. He broke the loneliness in the dungeon by sharing meals with her. Towards the end of her captivity, the kidnapper was so assured of her reliance on him that he organized a ski-trip with her and allowed her to accompany him to the shopping centre.

I was immeasurably grateful to the kidnapper back then for such small pleasures, like the sunbathing or swimming in the neighbour's pool. And I still am. Even it seems strange, I can recognize that there were small, humane moments during my time in captivity. (160)

Natascha admits that the survival strategy she had employed during her imprisonment made her feel the perspective of the insensitive kidnapper. Natascha even became emotional and cried inconsolably when she was told he was dead. She answered those "Getting closer to the kidnapper is not an illness. . . . It is a survival strategy in a situation with no escape and much more true to reality than the sweeping categorization of criminals as bloodthirsty beasts and of victims as helpless lambs that society refuses to look beyond." (Kampusch 147-148)

Natascha tried to humanize her kidnapper as he has shown both sides of his character where he played the role of a protector and a sadistic evil. She was caught between visions of madness and a perfect world where her kidnapper functioned as an attachment figure who was the only physical and emotional contact for years.

Nothing is black or all white. And nobody is all good or evil. That also goes for the kidnapper. These are words that people don't like to hear from an abduction victim. Because the clearly defined concept of good and evil is turned on its head, a concept that people are too willing to accept so as not to lose their way in a world full of shades of grey. When I talked about it, I can see the confusion and rejection in the faces of many who were not there. The empathy they felt for my fate freezes and turned into denial. (Kampusch 147)

Natascha being abducted in her childhood longed for an attachment figure. In the initial days, she has no sense of where she was, who she with was, and what his motives were. "For a child away from home 'the lack of a sense of time means that separation feels like an eternity.'" (Holmes 43) Priklopil was the only person who could relieve her from this oppressive loneliness. She craved for the presence of another human being, a touch or a hug to reassure of everything going back to normalcy. In contrast, Priklopil who was an anti-social and an introvert wanted approval and affection. He chose the most dangerous means by

which he could find love and happiness. He fit Natascha in his fantasy of an ideal family where she will love him absolutely.

Natascha has accepted what has happened to her as she desperately acquiesced to it with desperation and indignation. Through adaptation, coping mechanisms, and by regressing psychologically, she accepted her trauma and humiliation she was handed over. Though she had planned her escape all along, she subconsciously doubted whether she would be free again to meet her parents and the outside world. The retelling of her life through her memoir will play an instrumental role in making it a survival and how she succeeded it with strong conviction. As Lucy Robinson states,

The retelling of traumatic life stories indicates the possibility of recovery and reconciliation: the relationship between retelling and recovery and suggests that the telling and publication of [...] stories might help externalise the experience, rendering it less traumatic. (569)

Works Cited:

1. Akwash, Francis A. "The Psychological Impact of Kidnapping". *Scholarly Journal of Science Research and Essay*, vol. 5, no. 1, 2016, pp. 1-5.
2. Bowlby, James. *Attachment and Loss: Volume II Separation Anxiety and Danger*. Basic Books, 1973.
3. Foucault, Michel. *Discipline and Punishment*. Vintage Books, 1995.
4. Hebb, Donald O. *Essay on Mind*. Psychological Press, 1980.
5. Holmes, Jeremy. *John Bowlby and Attachment Theory*. Routledge, 1993.
6. "Inside the Austrian girl's 'dungeon'". *BBC News*. 25 Aug. 2006. <http://news.bbc.co.uk/2/hi/europe/5285048.stm>. Accessed on 15 Sept. 2018.
7. Kampusch, Natascha. *3096 Days*. Translated by Jill Kreuer, Penguin, 2010.
8. "Kidnap Victim Natascha Kampusch's Escape 'Guilt'." *BBC News*. 14 Sept. 2010. <https://www.bbc.com/news/world-europe-11297335>. Accessed 10 Sept. 2018.
9. Robinson, Lucy. "Soldiers' Stories of the Falklands War: Recomposing Trauma in Memoir." *Contemporary British History*, vol. 25, no. 4, 2011, pp. 569-589.

11
**CHINA AND COLONIAL IMPACT: A POST COLONIAL READING OF
 AMITAV GHOSH'S RIVER OF SMOKE**

*Dr. R. Karthika Devi, Asst. Prof. of English, M. V. M. Govt. Arts College for Women,
 Dindigul-624001, Tamil Nadu*

Abstract:

The Europeans who established their colonies in various parts of the world were accused of eradicating native cultures and languages, misrepresenting their history, misappropriating their literature, swindling their wealth, deteriorating their environment, stereotyping the negative images of the colonized, making them addicts to liquor and other poisonous drugs like opium, degrading them as inferior creatures, exploiting them economically, considering them barbarians, victimizing them with racist prejudice, etc. At the same time, it is not denying the fact that colonialism became responsible for founding the modernization of the world. Colonialism encouraged the scientific enquiry of truth. It promoted exploring life with the spirit of reason and intellect. Science and technology progressed and it led to the improvement of material condition of man. The Europeans, with their naval expedition, found out new safe routes for the known places and discovered new places like America, Australia and New Zealand. They threw light on the Aborigines living in the dark continents. They discovered new plants and animals and invented new objects. They introduced the new discoveries and the inventions for the betterment of the world. Dissemination of knowledge has become possible because of colonialism. Yet, it is a charge against the Europeans that whatever, whether it is political or mercantile, they did had been in the interest of their own people living in their mother lands. Some communities and a few individuals of the colonized country also flourished during the colonial rule due to colonialism. In India, it is Parsi people who enjoyed great privileges provided by the British colonizers. The contribution of the Parsi people along with the British in the establishment of the port city of Mumbai cannot be left unrecognized. The Parsis were as skillful as the English people in ship-building as well as they performed as brilliant as the colonizer in dealing with trade matters and maritime exploits. River of smoke elaborately discusses the Parsi involvement in the opium trade with China along with the British by narrating the events and incidents that took place in the story of Bahram Modi. While concocting the life of Bahram Modi with his rich imagination, Ghost lavishly uses the historical facts of opium trade by the colonizers in China and its impact reflected in political and social atmosphere of China.

Key Words: *Colonizers, native culture, stereotype, historical figures.*

Amitav Ghosh has peopled the novel, *River of Smoke* with historical figures and assembled and arranged historical events for the plot. In fact, it is a historical novel dealing with the plight of the nineteenth century China which was attacked by the British and the French in order to win open markets for their opium mainly cultivated in India. The greed of the colonizers and the reluctance to open the free markets for opium trade on moral grounds by the Chinese Government led to two opium wars during the middle of the nineteenth century. In the war, the port city, Canton where the trade concerns of opium were dealt was bombarded to the soil by the weapons of the British and the French soldiers. At last, China was opened for free trade, though China was not under the direct control of China. Abolishment of monopoly and free trade for the European merchants is the chief effect of colonialism discussed in *River of Smoke*. China has always kept an iron wall for the external world but it was demolished by the colonial powers with

their selfish economic motive. Ghosh's use of historical facts with historical characters demands a new historicist reading.

While Amitav Ghosh's *Sea of Poppies* the first book of the *Ibis* trilogy deals with the causes and consequences of migration, the circumstances in which various people from various parts of the world left their native land and the mental agonies and physical tortures they had undergone in the hands of the whites during their journey in the midst of the ocean, on shore and offshore, the second book entitled *River of Smoke* narrates the achievements, gains and the loses of the migrants in the alien lands after their departure from their homeland by ship. In the *River of Smoke*, in addition to the voyage of the *Ibis*, the author has focused on the happenings in two more ships- the *Anahita* and the *Redruth*. Hence, in addition to the characters mentioned in *Sea of poppies* such as Deeti, Neel Rattan, Paulette, Kalua, Ah fatt, Jodu, Bob Nab Kissan, the list of travelers includes people belonging to the whole world such as an Indian born Parsi opium trader, Bahram Modi; an American trader, Charles King; a Chinese commissioner, Lin Zexu; a lover of plants and flowers belonging to Britain and botanist, Mr. Penrose; a western artist, Mr. Chinnery; an eastern artist, Lamqua; Lamqua's apprentice, Jaqua; Sir Joseph Banks and his apprentice Kerr; Chinese nursery owner, Punhyanal a gardener, Ah Fey and the curator of Kew garden. This kind of assemblage of people belonging to different countries and various races speaking in distinct languages itself is an effect of colonialism. The theme and the plot of *River of Smoke* revolve around the causes and the consequences of opium war. The opium war fought between China and Britain had not been a sudden one, but the result of a long time combat between the Chinese concern for the health of its people and the selfishness and the greediness of the British. Only parts of Arabia, Persia, Afghanistan, Mongolia, Tibet, China, Siam and Japan had never been under formal European government (Fieldhouse,373).

While the trade was carried on at Canton the foreign merchants were not permitted to reside there throughout the year. During the summer months, or from the end of one trading seasons to the beginning of the next, the traders retired to Macau, which was in the nature of a Portuguese leasehold, although Chinese jurisdiction was maintained. When they returned to Canton they were forced to leave their wives and children, if they had any, at Macau. This served to emphasis the temporary and precarious nature of their stay.

Moreover, each foreign trader had to be "Secured" by one of the Hong (Chinese) merchants. This meant that he could buy and sell only through him, buying at the minimum the Hong merchant would consider and selling at his maximum. On his side the "security merchant" took care of all payments to the officials, relieving the foreigner of the task of meeting the innumerable petty exactions which burdened the trade. These of course were figured in as part of the price finally agreed upon.

The members of this community lived, while at Canton, in a restricted area just outside the city walls. They had their residences over their ware houses and offices in buildings called "Factories", from the name "Factor" given to the permanent representative of the foreign firm. These places expose the typical multicultural atmosphere with the colonial impact. Fanqui town housed the factories- not the manufacturing places but merchant trading centres of the Europeans and other foreign traders such as Indians and Americans. These factories exhibited the colonial impact in the style of architecture and the customs followed there. Robin Chinnery writes in his letter to his childhood friend Putly about the factories that they exhibit the architectural style of both the Chinese and the English that had been adopted in the construction of universities like Oxford. Chinnery further writes that the British factory has a chapel with a clock tower and most of the European factories have flags flying in front of them.

The different flags of various European countries flying in the foreign soil are an evident proof of their influence on the country in their purpose. The presence of a chapel inside the place meant for trade, in addition to proving the English people's faith in Christianity, implies the colonizers' typical inclination towards converting the other people to Christianity.

In China, all people coming from Hindustan to work with the English for the opium trade were

considered as a single unit not only by the foreigners but by themselves irrespective of belonging to different castes, races and religions and speaking different languages. Amidst all the evils, it is one of the positive impact brought by the colonizers to make the Indians feel being united in diversity. This kind of a sense of feeling of commonness among the members of a group of people becomes the foundation for the formation of bigger assemblages or groups. And, thus, new countries were created with that sense and the colonial rule facilitated occasions among the colonized people to have that sense. And, the third world countries were formed. The formation of the third world countries is always attributed to colonialism.

The novel *River of Smoke* revolves around the trade of opium in China during the middle of the nineteenth century. While the sale of opium brought huge profits to the British, it deteriorated the health of the Chinese people. Realizing this fact, the Chinese authorities had decided to ban opium. Amitav Ghosh mentions the words of a Chinese official written to the Emperor about the evil effects of opium: "Opium is a poisonous drug, brought from foreign countries. To the question, what are its virtues, the answer is: It raises the animal spirits and prevents lassitude (132).

China took all kinds of measures to stop the sale of opium in order to save the lives of people and to protect the economic stability of the country. But, every impediment in the way of the trade was crashed and crossed by the Europeans. And, when the sale was legally banned by the government, smuggling began to take place. Already, stocks of opium had got accumulated in the godowns of the foreign traders particularly, the British traders got tensioned and the very thought off the loss likely to be incurred due to the ceasing of the trade made them crazy to go any extreme even of declaring war against China. Mr. Slade, in *River of Smoke*, gives historical examples to justify the war that might be declared by the English for the sake of profit.

When the European and other foreign traders encountered various obstacles in the form of seizure of the opium stocked by them, demand of the Chinese commissioner for the surrender of the traders who had involved in the drug smuggling and the legal ban on the business, the Chamber of Commerce convened a meeting to discuss the problem. And Amitav Ghosh, through the discussion, revealed the standpoint of the Europeans with regard to the trade deal.

It was discussed that as the trade had been highly profitable, it could not be abandoned just because of the obstinacy of the Chinese authority. Hence, some suggested that they could form a settlement in The Bonin Islands recently seized by the British government. I was one of the "inappropriated spots" (RS, 422) located between Japan Japan and Formosa. It is an example of the colonial attitude of the whites to occupy and enjoy other's lands. But, forming a settlement in the Bonin Island was not accepted by those who did not wish to leave Canton where they had their business deals for two centuries. They considered the arguments of the Chinese as dogmatic. And it is the colonial attitude to interfere in the internal matters of any country in order to meet their selfish ends. And, at last, it was decided not to leave Canton but to take steps for free trade. As in any other colony in order to establish free trade in China for their own selfish ends, the English went to the extent of going for a war without considering its destructive effects keeping their eyes only on material benefits.

At last, in order to cope with the "present difficulties", a war was waged. In the war, "Canton was bombarded by British and French gunships". And the foreign factories were fixed by the Chinese mob. At last, as per the wish of the British, free trade was opened. Thus, though China was not under the direct control of the British government, it had to yield to the trade wisher of the English by removing all hurdles in the way of free trade by collapsing its iron walls. Thus, China also had encountered the Colonial impact in its economic and moral life. The victory of the British in the Opium war revised the trade policies of China. In the same way, individual lives also had undergone tremendous transformation due to the trade done with the support of the Colonizers. Bahram Modi, an Indian Parsi trader's life is an example

The Parsi people were dear to the British due to absence of divisions and distinctions among them. Being a minority group as refugees in an alien land, Hindustan, they did away with all the anomalies of

divisions accept the practices of priestly class. They remained a unified group. The English, being fed up with the innumerable disparities in the name of caste, creed, culture, language in the Hindu community, were pleased to work with the unified community.

The role of Parsi people in trade and commerce during the colonial period and their gradual development along with the expansion of the colonizer's power has been well represented by Amitav Ghosh who has actually narrated the fact of Parsi's upper hand in ship-building, manufacturing and engineering and their export concerns through the fictionalized character of Bahram.

Bahram belongs to a middle class family. He is a calculative expedient who has made use of the opportunity of marrying the very rich girl of the Mistry family. Shireenbai, the bride actually has been betrothed to another rich boy of a reputed family but he died in an accident. Thus, Shireenbai has lost the luck of marrying a rich boy. The Mistry, in spite of their wealth, cannot go for the bridegroom of the same status, as the proposal is the second one. They opt, now, hence, for Bahram Modi who belongs to the middle class but respectable family. He is also good looking, educated and of an appropriate age. But after marriage, he has to come to live in the Mistry mansion and enter the family business. Bahram's mother is not interested in the marriage as she believes in her rustic wisdom that the son-in-law as the house-husband in father-in-law's home will be treated as a dog. But, Bahram is able to foresee the undreamt of opportunities in the marriage and so he accepts Shireenbai. In the Mistry house, he is looked not as a great person.

The high society Parsi people are good at English proficiency. Speaking in the colonizer's language is generally considered to be a mark of civilized person, This attitude to English language prevails to the colonized during colonization and after Independence from Britain. Ghosh writes with reference to the language of Bahram; "...his rustic Gujarati and inadequate English were something of an embarrassment within the urbane confines of the Mistry mansion" (49).

Language is one of the cultural shades of man. Parsi, after their arrival to India, were ready to learn English on their own, being displaced people who had to survive in an alien land with its resources, while the native Indian were stick to their mother-tongues. This is one of the reasons why Parsi people were preferred or given privileges by the English. Repeatedly, in novel after novel, through different characters, Ghosh points out the power of English language among the colonized people during and after colonization. Even Bahram, while interviewing Neel Ratan Haldar to be appointed as his munishi, examined his English proficiency by making him read the magazines.

Parsi people are ambitious one who during the colonial rule excelled to Europeans even in ship-making. Europeans used to call the Indian made vessels "country boats" or "black-ships". But, Seth Rustamjee, Bahram's father-in-law had the aim of building ships as good as the vessels made by the Europeans-the colonizers. He achieved that also. Thus, Rustamjee Seth represents that group of Bombay based Parsi people who worked along with the Britishers prospered as well. Amitav Ghosh's record of the historical fact that the involvement and innovation in the art and science of ship-building during the colonial period reflects the colonial impact on the maritime interests of the community.

Not only in ship-building, Parsis competed with the East India Company all leading trades which included the export of Opium. When Bahram was not interested in accounting and other technical works, he expressed his desire of establishing an export concern of opium. The profit earned from opium made the East India Company try to get monopoly over opium trade. But he cannot get acceptance from his father-in-law at once. He argues that the traders "have been doubling and even tripling their investment with every consignment they send to China" (51). Bahram's preference of Opium trade and his argument in defense of it is based on the profit at the cost of human life are very much influenced by the colonizer's policy of life. Colonizer's only aim was to earn money at any cost.

Bahram's argument with his father-in-law recalls the historical fact of British's stand in opium trade which led them to fight with a big country. His talk also reveals the truth that the colonizers actually had

made the colonized addicts to drugs and doing so they earned money without having mercy on people who, in turn, become poor and died.

Colonizers followed the same obnoxious method everywhere in order to flourish in their trade. While people like Hukam Singh, husband of Deeti died because of the evil impact of the business tricks of the British, people like Bahram Modi follow the tactics adopted by them. But, it cannot be denied that both of them are negatively influenced. Bahram is the representative of the Parsi people who are very much influenced by the western ways of business dealings with which they flourished in the field of trade. Rohinton Mistry in this novel *such a long journey* has given glorious comments on the British rule because obviously under their rule they enjoyed a lot. He further satirizes post-Independence rule in which he finds hurdles in the way of Parsi development.

Bahram, at last, is given permission. He established the export division of opium on his own effort. The export trade proves successful and Bahram gets opportunities to go to places like Canton in China. So far, he has remained a good for nothing so-in-law in father-in-law's houses. Now, he is a changed person with his victory in business. He is given the privilege of using the sip, the *Anahita*, built by the own hands of his father-in-law. While, in Bombay, he seems to be a dull person, in Canton, he becomes a successful active person: "In canton, stripped of the multiple wrappings of home, family, community, obligation and decorum, Bahram had experienced the emergence of a new person, one that has been previously dormant within him; he had become Barry Moddie, ..." (52).

This change of identity due to dislocation is traced in almost all displaced people. Bahram's case suggests that the rise and development of Parsi community always corresponds to the rise of the Britishers. The change brought in the personality of Bahram is so tremendous that he is able to avail a companion congenial to his emotions and feelings and beget a male child for which his legal wife, in India, has done innumerable poojas and other superstitious practices. In a way, it can be said that the opium trade established by the English in China not only has enriched their own material wealth but also flourished an elect few like the Parsi people and individuals like Bahram.

The people who happened to migrate during the colonial period, mostly, had a second family unknown to the native land. Either a moment of happiness or a time of sadness makes man fall into a second life. Bahram who departs India as a dull man but with great ambition earns a lot of wealth and name in opium business in China, yet remains there a grave man but with certain dignity that lacks in India. But, he is completely broken when in china, he hears the sad news of the demise of his younger sister he does not have anyone to share his burden in heart. He is in dire need of someone consolation in his condition of isolation in the alien land. In such a situation, Bahram gets this form chi-mei. Though Bahram derives immense joy from chi-mei and their joy doubles with the arrival of the half breed son Ah Fatt, his typical Indian sensibility, despite being a Parsi, inherited due to long stay in India as groups, he feels uneasy about the relationship. But his friend Zadig, an Armenian by origin but settled in Cairo, does not consider it very seriously but only casually. His family has close business connection with Aden, Basra, Colombo, Bombay and several ports, in the far East, including Canton. This kind of touch with Multi-cultural atmosphere might have made him an easy-going man. On the part of Bahram, such a friendship is possible for him only due to opium trade established by the colonizers. Colonization in a way, made possible for people belonging to different cultures and countries to maintain cordial friendship among them. Multi-cultural and multi-ethnic practices were followed indiscriminately. Indians, irrespective of religion race and caste, consider single marriage practice as a traditional and decent one. But, Zadig is able to talk about the second family very casually and asks Bahram about it and also justifies it while Bahram feels embarrassed.

The talk of Zadig is a boast to Bahram. He reveals to him his secret heart which he would never open in India. Such second lives mostly end in the creation of a new mixed race. Throughout colonial history, in each and every region of the world such mixed people arose as well as suffer. Anglo Indians in

India are the offspring of the English man and the Indian woman. They have been granted constitutional privileges of having reserved seats in the parliament. In spite of being negligible minority, they enjoy such rights in India. But, in the west, where equality and fraternity are glorified as democratic ideals, the mixed breeds are mercilessly treated in an obnoxious way. For example, when French men started exploring North America, particularly Canada got united with the Aboriginal women of Canada and the result is the rise of a new race called 'Metis'. The pity about their life is that they can live neither as an aborigin nor as a white. They are not accepted in the white community as half breeds. In the same way, Amita Ghosh also refers to the plight of mixed people in a subtle and implicit manner through the character of Ah Fatt, whom even his own father is not ready to recognize in his own society among his kith and in.

Though Bahram has participated in almost all rituals and rites performed for getting a boy child by his wife in India and felt very happy over the birth of a male child to chi-mei, he is unable to introduce Ah Fatt as his son.

Bahram's life and adventures in China is an evidence to show that the colonial influence is reflected not only in a country or society at large but also in the lives of individuals. The colonial impact in the form of opium trade has changed the course of life of a moody, simple, gentle, pious, sensitive to community rules, obliged to kith and kin, man who has become active not only in his public life but also in his private life. He becomes resourceful enough to buy a ship and courageous enough to have another woman to satisfy his physical and emotional needs in the alien land. If trade and commerce had not been established beyond the territories and oceans by the colonizers, such transformation might not have happened in the personality and life of Braham Modi.

The westerners are responsible for a number of discoveries that have changed the courses of history. For example the discovery of the American continent and Australia brought changes not only in the life of aborigines living there but also it has its own political impact at international level. The U.S.A played a major role in the formation of the U.N with a view to imparting peace to the world. Ironically, it had caused the major damages by using the atomic energy in World War II and made Japan, the only country which was not conquered by any colonial power of Europe, the worst victim of the war. It is the paradoxical condition of the colonial accomplishments. There is a great progress in the field of science and technology but at the cost of environmental purity and natural resources and the aboriginal life which depends on nature. There is a development in the area of industries and trade at the expense of the health and wealth of the colonized. Yet, it is an undeniable fact that knowledge dissemination with the discovery of new places, new objects, plants, animals, cultural ways of life and people themselves became possible because of the colonial rule.

Amitav Ghosh, in *River of Smoke*, brings into light, the colonizers' interest and achievement in the field of plant life, through the personality of Mr. Ferderic Fitcher Penrose, an English man. Ghosh has actually made his imaginary characters wander along with the historical persons and this gives the novel a coloring of biography or history.

Penrose, in spite of being a trader who earn money from plants has his own typical scientific spirit in search of rare plants in the Far East and introducing them in other plants of the world. In such an endeavor, the researcher forgets his own self, neglects other petty needs related to personal appearance and many a time disregards him family. His obsession with the observation of the plants at his feet has been portrayed by Ghosh. Scientific pursuit of knowledge and involvement in scientific pursuit of knowledge and involvement in scientific experiment are like doing penance. In his interest in plant collection and preservation, Penrose had to spend most of his life time in the colonies of England leaving his wife in England.

During his expedition with the plants, in addition to adopting the methods followed in various countries, he himself introduced innovative ways to preserve them. He is a true colonizer not to miss anything to enrich and enlarge his resources in connection with this collection of the plants. Penrose is an

evidence to show that one of the effects of colonialism is knowledge dissemination resulting in monetary profits. Penrose got the opportunity of visiting china because of the influence of Sir Joseph Banks, who, in turn, had taken the decision of sending researchers like Penrose to China for collecting plants with aim of obtaining materialistic benefits due to the East India Company's large establishment in China for dealing with its flora wealth. The adventures of Penrose represent the scientific pursuit on new things which have changed the medieval world into the modern world.

One of the chief effects of Colonization is the rise of new races by the union of the male and the female belonging to two different races. Amitav Ghose, in *River of Smoke* mentions the conditions of these mixed race children born by the contact of people of various countries because of the colonial rule and the colonial trade. The experiences of Ah Fatt, the son born to the Parsi Indian and the Chinese woman and the children of George Chinnery begotten by the Indian woman as children represent the plight of mixed race children who are not mostly recognized as legal heirs of their parents. Not only the children but the women who gave pleasure to the men were not recognized. This is the plight of almost all second paramours belonging to other races and their progeny. And the colonial history has brought into light the fact that only the men folk of the white society had joined the women of the oppressed community in the colonized country and became responsible for the creation of a new race, which, in consequence, is not recognized a respectable class of the mainstream society. Contact between two countries led to union between two races resulting in new race which suffers once again under the colonial yoke.

Spread of English language, one of the chief consequences of Colonialism has been, as usual in any other novel is also mentioned by Amitav Ghosh in *River of Smoke*. Neel Rathan, who had already appeared in *Sea of Poppies*, had his role in *River of Smoke* also. He had been rich as a *zamindhar*. But because of the cunning plans of some English men, he had lost all his property and was taken as a prisoner to Mauritius by the *Ibis*. He escaped and joined Bahram Modi as his Munshi. He got this position because of his proficiency in English. Not only in language but also in dressing and manners, the colonial influence was realized. Bahram Modi's friend Zadig was an Armenian but due to his touch with the Whites, his manners of life had changed. Bahram wondered at Zadig exclaiming: "You've become a white man! A sahib"(RS, 105); Zadig was dressed in English fashion.

Zadig's reference to the use of English attire is a kind of cultural change caused by the Europeans and also his belief in the fruits of assimilation in the society which had been dominated by the whites. Amitav Ghosh also refers to Cricket game, the English national game played by the Indian boys. Bahram Modi had great admiration for the English fluency of Dinyar. But, being a tradition bound man and vexed by the impediments found in the path of his business, he just wondered disapprovingly: "And what was it all for, Zadig Bey? Was it just for this; so that these fellows could speak English, and wear hats and trousers, and play cricket?" (RS, 527)

Thomas Babington Macaulay in his Minutes, 1835 points out that the education system should be introduced in such a way that it must make the Indians English in their taste and sensibility. And nearly two hundred years of the colonial rule has made his wish fulfilled and it has been proved by Amitav Ghosh's *River of Smoke*.

Works Cited

1. Ghosh, Amitav. *River of Smoke*. New Delhi: Penguin Books, 2011.

12

**ROLE OF DIASPORIC EXPERIENCES IN THE IDENTITY FORMATION OF WOMEN
MIGRANTS IN CHITRA DIVAKARUNI'S *QUEEN OF DREAMS***

*Kavita Dhillon, Research Scholar, Department of Languages and Comparative Literature,
Central University of Punjab, Bathinda, Punjab, India*

Abstract:

*The present study aims to find out the impact of diasporic experiences on the identity of the Indian American migrants, particularly the women migrants with reference to the novel *Queen of Dreams* by Chitra Divakaruni. The conflict between the hostland and homeland and between the tradition and modernity initiates a quest for identity in the women migrants and they try hard to adapt and assimilate into the host culture so that they can find a coherent and single identity. But with the course of time, migrant women, like Rakhi, the protagonist of the novel, realises that as an immigrant she possess a hyphenated and plural identity instead of a fixed or singular identity. Her mother, and her friend Belle, also have conflicts related to their identity which they resolve with the passage of time. Nostalgia, displacement, longing for the homeland, discrimination after the 9/11 attack in America, cultural differences, efforts to assimilate into the culture of the hostland are some of the key factors which affects the identity of the women migrants in the hostland, and how amidst all the confusions and chaos, the women migrants assert their identity is remarkably portrayed by Divakaruni.*

Keywords: *Identity, diasporic experiences, women immigrants, discrimination.*

Chitra Banerjee Divakaruni is a famous Indian American author. She depicts the problems of American immigrants and their quest for identity in the migrated land and the Indian-American experience of struggling with two identities. Diasporic identity discards the notion of fixed identity and accommodates plural identity as Stuart Hall writes “diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference” (“Who Needs” 120). The issue of identity is a complex one; it is fluid, flexible and ever-changing. It includes many facets of our being, like our sexuality, gender, class, race, and sense of belonging to a particular religion, culture, family, community, and nation. It also includes an individual's beliefs, fears, ambitions, interests, and experiences. Michael Hogg defines identity as “people's concept of who they are, of what sort of people they are, and how they relate to others” (Hogg 2). Human beings are considered as social animals so they cannot segregate themselves from society, and their identity is constructed in relation to the people around them. The migrants face many problems in the host countries. Some of these are alienation, displacement, homelessness, rootlessness, nostalgia, identity crisis, racial discrimination, and many more. But amongst these, the problem of identity crisis is gaining prominence in modern and ever-changing society. Along with men, women in the contemporary era are also becoming more conscious of their identity, individuality and freedom.

While depicting the experiences of the diasporic community in the hostland, the novel *Queen of Dreams* synthesises the Indian American experiences. The major problems faced by these immigrants are those of their search for identity. Generally, the political crisis in the hostland causes an identity crisis in the imagined sense of community of the immigrants. At such crucial times, immigrants are generally stereotyped as terrorists and culprits. R. Malathi highlights that as a diasporic subject Rakhi is compelled to live in a perpetual state of tension and irresolution because she is unable to sever her ties with the imaginary

homeland though she has accommodated into the host culture (Malathi 353). Rakhi constantly struggles for her hidden past and contemplates a visit to the mysterious land of India. There are many incidents in the novel, which shows her fondness and longing for India, which usually happens with immigrants. They feel nostalgic at times and yearn for the familiarity of their homeland. Rakhi has never been to India but her paintings are mostly about India, imagined India, that is, [...] an India researched from photographs because she'd never travelled there She'd painted temples and cityscapes and women in the marketplace and bus drivers at lunch [...]" (Divakaruni 10). Before Rakhi discovers the journals of her mother, she creates a false image of India through all the secondary sources available to her. Benedict Anderson in *Imagined Communities* states that the immigrants conceptualise the concept of nation, as he illustrates that "nationalism has to be understood by aligning it, not with self-consciously held political ideologies, but with the large cultural systems that preceded it, out of which [...] it came into being" (Divakaruni 12). She has never been to India, but she imagines it in her head. Generally, all migrants of the second and third generation do that. So, Rakhi remains in a constant dilemma about her homeland and her identity.

Salman Rushdie writes that "the effect of mass migrations has been the creation of radically new types of human being: people who root themselves in ideas rather than places, in memories as much as in material things [...]" (Rushdie 124-125), so as an immigrant Rakhi unrealistically imagines her homeland. Rakhi longs for India and Indianness and she also yearns for being a dream interpreter like her mother because for her being a dream interpreter means being an Indian. In addition, she always craves to hear about India, "I would have preferred the stories to have come from my mother and to have been set in India [...]" (Divakaruni 4). She craves to visit India at least once in her lifetime. Aparajita De writes about Rakhi that, "she grows up with a monocentric cultural identity-conflicted and alienated [...] This identity was forced on her by her parents [...] This denial of her access to a complete cultural heritage blurs Rakhi's sense of self" (Aparajita 78).

Mrs. Gupta, her mother intentionally keeps her daughter away from her Indian past so that her daughter may not feel split between two identities. But, Mrs. Gupta retains much of her Indianness as she belongs to the first generation migrants who generally try to preserve their past. She wears Indian clothes and as Rakhi says, "at home, we rarely ate anything but Indian, that was the one way in which my mother kept her culture" (Divakaruni 7). This creates a cultural conflict between the mother and the daughter. On the other hand, almost all of the characters changes and shorten their names in order to gain full adaptation into the host culture, like Rakhi as 'Riks', Balwant Kaur as 'Belle', and Jonaki as 'Jona' or 'Jo'. This is an attempt of the migrants to assimilate and adapt to the host culture's way of living. Her father loves to hear Hindi songs from famous movies like 'Ananda', 'Sholay' and 'Guide'. Mr and Mrs. Gupta also love to watch Hindi movies.

When Rakhi was in school, she read books about India and discarded westernised clothes, unlike her Indian classmates. She has a longing for India since her childhood. R. Malathi describes the situation of Rakhi, who imbibes the American culture by birth and Indian culture through blood. Born and educated in America she perceives America as her home. Though ignorant, she constantly bickers after her imaginary past and contemplates a visit to the mysterious land India which she would never make (Malathi 353). She constantly swings between the two cultures. This creates a sense of loss and identity crisis in Rakhi.

When Rakhi's mother suggests her to make the Chai House authentic and real by giving it an Indian touch, Rakhi feels puzzled. Rakhi does not know what being Indian really means. She blames her mother for this bafflement, "and whose fault is it if I don't know who I am? If I have a warped Western sense of what's Indian?" (Divakaruni 89). Describing the situation of Rakhi, Uma Jayaraman writes that "the daughter has never been to India but is determined to identify her 'roots' so that she can understand her identity as an Asian American appropriately" (Jayaraman 2). Her quest to know about her Indian roots and her parents' past is necessary for her to understand and comprehend her sense of identity. However, Rakhi's mother believes that by hiding their Indian past from Rakhi she can save her from feeling split between two

cultures and two identities, she says, “I didn't want to be like those mothers, splitting you between here and there, between your life right now and that which can never be. But by not telling you about India as it really was, I made it into something far bigger. It crowded other things out of your mind. It pressed upon your brain like a tumour (Divakaruni 89).” However, later, her mother and father realise that what she they have done with her daughter was wrong. Rakhi speculates that “how was she protecting me by not telling me about India?” (Divakaruni 90). Rakhi feels incomplete without comprehending the other side of her parents' past. So, after the realization, Rakhi's father helps her in the remaking of the Chai House, and they try to make it a real Indian store. As Rakhi attempts to discover her identity, knowing little of India from her mother's journal after her death and from her father's stories about India, her life is disturbed by new qualms. As Avtar Brah in *Cartographies of Diaspora: Contesting Identities* suggests that inconsistent identities are “constituted within the crucible of the materiality of everyday life; in the everyday stories we tell ourselves individually and collectively” (Brah 8). As Rakhi tries to imagine her identity in a certain way, she finds herself in the midst of an aberrant situation, the 9/11 attack on the World Trade Centre:

It takes me a minute to process what I saw: a plane crashing into a tall building that looks familiar looks just like the one that exploded. The scene comes on again. I become aware of the newscaster's voice telling me that terrorist planes have hit the World Trade Centre (Divakaruni 252).

Rakhi's reaction to this news is in terms of being an American, who is unable to believe that anybody could hate America. After the terrorist attack of 11 September 2001, she and her friend Belle has to deal with new complications of their identity formation in the host culture. After this tragic incident, the natives of America started attacking and blaming the immigrants whose only crime is the colour of their skin or the fact that their attire is different from the natives. The political turmoil in the host country destabilise Rakhi's notion of identity, and she occupies a place of “in-betweenness” as suggested by Homi Bhabha in *The Location of Culture*. After the attack, the notions of citizenship of the immigrants become doubtful and questionable; they have become criminals and terrorists now. Aparajita De states, “In a wider context, the diasporic identities are linked to geopolitical processes” (Bhabha 88). The diasporic identities are always related to international relations and politics. Identities change and are challenged due to the change in the social, political and cultural setting. The indifferent attitude of the hostland adds to the sense of alienation and otherness in the migrants. Same happens to the protagonist of the novel, *Desirable Daughters*, Tara, who suffers identity crisis in the hostland. Parveen Kumari writes that “The protagonist, Tara, suffers from a sense of unbelonging and alienation at her adopted home (America). Her long stay in America fails to provide her with any sense of belonging and she realises her position as an outsider” (Kumari 310). Even the migrants of the second and third generation, like Rakhi, who are born and brought up in the hostland, are made to feel outsiders.

Therefore, Rakhi's search for identity escalates. After the attack on the World Trade Centre, the Americans become dubious and violent towards the immigrants. When Rakhi keeps her Chai House open after the dreadful incident in order to help and provide a valuable community service to the people, the natives think that they are not bothered about the safety of the country as they believed that closing the shop is the only way to show that they are concerned about their country. They are stereotyped as terrorists for keeping the shop open even after the attack. The owner of the Java store puts up a banner that proclaims 'Proud to be American' inside the store window. However, Rakhi does not believe in showing off her love for the country by putting banners or flags. She thinks that “I don't have to put up a flag to show that I'm American! I am American already. I love this country I know” (Divakaruni 264). The attackers do not believe them and insult them by calling them with obscene words: “Looked in a mirror lately? One of them spits. You ain't no American! It's fuckers like you who planned this attack on the innocent people of this country. Time someone taught you faggots a lesson” (Divakaruni 267). Rakhi and her friends are treated ruthlessly and humiliated by the natives.

Uma Jayaraman writes about Rakhi that as “she tries to order her chaotic life of hyphenated identity, a failed entrepreneur, a failed mom, a divorced mother, mother-fixated daughter, into a unified whole through imagining her identity in a certain way, she finds herself in the midst of inexplicable situation” (Jayaraman 6). The attack disturbs her fixed notion of identity. Rakhi starts questioning her own identity, and she thinks that “but if I wasn't American, then what was I?” (Divakaruni 271). She feels rootless, and suddenly her own appearance becomes alien to her. All the built-in feeling of being American is lost on that day of great loss and they realise, “and people like us, seeing ourselves darkly through the eyes of a stranger, who lost a sense of belonging” (Divakaruni 272). In the fear of being attacked Sonny warns them to not to wear Indian clothes, but Rakhi asks “what native clothes? She wonders, looking down her pants” (Divakaruni 274). He also insists them to put up an American flag in prominent locations, like in homes and shops. Amidst the entire trauma, Rakhi is horrified, “She feels a need for prayer, but she doesn't know which deity, American or Indian” (Divakaruni 274). She wonders that how can one become so frightening and vulnerable overnight. When the customers visit the store after the attack, they treat Rakhi like a guest, “They declare that they welcome her presence in their community” (Divakaruni 275). She wonders that how can they welcome me here, as I was born here. Stuart Hall claims that identities are fragmented and plural which keeps on changing with the course of time (Hall, “Who Needs” 4). She has to construct a new identity for herself where she can relocate herself.

So, Rakhi adaptation to American culture as a second generation immigrant starts from her childhood, but her complete absorption and assimilation into the American culture are a highly difficult one. Though born in America, America does not accept her completely as an American because of her colour and her race. However, she perceives herself as an American. She never feels that she is an outsider before the attack on World Trade Centre. The violent attack that Rakhi and her friends encounter strips their sense of belonging and identity. However, the attack also makes Rakhi more mature and helps her in understanding the plural nature of identity. She develops a sense of plural and multiple identities by discarding the fixed or singular notion of identity. She accepts her hyphenated identity of belonging to an Indian as well as an American community. She realises that the co-existence of two cultures will help to live a peaceable life in the hostland. The attack also brings Rakhi closer to her inscrutable family. She resolves all her disturbed familial relationships in the end.

Mrs. Gupta's Notion of Identity as an Immigrant:

Mrs Gupta is a dream interpreter. For her dreaming is the sole purpose of her life, as she says “my life is nothing but a dream” (Divakaruni 19). Mrs. Gupta helps people by interpreting their dreams, and also warns them for the future calamities, “I dream the dreams of other people [...] (Divakaruni, 7). After her marriage to Mr. Gupta, the couple moves to California. However, Mrs. Gupta continues her job of deciphering dreams of other people along with writing dream journals after she permanently settles in America. Mr. Gupta calls her wife in Bollywood style by singing a song which goes like this, “Mere sapnoke rani” but she never understands what it means, “queen of my dreams. Or was it my queen of dreams?” (Divakaruni 33).

The dreams of her mother are very symbolic and mysterious that reveals an image of India. Mrs. Gupta loves her family, and she does not want to disturb her family life due to her dream interpreting talent, so she creates a wall that prevents her husband and her daughter to come close to her. She always refuses to discuss with anyone about her dreams and her past in India. In order to retain the power of interpreting dreams she had acquired in India, she denies all the physical pleasures of her marital life. She creates an identity for herself which revolves only around her dream world and which no one dares to enter, not even her husband and her daughter. This distance creates a malfunctioning family in which Rakhi vainly strives for her mother's attention, and father sinks into the habit of drinking.

Establishing herself as an immigrant Indian Mrs. Gupta neither fully assimilates nor fully denies the culture of the hostland, but just adapts the life around her, without transforming or changing herself

completely. Her adaptation and will to be authentic comes into focus when Rakhi's Chai Shop comes at the point of crumbling, and then she gives her daughter some suggestions so that she can make it more authentic or Indian. Later, Mrs. Gupta dies in a tragic car accident leaving everything behind, her dreams and her family. Mrs. Gupta remains Indian on the soil of America. She merely adjusts there and pays a very high cost in order to preserve the power of her dream interpreting talent. All her life, Mrs. Gupta preserves her identity by only being a dream interpreter and rejects all the important roles of her life, of being a good wife and a good mother.

Balwant Kaur aka Belle's Notion of Identity as an Immigrant:

Balwant Kaur, Rakhi's best friend and her partner in the Chai shop, belongs to a conservative Sikh family. They share everything with each other, and help each other financially as well as emotionally. Belle loves to shed everything related to her old self, and she loves being American. She is one of those immigrants who does not like to linger back on their past life. Belle helps Rakhi to survive when she gives divorce to Jonny. Belle knows everything about Rakhi, her weaknesses, her stubbornness, her suspicions and her passion for art. Rakhi accepts Belle's wildness and consoles her whenever she becomes restless. She is a bold and independent woman. She constantly fights with her parents because they always try to pull her back into the traditional Sikh culture, by convincing her to marry a typical Sikh man. However, she discards her old ways of living and wants to become a complete American. Belle believes in carving out new routes instead of lamenting over the lost "roots" (Bhabha 2). She equally loves the Chai house. Belle along with Rakhi put up everything they had in order to establish the Chai House. When the Chai House faces danger and comes on the verge of closing down, she becomes worried, as Rakhi says, "Chai House means even more to her than it does to me. She was the one who dreamed it into being" (Divakaruni 27). Belle loves to work on her own terms, without depending on or following anybody, "Think how much fun it would be, not having to work for anyone else, I've always wanted that" (Divakaruni 28). However, her parents never trust her. Therefore, Belle works even harder to prove them wrong.

Belle does not approve the idea of arranged marriage. She does not like to confine herself to only one man for the whole life. She wants freedom and individuality. Belle hates her parents' notions about arranged marriage as they want her to marry an Indian farmer. She does not want to spend her life only by fulfilling the duties of a typical Indian homemaker. She is a very audacious and determined woman. She refuses to marry Jespal, a family friend because according to Belle, he is a traditional man and who will probably try to control her after marriage. Following orthodox traditions and sticking to only one man for the whole life is very suffocating for her. She wants to live a free and happy life, without any social bondage and oppression. Her sense of identity lies in being an independent and self-sufficient woman. She discards all the societal and cultural norms and stigmas related to women.

In conclusion, the novel explores the life of Indian American women immigrants' notion of identity. The concept of identity is explored at the personal level as well as at the social and cultural level. The characters in the novel face identity crisis due to a political disaster in the hostland. It usually happens that whenever something erroneous happens in the hostland, immigrants are always first blamed for that. Consequently, violence and aggression are inflicted upon them. Immigrants are made to feel 'the other' by the natives of the hostland. Rakhi's inability to reconcile her American identity with her Indian identity is resolved in the end. Her father's stories about India and her mother's journal help her in understanding her 'roots'. The trauma and bewilderment of the attack make Rakhi mature, and she resolves her disturbed and broken relationships in the end along with finding her hyphenated identity by rejecting the singular and fixed notion of identity. Her familial and marital relationship reconciles in the end. She also accepts her identity as an Indian-American instead of thinking herself only as an American. Towards the end, she realises that being an immigrant she is half-Indian and half-American. She accepts her hyphenated identity. Rakhi's notion of identity changes over the course of time. The experience of Rakhi as an immigrant and her familial relationships play a significant part in the reformation and transformation of

her identity.

Works Cited

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso Books, 2006.
2. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 2005.
3. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
4. Divakaruni, Chitra. *Queen of Dreams*. Abacus, 2004.
5. De, Aparajita. *Mapping Subjectivities: The Cultural Poetics of Mobility and Identity in South Asian Diasporic Literature*. Proquest, 2011.
6. Hall, Stuart. "Who Needs Identity." *Questions on Cultural Identity*. Eds. Stuart Hall and Paul du Gay. Sage, 1996.
7. ---. "Cultural Identity and Diaspora." *Contemporary Postcolonial Theory*. Ed. Padmini Mongia. Oxford UP, 2010.
8. Hogg, Michael and Dominic Abrams. *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes*. Routledge, 1988.
9. Jayaraman, Uma. "Culture, Belonging and Collective Imaginations: Reading Chitra Divakaruni's *Queen of Dreams*." *Diaspora: Critical Issues* 2010. www.inter-disciplinary.net.
10. Kumari, Praveen. "The Search for Roots and Identity: A Study of Bharati Mukherjee's *Desirable Daughters*." *Multiple Perspectives on Punjabi Diaspora Identities, Locations and Interaction*. Eds. Manjit Inder Singh and Joga Singh. Punjabi University, 2014.
11. Malathi, R. "Quest for Identity in Chitra Banerjee Divakaruni's *Queen of Dreams* and Jhumpa Lahiri's *The Namesake*." *Language in India* 12 (2012): 342-368.
<http://www.languageinindia.com/sep2012/malathidivakarunijhumpa.pdf>
12. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. Granta Books, 1991.
13. N.A. "Writing from Two Worlds". *Nirali Magazine*. October 2004.

A ROOM OF THEIR OWN: A PANORAMA OF INDIAN WOMEN WRITERS OF POSTERIOR 1990'S

S. Bernath Carmel, Research Scholar, National College, Trichy

Abstract:

Indian women writing in English has subjected to humpty number of changes after 1990's. These women journalists are researching the predicament of women with new measurements. Really they have meandered through new skylines through their heroes with the end goal to demonstrate their spunky presence. Scholars like Manju Kapur, Kiran Desai, Arundati Roy, Sudha Murthy, Namitha Gokhale, Gita Hariharan, Shobha De, Chitra Banerjee Divakurni, Anita Nair have settled on situation and stresses faces by the women has their unmistakable topical examination. These journalists indexed the whole universe of women with incredible realism. They have their one of a kind voices which gives the looks of the nonneandered female mind thus, this paper tense to investigate the previously mentioned authors, with the end goal to draw out their surprising images.

Key Words: *Corporeal, Audacious, New Woman, Substantial.*

Gita Hariharan (b.1954) is a women's activist writer, she depicts the changing image of woman in the cutting edge and the post current period through her not all that ordinary women characters. Convention, change and innovation are the three phases, which the women in Hariharan's books go through. Women in her books appear to be the representations of 'new women' who have been attempting to divert from the weight of hindrances they have conveyed for a very long time. Antonia Navarro-Tejero, a Spanish author and academician, while looking at Arundhati Roy and Githa Hariharan says:

Roy and Hariharan are engaged in different degrees with social reforms, and this is what makes them writer-activists, as they are sensitive to gender and caste experiences. They are not demagogic or prescriptive, but offer alternatives instead of victimizing the oppressed (Tejero, 41).

Githa Hariharan's women characters remain as an encapsulation of the changing pictures of Indian women moving far from customary depictions of continuing, generous women to confident, self-assured and yearning women compelling the general public mindful of their requests. Githa Hariharan's ladies question the framework, as well as they are bowed after clearing new ways and breaking new grounds lastly they make a world for themselves where they look for the sidekick ship of another woman. This female bond supplanting the man and woman bond is universal in the entirety of her books. The moderate however slow change that has been seen in the mind of twenty-first century Indian women reflects in the depiction of Hariharan's mom girl relationship. In her first novel, *Sita*, the mother of the hero comprehends her wedded little girl's choice to come back to parental home.

She is very much aware of the various characters that are credited to an author in India as the English essayist, the local author, the woman author and even as the youngsters' author. As an author she has been a sharp spectator of social issues. She trusts that Well-being does not come piecemeal, for rights exist together, and suppression in one zone won't leave different regions unaffected (Hariharan, Interview with Kala Krishnana Ramesh). It was hence basic for her to lawfully test the encroachment of her rights as a mother. She has been associated with some way or the other in the exercises of women gatherings, mainstream social gatherings, and against atomic gatherings and every one of her works speak to her job as

an author cum social dissident with duty. She considers herself to be a "drawn in native" (Hariharan, Interview with P.Anima)

Another noticeable author Shobha De (b. 1948), she involves a noteworthy place in the historical backdrop of Indian books in English. She has likewise composed stories, letters, expositions and a collection of memoirs. In India marriage is the start of another lifestyle. It is considered as a devout bond among man and lady. Be that as it may, by depicting the cutting edge freed ladies Shobha De has smashed every customary thought with respect to the organization of marriage. Her ladies never falter to wander out for their own satisfaction. Shobha De delineates the separating of the foundation of marriage. The new idea of marriage in Shobha De's setting is to visualize finish sexual opportunity with no thought of devotion. As per De, alluring and self-assured women reclassify the idea of marriage. In it man and woman don't end up one in marriage; rather they simply move toward becoming accomplices in matrimonial joy. Sexual opportunity is the nature of the vast majority of her women. The minute their relational unions come up short, they include in additional conjugal relationship. Shobha De in her books looks at the aggravated mind of the advanced Indian women. Shantha Krishnaswamy watches:

Her women characters try to strike a balance between instinctual needs and intellectual aspirations. Deeply exhausted by this trapeze act, they are further bewildered when the existential absurdity of life is unmasked before them, when they face loneliness and lack of communication and community and we finally brought to mental crises when masculine and institutional pressure are added to exacerbate them further (Krishnaswamy, 67).

Shobha De portrays the pressure emerging out of the disappointment of Indian women in managing the circumstance, rising up out of a conflict among conservatism and progressivism. She additionally extends in her books certain issues, for example, the rejection of the freed woman by the Indian culture. Along these lines she varies significantly from her counterparts since she has faith in an exceptionally straightforward portrayal of episodes and receptiveness. Nothing is held in her fiction. Accordingly, the customary individuals in India censure her for her open discourse on sexual issues. Yet, she gives no significance to what others will think about her. Truth be told, all classes of peruses in India as well as everywhere throughout the world make the most of her fiction. Some of the time because of the unavoidable conditions in their lives, women are pushed into the net by their defenders while at different occasions their high aspiration and will to state their opportunity imperil them. Shobha De's women don't have faith in enduring tamely. They battle energetically to achieve the pinnacle of euphoria and accomplishment in man centric culture. They revolt and shape their fate by living for themselves and truly challenge subordination. About her artisanship and style Sheela Rani Khare observes in her article, '*Inner World of A Film Star: Shobha De's Starry Night*'

Shobha De an eminent modern novelist and journalist have focused in most of her works on the marginalization of woman in Indian Society. As a feminist novelist, she has marvelous understanding of the psyche of woman and therefore female dominates her novels. Women struggle hard in their lives and break patriarchal order, pretend against male dominance and at last come out in fixing colors in their quest (Rani Sheela, 54).

Once First Indian woman I.P.S. Kiran Bedi met her, she opined,

Here's and extraordinary woman with a compelling presence who has the charisma and media savvy to be in perfect contact of her public image. She is aware of the hold she has on the public imagination and uses it to the tilt. De is a smart woman who has understood the changing needs of our confused times, she knows she represents this change and capitalizes on it as a symbol of a new woman. She more than anyone else, is in a unique position to establish herself as a role model for a generation of Indian women who look up to her as someone who has made it in a male dominated profession (Sodhi, 98).

Namita Gokhle has composed six books, an accumulation of short stories and numerous works of

verifiable surprisingly to this date. They are - *Paro: Dreams of Passion* (1984), *Gods, Graves and Grandmother*, *A Himalayan Love Story*, *The Book of Shadow*, *Shakuntala* and *The Book Of Shiva*. In her ongoing book *Priya: In Incredible Indya*, she has remembered the character of her first novel *Paro*. She was analyzed by tumor in thirty fifth year of her life as it were. Her composition style was influenced because of this difficulty in her life.

Namita Gokhle conceptualized the International Festival of Indian Literature, Neemrana 2002 and furthermore The Africa Asia Literary Conference, 2006. She is an organizer executive of the Jaipur Literature Festival alongside the creator, William Dalrymple, which began in 2006. She is likewise celebration counselor to Mountain Echoes, A Literary Festival in Bhutan and the Kathmandu Literary Jatra, or, in other words its kind writing celebration in Nepal. Remarking on her short-story accumulation entitled *The Habit of Love*, she says in her meeting to IANS.

The stories speak of a woman's need to love, rather than the objects of love. Women love passionately, deeply, often angrily. Real love is not about sexual conquest, it is not a triumphant place, but a space of surrender. (Interview - IANS)

Namita Gokhle, who has been at the forefront of several global projects to carry Indian writing abroad, is now working on a new novel, *Things to Leave Behind*.

Arundhati Roy (b.1961) is an Indian author and social activist. She became popular with the publication of *The God of Small Things* (1997) which won Booker Prize for Fiction in 1998. Again in same year she won Man Booker Prize for Fiction. Her other important works are - *The End of Imagination* (1998) *The Cost of Living* (1999), *The Greater Common Good* (1999), *The Algebra of Infinite Justice* (2002) and *Listening to Grasshoppers: Field Notes on Democracy* (2009).

Arundhati Roy's *The God of Small Things* is a wonderful prosecution of man controlled society and the bad form and in addition mistreatment looked by women in the male ruling society. The tale is a contention for and against the great and malevolence in the public arena with uncommon reference to women. The tale tosses light on some essential things of life like how love is generally related with trouble, how a man's youth encounters influence his/her point of view all in all. The tale exhibits the appalling side of individuals and society all in all, a striking depiction of the dark and snide world particularly identified with ladies that lives around us. It likewise features the consistent battle of women against their misuse in man centric culture. The tale presents three age of women. Every one of them was conceived and raised under various conditions. Beginning from the most established age, there is Mammachi, at that point the second era of Ammu, and the most youthful age is Rahel. These women were following the overall traditions of Hinduism to live. Susan Wadley and Doranne Jacobson properly feels, 'As indicated by Hindu culture, there are double perspectives on ladies. To begin with, woman is viewed as kind and gave, second view is that, woman is forceful, malignant and a destroyer.'

In *The God of Small Things*, Arundhati Roy, through the character of Ammu has depicted, that the female sex is totally ignored in the public arena. At the point when Ammu makes the physical association with a distant man Velutha, their relationship surpassed to a degree that it came to be marked as unlawful. In this novel, it is discovered that both male and female are dealt with contrastingly as Chacko, taking care of business, lives joyfully even after separation yet then again, Ammu, after separation, endures in the entire novel. It indicates distinctive social states of people in the general public which is exceptionally unequivocal. This tale was a progressive endeavor with respect to Arundhati who attempted to open the eyes of Indian people group towards the hardness of regarding women as items. Ladies accordingly treated are viewed as cruel creatures, sub-human and toys for men. This irregularity in the public eye clarifies a great part of the despondency winning in our families and the battered existences of kids who are presented to this exceptionally fractional and out of line perspective of life. The final product is an incapacitated society unfit and reluctant to develop.

Arundhati Roy with her very certainty, comic soul, unexpected vision and a limited Ayemenem

foundation gives us an assortment in the portrayal of women. She has depicted women mostly from the Indian perspective. She anticipates them fundamentally as women with all their trademark characteristics and inborn shortcomings, the fluctuated choices accessible to the cutting edge Indian women, from conventional parenthood to man-less way of life - all are given nearby home and shading by Roy in her novel. In fact, a woman in her fiction is a powerful vehicle for the exposition of the author's perceptions and she cannot be ignored or bracketed together with other minor characters. Woman here plays an important role, sometimes passively and at times aggressively, in a believable network of family, religion and society leading to relatively normal codes of behaviour and discourse and following recognized patterns of growth, courtship and transfer of power from one generation to another.

Anita Nair (b. 1966) is a fulltime writer and lives in Bangalore. She has written many novels and children's books. Some of her novels are *The Better Man* (2000), *Ladies Coup* (2001), *Mistress* (2005), *Lessons in Forgetting* (2010) and *Cut Like Wound* (). Her books have been translated into thirty Indian and foreign languages. She has also published a collection of poems, *Malabar Mind*; a collection of essays, *Goodnight & God Bless*; two plays and the screenplay for the movie adaptation of her novel *Lessons in Forgetting*, which won the National Film Award in 2013. She was awarded the Central Sahitya Akademi award in 2013. Her new novel *Idris* will be published shortly. She examines man and woman relationship in all her major fictional writing which is also marked for its representation of the South Indian culture.

Anita Nair in her novels focuses only on the marginal section of society. Her characters revolt against the social set up of society. They manipulate and negotiate for propagating the middle class values. During the course of this journey, a subtle cultural transformation has been captured. Her first novel *The Better Man* has placed her among the most self-conscious Indian English novelist. Her second work *Ladies Coup* is a novel that basically deals with female sensibilities but in no way does it show women as bettered, bartered and abandoned on the shoals of low self-worth. In fact it is a triumphant flowing against the tide; it shows us different facets of a woman's life in which she shows that inherent strength of a woman that makes her rise against all odds and to be able to reconstruct her life. Perhaps that is why Anita Nair herself has referred to it in the acknowledgement as "*This novel about ordinary women and their indomitable spirit*" (Acknowledgement, *Ladies Coup*)

In *Ladies Coup* Anita Nair scores as it attempts to deal with the age-old question whether a single woman could be happy without a man. This question gains a special relevance in the Indian context. To answer this question, Anita Nair narrates the stories of various women, very different in their age, social status and position but all are Indian women. Yet all over the world, life of women is same to same with little bit variant in it. Woman is a mother, a wife and, a daughter. She is expected to be the same compassionate, caring and affectionate yet women have it in them to be mighty, vindictive and erosive when it comes to a matter of their identity. When *Ladies Coup* came out it was described as an important work of feminism by many popular publications. Anita Nair denied it categorically. She is unhappy with the term feminism.

Well, firstly, it is outdated. Secondly the word feminism implies a striving to be equal, desperation almost to get equal with men while what is important is to know that you are equal and exercise that equality. To experience that equality knowing it is yours, naturally (Interview with Chandaraju).

Ladies Coupe is the tale of six ladies who meet in a prepare venture, just by possibility. Akhila, the hero tunes in to the tale of five other ladies in the compartment and gives her as well, looking for in them an answer for the inquiry that has vexed her for her entire life: Can a lady remain single and be cheerful or does a lady require a man to feel finish? The story changes over from past to present and present to past and consequently, even other than the five ladies in the compartment, we are appeared of specific ladies who are embarrassed and downgraded. Toward the end, through this magnificent range of female experience as related by her co-travelers in the women overthrow, Akhila finds the quality to rise up out of the jail of her

old self. May be nothing will have changed when she returns externally yet she has developed unmistakably on a psychological level. She has diverted from her hindrances in the women upset where five ladies shared a portion of their life's close minutes with her about their youth, their spouses, their children, and their darlings. The book endeavors to manage different issues like assault, homosexuality, and ladies' instruction. Anita Nair can pass on the problem of her characters with a freshness and appeal that makes her story something other than a women's activist lesson. It is an understanding into the desires for Indian ladies, the decisions they settle on and decisions made by them. Every story has the seed of a dull novel in them. There is a solid message of expectation through change in them and even the consummation resembles another start.

Chitra Banerjee, a post-modern group of Indian writing in English, mainly deals with issues and aspects of female experiences. She concentrates more on harsh humiliating accommodation and assimilation. Her novels *Arranged Marriage* (1997), *Queen of Dreams* (2005), *The Mistress of Spices* (1997), *Sister of my Heart* (1999), *The Vine of Desire* (2002) bring out struggle for individualism, quest for identity and assimilation and adaptation. Through her *Queen of dreams*, *Mistress of Spices*, Divakaruni portrays the trouble of immigrant women and their struggle for fearless existence. They are struggle to preserve their identity is only for their safety amidst their inner sorrow the author has brought out a struggle against the odd, in fact the world around them never changes wherever they go. Her novels *Sister of My Heart* and *The Vine of Desire* has also brought out the humiliating experience of women. Anju and Sudha fight strongly and they try to overcome the dominance of men. They also move from place to place in search of better life. It is clear the women characters of Divakaruni prove to be trapped but liberated, timid but rebellious, traditional but modern, dependent and independent. So the readers are aware of the fact that they are not subjugated, secondary and marginalized in a male dominated world. Divakaruni envisions the ideal women who have consciousness about her status and freedom. They always grappled with old and new ways of life as a result have female protagonists undergo growth change and a psychological development in themselves.

Works Cited

1. Hariharan, Githa. Interview with Arnab Chakladar. *A Conversation with Githa Hariharan*. Another Subcontinent. Sep. 2005
2. Hahiharan, Githa. Interview with Kala Krishnan Ramesh. *Close To The Bone*. The Hindu. 24 April. 2003.
3. Hariharan, Githa, Interview with P. Anima. *Going Strong After Decades of Witing*. The Hindu. 19 March. 2007
4. Nair, Anita. 'Acknowledgements'. *Ladies Coupe*. Delhi: Penguin India: 2001. Print.
5. <http://www.sawnet.org/books/authors.php?Gokhale+Namita>
6. http://www.telegraphindia.com/1120406/jsp/entertainment/story_15339376.jsp#.VedQOJcnIgs
7. De, Shobha. *Snapshots*. New Delhi: Penquin Books India, 1995. Print.
8. Tejero, Antonia Navarro. Gender and Castein The Anglophone-Indian Novels of Arundhati Roy and Githa Hariharan: Feminist Issues in Cross-Cultural Perspectives. Lewiston: The Edwin Mellen Press, 2005. Print.
9. Nair, Anita. Interview with Aruna Chandaraju. Literary Review. *The Hindu*. Dec. 02, 2001. <http://timesofindia.indiatimes.com/city/kochi/Women-need-to-strike-the-right-balance->
10. Divakaruni, Chitra Banerjee. *The Mistress of Spices*. Great Britain: Doubleday, 1997. Print.

**MARITAL DISCORD AND QUEST FOR SELF IDENTITY IN
ANITA DESAI'S *WHERE SHALL WE GO THIS SUMMER?***

*Ms. Rohini Rana, Research Scholar, Department of English,
School of Basic & Applied Sciences, Maharaja Agrasen University, Baddi, Himachal Pradesh*

Abstract:

*This paper focuses on marital discord and quest for self-identity in Anita Desai's novel *Where Shall We Go This Summer?* Marital discord and quest for self-identity have justified itself only by bringing about a radical transformation in public attitude towards man-woman relationship. It must make people realize that love-making and domesticity are by no means the sole concern of women. They have as much to do with the rough and tumble of life as men. Feminine certainly, has a new definition of woman's role in the wider social frame. Desai is a representative of the present trend in Indian English Fiction. She represents the welcome "creative release of the feminine sensibility which began to emerge after the world war second (Rao 50)." This paper tends to establish that how women character Sita faces the hardships of the real world. She lives in different environments and tensions in a repressive patriarchal social set up. The paper highlights her sudden rebellion and her final decision, granting them at least mental repose. Anita Desai has described vividly the artistic bent of mind of the chief protagonists in her novels.*

Key Words: *Marital Discord, patriarchal social set up, personal agony.*

Anita Desai's female characters are generally neurotic, highly sensitive but alienated in a world of dream and fantasy, separated from their surroundings as an outcome of their failure or unwillingness to adjust with the reality. They always differ in their ideas from others and venture on a long voyage of contemplation in order to trace out the meaning of their existence. An author pointing out the psychological aspects of characters has to employ a certain design by which the interior working of the protagonist's mind is unfolded to the readers gradually with the progress of the narration.

Where Shall We Go This Summer? (1975) is an extension of *Cry, the Peacock* the theme, the atmosphere, the characters, though matured, producing the similar effects to a large extent. It presents another intense commentary on the incoherence of man-woman relationship that renders Sita and Raman, the wife and husband, spiritually homeless. Anita Desai elaborates the intense feelings of her characters and portrays their inner psyche with the use of symbolism which appears to play an important part. In this novel, her characters suffer from various complexes and psyche diseases. Desai shows her depth in human nature by delineating the gradual change of a trait into a psychic block which undertakes the form of a disease, making her characters neurotic.

Sita, protagonist of this novel, is sensitive, peace-loving and introvert. The tension in the novel is between a sensitive individual and an insensitive world conveyed through the most commonly image of the predator and the prey. Mrs. Desai uses an objective correlative technique to portray the plight of Sita as a wounded eagle. An eagle is surrounded and tortured by the crows. Sita wants to fight against the crows with a gun, pieces of tones, even a toy gun to help the eagle but could not. Sita devotes her life amidst crowds, without having any sense of identity and belonging. Her father was a freedom fighter, settles later in an island, Manori, to do his social and magical experiments. From a total neglect and indifference Sita's outcome centres on her apathy, listlessness, her 'insane' wish to keep her fifth child within the womb, and her ardent desire for a meaningful existence. Just because of it she goes back to the island in order to find a

reply to her dilemma. She lives in the world of fantasy and realises that going to the island and thereby to the world of childhood she could prevent the biological process of delivery.

She is also oppressed and depressed with loveless wedlock with Raman. The chief aspect of the novel is Sita's effort to say no to her life with her husband Raman and the rightful claims it makes on her. That is why the lines which firmly possess her mind are: To certain people there comes a day when they must say the great 'yes' of the great 'No' (*Where shall we go this summer?* 139). The novel also suffers from ill-matched marriage. Sita's relationship with her husband, Raman, is not deep and emotional and thus she is waiting for the day when her husband will be able to understand her correctly and emotionally. She had four children and waited for something beautiful to happen. She has confidence that creative act would bring some happiness and peace to her. But when she did not get what she expected, it "becomes unthinkable that anything should happen---for happening were always violent" (*Where shall we go this summer?* 55).

Sita's husband Raman is a businessman living in a joint family. Raman's family members are completely accommodative and considerate and adjustable towards Sita but she is always unwilling. In Indian tradition and culture joint family is supposed to be an emblem of progress and integrity. In Raman's family even men do not smoke openly but Sita's attitude is just opposite and in spite of in-laws smokes openly. Due to this, Raman shifts to a flat separately to avoid daily tensions. But in a separate flat Sita's as we see, is not happy and satisfied. Their marriage was not based on proper perspectives and love between them. Raman is a businessman and hence he has some business minded friends. They used to visit Raman's house and they talk only of business. Raman ignores Sita. Her condition is a representative of the loneliness of a woman, a wife, a mother. She is depicted not an ordinary wife and mother into a creature who "lost all feminine, all maternal belief in childbirth, all faith in it and began to fear it as yet one more act of violence and murder in a world that had more of them in it than she could take" (*Where shall we go this summer?* 56).

Sita starts to think that there is something mysterious in the relationship between her father and Rekah, her step-elder sister, is pointed out deeply through a visual image: "Who says so? cried Sita Leaping up and sending one whole side of the wall crashing with the pressure of her agitated foot" (*Where shall we go this summer?* 78-79). Anita Desai illustrates that her revolt is a representative of literate sensitive female's revolt against the male smugness in marital life. Due to marital conflict Sita's mother had run away to Banaras due to disharmony of her husband and was considered dead by her father and kith and kin. Sita's own children even Karan and Menaka are attached to their father Raman. When Sita runs away to her childhood home in the hope of miracle these two children are with her. But they write a letter to Raman, their father, to take them back to the Mainland, Bombay. It is a clash between the compromises with disappointment, as Raman puts it and the capacity to say the great 'No' if and when needed, as believed by Sita. It is not simply a case of a liberated woman revolting against the slavish bonds of marriage.

Sita's goal was to attain the miracle of not giving birth to a child in a world not fit to obtain it, it could also indicate her desire not to continue the bond that existed between her and Raman, because that bond had come to represent life tired down to liabilities and duties with a person who did not in the least understand and know her it has been quite difficult for her to believe that though they had lived so close together, he did not even know this basic reality of her existence that she had always felt bored with life. She felt with a shock but a forced marriage was and all human relationships. While, Raman has not any hint of the depth of his wife's despair, and is, therefore, horrified at her reaction to her new pregnancy. Four times before, she has filled with the usual large, placid joy of glazed satisfaction; now, she "smoked bitterly through the nights and displayed an agony that he felt, was an unbecoming to her as it was puzzling to him" (*Where shall we go this summer?* 21).

Sita, taking two of her four children with her, escapes to Manori with a view to seeking solace and achieving the miracle of keeping the already conceived child unborn. She considers her visit to the island

as “a pilgrimage to beg for the miracle of keeping her baby unborn” (*Where shall we go this summer?* 20). But she is shocked to see the miserable condition of the island which has been golden place to her. The novel opens with the return of the heroine Sita to her dead father's house right from the time of her father was alive; receives her. Her father was worshipped like a God on the island and is still remembered for his greatness. This way Moses expect that the daughter must have at least inherited her father's dignity, but he finds that she “did not have it- had nothing in fact, not even one piece of valuable luggage, seemed quite empty, vacant, stumbling” (*Where shall we go this summer?* 14). This indicates the vacuum in her life, which is devoid of love and care for children and husband.

Sita's children, Menaka, a young sensitive girl, and Karan, an obstinate little boy used to a highly unsocial living in Bombay, reject completely the rude-life in the island. The children get annoyed and are fed up with the primitive life in the island. Without taking her mother into her confidence, Menaka writes to her father to take them back to Bombay; for “everything was so clear to him and simple, life must be continued and all its business Menaka's admission to medical college gained, new child safely brought forth, the children reared, the factory seen to a salary spent” (*Where shall we go this summer?* 101). The sense of joy and warmth bubbling within Sita received a shattering blow when she learns that Raman has come to take Menaka away, on the girl's request but not for her, as she had hoped. The shame and frustration make her once again the fusion of unbalanced nervous.

Thus we find a conflict between the logical and illogical sides of her mind : the logical sides knows it well that the child has to be born ; but her illogical dreamy side tries to convince her that she can be able to keep the child within her with the help of the magic of Island. After some time the mental and emotional tempest again blows violently within her, and this is suggested and depicted by the disturbances in the external nature; “Of course it rained again. The monsoon was not over it had merely been resting” (*Where shall we go this summer?* 128).” Moses and Miriam are caretakers of the house of her dead father. Moses brings the news of Raman's arrival the next day. The first reaction of her is that of agony, for her uncharted freedom will be curtailed, and she will not be able to have the calm atmosphere she needs to keep her child unborn inside her. But very earlier she feel's “a warm expansion of relief, of pleasure, of surprise oh Happy surprise!” (*Where shall we go this summer?* 128)

Sita understands that her own married life and all other relationships are based on compromise, duties, and selfishness only, and this is the cause of ugliness, discord, incoherence, clashes and increasing violence in life. Sita is also unable to face the reality of life with its violence, sufferings and pains. The novel presents the psychic plight of the heroine. This is not solely a case of an emancipated woman revolting against the slavish bonds of marriage. It is much more than that, it is a question of the basic truth that is better and naked and can neither be hidden, nor behalved to suit individual. Sita's reaction proves that it is very difficult for a woman, however modern she may be to get rid of the situation she is ones placed in. In spite of her dislike to the ways of the world, to traditional life of loyalty, she resumes her return journey to adjust to the role of wife and mother.

Work Cited:

1. Desai, Anita: *Where shall we go this summer?* (New Delhi: Orient Paper backs, 1982) (All the references of this novel are from same publisher)
2. Rao, B. Ramachandra. *The Novels of Mrs. Anita Desai: A Study*. New Delhi: Kalyani Publishers, 1977.

**THE HEGEMONY OF VIOLENCE AND FREEDOM: AN OBSERVATION OF
KIRAN DESAI'S *THE INHERITANCE OF LOSS* AND MAHASWETA DEVI'S
*MOTHER OF 1084***

Dimpal Pahwa, Ph.D. Scholar, GLA University, Mathura

*Dr. Prateek Pandey, Assistant Professor, Department of English, GLA University,
Mathura (U.P.) India*

Abstract:

*Women's suppression is the issue which is deep-rooted in the preconceived structure of the society in which women suffer and are tortured due to many reasons. In this patriarchal society, women have nothing to get their rights and face gender discrimination in every part of the society. The main purpose of this paper is to show women's subjugation in the family and society; women as victim of violence in patriarchy, and their endless exploitation. This paper is a comparative study on Kiran Desai's *The Inheritance of Loss* and Mahasweta Devi's *Mother of 1084* aiming to analyze the suppression and subordination of women by any means in the male dominated society. No society can claim to be free from gender inequality. Violence is used as a tool for widening this verge and for keeping women silent inside the four walls of house. On one hand, 'women' are equated to Mother Goddess and Earth, but on the other hand, they are victimized by domestic, physical, sexual, and psychological violence. The paper discusses some of the major reasons behind women's subjugation due to which they have to be victims of conquest, oppression, violence, and domination as well as tortured. Empirical research methodology has been followed for the discussion of the issues in women's lives, first, this paper has been streamed with the major reasons existing behind women's suppression; secondly, it has been analyzed by taking both the novels into consideration; and lastly it has been concluded with the result of this study.*

Key Words: *Suppression, violence, male domination, harassment, subordination, oppressed.*

Introduction

Kiran Desai (1971), listed as one of the Indian Diaspora writers, won the prestigious award of Booker Prize for her second novel, *The Inheritance of Loss* (2006) which has the setting in the Kalimpong town of north-eastern Himalaya dealing with the women's subaltern position in Indian society. In this novel, women are circumscribed by tradition and culture which results into their oppression. Mahasweta Devi (1926- 2016), socio- political activist and Bengali fiction writer, was one of the prominent women writers in Indian writing in English. She was awarded with Padma Shri for her social work. Her Bengali novel, *Hajar Churashir Maa* (1974) is translated into English novel *Mother of 1084* (1997) by Samik Bandyopadhyay which represents traumatic lives of women affected by oppression, marginalization, violence, and Naxalite movement in West Bengal. The novels of both the women writers represent the true picture of Indian society and women's suppression. Gender discrimination; women as victim of male chauvinism and violence, and their helplessness are some of the major themes of Kiran Desai's *The Inheritance of Loss* and Mahasweta Devi's *Mother of 1084* are discussed in this research paper.

Many researchers have been working on feminism in Kiran Desai's *The Inheritance of Loss* and Mahasweta Devi's *Mother of 1084*. The previous research studies on *The Inheritance of Loss* represented the image of women having explanation of three generations to portray the journey of women from suppression to liberation; discrimination of women from third world having theme of feminism; their

secret desire for freedom but helplessness in raising their voice against discrimination. So far as the novel *Mother of 1084* is concerned, agony of marginalized mother; women's suppressed voice; women's struggle against family and society for identity and independence in male dominated system have been represented in the previous researches. Psychological trauma of a mother as well as her journey towards social activism facing suppression in her life. The studies on domestic violence as well as political violence faced by women due to the consequences of the Naxalite Movement have been done.

But this research paper aims to show the comparison through its elaboration of women's issues; major reasons and aspects behind their suppression such as male chauvinism, social tradition, violence against women, inequality and subordination. Through the comparative study, the elaboration will proceed from an account of reasons having the canvas of feminism, flow with the exploration of the patriarchal ideology of the society, responsible social stigma for women's miserable condition, and violence against women in the family as well as in the society, and finally its consequences in the novels, *The Inheritance of Loss* and *Mother of 1084*.

Main Aspects of Comparison

Mahasweta Devi and Kiran Desai belong to the different generations and their writings deal with the suppression of women in the family and the society. Both the writers' novels represent the true picture of women's status in their contemporary societies which is very much similar. Violence against women, psychological trauma, inequality and subordination and urge for freedom are the main aspects of comparison in this paper. Although, many feminist movements have taken place in the society from many decades, but the treatment towards women in the society has not much changed; although Mahasweta Devi and Kiran Desai are the writers of different age groups, but their portrayal of women in their works and the attitude of the society towards women are similar; that is the major focus of this present study.

Major Reasons behind Women's Oppression

When a girl child is born, the cycle of her suppression starts because she is denoted as a girl. This proves to be a curse on her, though she is unknown of this gender bias, still she has to face suppression at every stage of her life, and finally, she also becomes the accomplice of this biased system of the society. Cultural notions contribute to form this view of inequality, in the society, which promotes it from one generation to another. Society considers women less worthy than men, and this consideration proves to be 'curse of being female' because society runs on the cultural beliefs existing within the society. Cultural beliefs enforce silence and obedience on women. It is believed that a girl must be raised in a manner in which she must not demand but obey, and this quality of obedience proves to be a reason for their suppression. The anguish of being women suppresses the desire for attaining an identity in the society. The upbringing is also responsible for the pathetic condition of women. Parents nurture a male and female child with different set of goals. A mother, who learns from cultural notions, teaches her daughter to stop competing with boys, trying to put her in accordance to the image they themselves have in the society, as they consider this aspect of society as correct. A daughter notices her mother's place in the family, her household responsibilities as well as her plights, and when she experiences the same obligations expected by the society, she starts molding herself in the same frame. She does not learn all this immediately; but it is the result of that inferiority complex which was developed during her upbringing from her childhood. She becomes the mirror image of the women of the previous generation. Society starts to form expectations from women once the cultural stereotype is secured. Women's behavior is affected due to this stigma, and they start to act in accordance with the expectations of the society. They start losing their self-esteem in society and accept the discrimination. Studies have shown that "by ten years of age, most children are aware of cultural stereotypes of different groups in society, and children who are members of stigmatized groups are aware of cultural types at an even younger age" (Wikipedia).

Male Chauvinism

Women usually become the victims of male chauvinism. Men suppress women, consider

themselves superior than women, having control over productive resources as well as the string of lives of women remain also in the hands of men. Simone de Beauvoir stated that:

She is a womb, an ovary; she is a female: this word is enough to define her. From a man's mouth, the epithet "female" sounds like an insult; but he, not ashamed of his animality, is proud to hear: "He's a male!" (Beauvoir 41)

Society has a totally different face for 'female' which is immutable, and they are denied the right to compete with 'male' as they are considered to be lacking in physical strength. This lack of physical power makes them think of their weakness. They do not dare to be innovative, inventive, tough, competitive, and rebellious. They quietly accept a place that the society has decided for them, influenced by the cultural norms. This is the social stigma that being a woman is a curse. Society has branded them as 'woman'. In the words of Simone de Beauvoir:

Males have always and everywhere paraded their satisfaction of feeling they are kings of creation. 'Blessed be the Lord our God, and the Lord of all worlds that has not made me a woman,' Jews say in their morning prayers; meanwhile, their wives resignedly murmur: 'Blessed be the Lord for creating me according to his will'. Among the blessings Plato thanked the gods for was, first, being born free and not a slave and, second, a man and not a woman. (31)

Marriage is a compulsion for women because it is considered to be a 'safe haven' where people are supposedly faithful to each other. In most parts of the world, women are looked down upon as of lesser worth than that of man, because of this one third of all girls are married before they turn eighteen and sixty-five million girls are out of school. When a girl turns twelve and is in the state of utter poverty, her future is out of her control (Maria 2013). Due to their feminine psych, menstruation and pregnancy they are considered incapable to compete with men. Family treats differently the female and the male child. Education also contributes in strengthening this psyche. This stigma affects the behavior of women so much that they start accepting their place and behave in the same manner which is expected from them by the society. Females are considered as oppressed group and males as oppressor in the society that's why women are facing suppression from thousands of years. Society's view for the male is that he is permitted to do everything according to his wish; he can be aggressive, rude, and violent because his parents nurture him with this inbuilt quality; that it is his birth right. On the other side, the female gets tormented and harmed from her childhood. Her parents nurture her with different of rules that she must be humble, obedient, passive, and domestic.

One of the major reason of women's suppression is patriarchy as Allan G. Johnson points out in the work *Gender Knot* that "a society is patriarchal to the degree that it promotes male privilege by being male dominated, male identified, and male centered" (Johnson 5). Male has the control over all the resources in the family and society. Having power in his hands, male becomes oppressor and controller of female's lives as it is discussed by Johnson in the work *GenderKnot*:

What other term can one use to describe a state in which people do not have rights over their own bodies, their own sexuality, marriage, reproduction or divorce, in which they may not receive education or practice a trade or profession, or move about freely in the world? Many women (both past and present) work laboriously all their lives without receiving any payment for their work. (15)

Violence against Women

There is nothing to deny that women become the victim of violence whether of domestic, social, or at workplace. Women have to face domestic violence, marginalization and deprivation from education and economic support, sexual and psychological harassment in the society where they have their dreams to make their identity free from all the clutches, to attain liberty, and to live independently, but at the end they remain only the victims of such superimposed structures of the society. Violence inside the family by the

spouse or other family members, within the community and outside home, results in physical and psychological harm to women. Violence against women is one of the central social devices by means of which 'women' are enforced into a subsidiary position by the society. Violence against 'women' is widespread which kills, torments, and damages to women physically, mentally, emotionally, sexually, and economically. According to World Health Organization (1996), studies estimate that between twenty to fifty percent of women have experienced physical violence at the hands of an intimate partner or family member (United Nations Children's Fund Innocent Research Centre 2000).

Kamla Bhasin expressed her views by saying that the society turns the distinction between the creations of nature into discrimination. The biggest hierarchy is between the woman and the man. In India, fifty thousand girls are killed every year either just after the birth or later before attaining the age of puberty. All over the world, hundred million women have had to suffer from violence. There is no greater war than the war that is running against women in our society. One incidence of rape happens in India in every twenty-two minutes. Our constitution talks about equality of women but it remains in the constitution with no avail.

Society denies to accept women as equal to men and to give rights to enjoy essential freedom. In the case of domestic violence, women choose to suffer silently. They tolerate all the assaults just to save her relations and family. They choose their family over their self-respect and keep suffering from inside without complaining, because being "oppressed and submerged, she becomes a stranger to herself because she is a stranger to the rest of the world" (Beauvoir 397). There is no society which is free of such violence on women; violence is that weapon through which women are forced to keep silent for unfair behavior towards them. The United Nations Declaration on the Elimination of Violence against Women (1993) defines violence against women as:

Any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life. (UNCFIRC 2000)

The cases of sexual violence are on a rise all over the world. Rape of women is often used as a weapon of war. Sexual assault can also greatly affect the welfare of sufferers; women may be stigmatized and run out of favor by their families and others in the relationships. Its impact on women's mental health can be as serious as is on the physical health. Catherine MacKinnon defined sexual harassment as "the unwanted imposition of sexual requirement in the context of a relationship of unequal power" (MacKinnon 1-2). Sexual harassment remains a common bane for the society, and women usually become the victim of the exploitation having scars on their bodies as well as on their psyche. Allan G Johnson stated that:

No woman is immune, for example, to the cultural devaluing of women's bodies as sexual objects to be exploited in public and private life, or the ongoing threat of sexual harassment and violence. To a rapist, the most powerful woman in the land is still a woman and this more than anything culturally marks her as a potential victim (Johnson 22).

Research on domestic violence has been mentioned by Innocenti Digest (2000) which interprets the tortures in categories of 'physical abuse' such as slapping, beating, arm twisting, stabbing, strangling, burning, choking, kicking, threatening with an object or weapon, and murder. 'Sexual abuse' such as coerced sex through threats, intimidation or physical force, forcing unwanted sexual acts or forcing one to have non-consensual sex. 'Psychological abuse' which includes behaviour that is intended to intimidate and to persecute, and takes the form of threats of abandonment or abuse, confinement in the four walls of house, surveillance, threats of taking away custody of the children, destruction of objects, isolation, verbal aggression and constant humiliation. 'Economic abuse' includes acts such as the denial of funds, refusal to contribute financially, denial of food and basic needs, and controlling access to health care, employment,

etc. (UNCFIRC 2000).

Inequality and Subordination

It is the curse imposed on women by the society in the name of social rituals, culture and tradition due to which women have to suffer throughout their lives. It is the stigma of the society that the women who contribute for the welfare of the society as well as of their families; being half of the population of the society, but they use to be marginalized, deprived, burdened, exploited, oppressed, suffered, and harassed in the same society. Woman is known by her husband's name, she has to follow the religion of his family, and she has become his 'other half', but she does not enjoy the honor of 'other half' in the family, "she is annexed to her husband's universe; she gives him her person: she owes him her virginity and strict fidelity. She loses part of the legal rights of the unmarried woman" (Beauvoir 506). She becomes his vassal as stated in *The Second Sex*:

...woman, integrated as slave or vassal into the family group dominated by fathers and brothers, has always been given in marriage to males by other males. ...she is part of payments to which two groups mutually consent; her condition was not deeply modified when marriage evolved into a contractual form (503).

It is true that a lot of girls don't go to school due to poverty and traditions prevalent in the society, their parents can hardly afford the education of their son's, and daughters remain deprived of their right to education as Simone de Beauvoir stated in *The Second Sex*:

One of the most common is that the adolescent girl does not receive the same encouragement accorded to her brothers; on the contrary, she is expected to be a *woman as well*, and she must add to her professional work the duties that femininity implies (400).

"If knowledge is power, power is also knowledge, and a large factor in their subordinate position is the fairly systematic ignorance patriarchy imposes upon women" (Millett 42). This is the major reason behind women's weak economic condition. Education of women is important in order to improve socio-economic condition of the families, and education makes them stronger, healthier, independent, and free to choose their own future. It helps women to be aware of their rights, to make right decisions, to protect themselves against abuse and unfairness; however Sixty-five million girls don't have access to education (Marie 2014). Women do not receive her father's property as inheritance, or her part is given as dowry to her in laws, at last she gets nothing which could be called as her own. Marriage is the destiny of every 'woman' that society imposes on them, and they have to suffer throughout their lives without any power in her hands, ultimately, she is destined to become the man's subordinate being dependent on him economically. So far as the power is concerned, women have no right to take decisions, live according to their own desires, apart from that they have no choice except to be puppets in the hands of male in order to fulfill their desires as Johnson pointed out that:

In the simplest sense, male dominance creates power differences between men and women. It means, for example, that men can claim larger shares of income and wealth. It means they can shape culture in ways that reflect and serve men's collective interests....

.... But they stand out precisely because they are so unusual in a society in which male dominance is the rule. Like all subordinate groups, women also manage to have some power by making the most of what is left to them by men. Just as patriarchy turns women into sex objects who are supposed to organize their lives around men's needs (Johnson 6).

These factors contributing into subordination of women can be seen in the works taken for the study. The novels, *The Inheritance of Loss* by Kiran Desai and *Mother of 1084* by Mahasweta Devi represent the suppression of women on a high extent. Women are the victims of male chauvinism, physical and psychological violence, exploitation, sexual harassment, and marginalization. This paper is a comparative study of the suppression of female characters in the novels, *The Inheritance of Loss* and *Mother of 1084*. Women are suppressed because of many reasons and try to cope up with the circumstances

but there is no end to this suppression. Kiran Desai's novel, *The Inheritance of Loss*, has Gorkhaland Movement as its background in which Nepali Gorkhas are fighting against the government with the demand of separate region of Gorkhaland in order to get better status in the Indian society, and to get opportunities for education and employment. Mahasweta Devi's novel, *Mother of 1084*, also has the background of Naxalite Movement which is the revolution against the bourgeoisie class of the society having aim to eliminate the social inequality. The story of the novels revolves around revolution affecting the lives of the characters. Both the Movements have the same goal to create a healthy society which would be untouched by class discrimination, and that is a sort of positive step for the welfare for the discriminated population. But this uprising proves to be the cause behind women's suppression. In both the works, the uprising highly affects the lives of the male and female characters, but female characters are affected on a higher level rather than that of male characters. This paper explains the suppression and sufferings of 'women' in the society, and how their lives are affected more in comparison to that of men.

Comparative Study of *The Inheritance of Loss* and *Mother of 1084*

In the novel, *Mother of 1084*, Sujata faced exploitation, subordination and depression in the family. For her husband, Sujata was a sexual object, and he was the subject, apart from that, he had an illicit relationship with his typist at his office. He used the other woman as a tool to show his control over the sexuality of the women who were in his life. He did not have any affection for his wife, yet he decided to have more children because it promulgates his power to have a right over his wife's reproductive capability:

Dibyanath never cared to probe into these wounds. He was neither very attached, nor indifferent to his wife. The way he saw it, a wife had to love, respect and obey her husband. A husband was not required to do anything to win his wife's respect, love and loyalty... He had built a house of his own, he kept servants, and that was enough he thought. He never tried to make a secret of his affairs with young girls outside the house. He felt it was within his rights (Bandyopadhyay 45).

He allowed her to do job in bank only because of the financial crisis in the family, but later, when conditions improved, he wanted her to leave the job as he expected her to spend life on his whims and desires, and nurture children. He had always given respect to his mother because she appreciated his ideology:

Dibyanath had not allowed Sujata the most common rights that a mother has. His mother held the reins. Dibyanath never knew that one could honour one's mother without humiliating one's wife. His wife under his feet, his mother held aloft. That was his ethos. (45)

Dibyanath's mother showered attention to her son and his ideology, so "Dibyanath and his mother constituted the centre of attraction in the home. Sujata had a shadowy existence. She was subservient, silent, faithful and without an existence of her own" (9). Brati was the son of Dibyanath Chatterjee, who had his own chartered accountant firm as well as a high reputation in Calcutta. Although Brati was not facing the discrimination, but he had the pain of proletariat class, and got involved in Naxalite Movement in his young age, in fact he had a dream to have a classless society. He was the only member of the family with whom his mother, Sujata was highly attached. When he died in an encounter in that movement, his mother also shattered internally.

She lay in her bed all the time, with her eyes shrouded by her hands. She never cried aloud. Hem alone stayed with her to give her sleeping pills or hold her hands... It took Sujata three months to start going to her job at the bank again. (6)

It was that movement which had taken her son away from her, and with his death Sujata lost the motive to survive due to the trauma of alienation which damaged her psychologically. "In her sleep Sujata cried out for Brati and then she would come awake. The dreams seemed so real, so irresistibly real, that

Sujata would wake with a start and start looking for Brati” (14). She thought herself responsible for the 'killing of Brati' who was a true companion of Sujata with whom she used to laugh, spent many happy moments, and shared her feelings, but “with Brati's death, Brati's father had also died for Sujata. The way he had behaved that day, that moment, had shattered numberless illusions for her” (7), because Dibyanath “had had to pull so many strings to hush up the news that his son had died such a scandalous death” (7). He was not sorry for the dreadful death of his son rather he was afraid of losing his reputation as well as his business projects if the news of Brati's encounter was leaked in the society. Finally,

Dibyanath had succeeded in his mission, his string- pulling. The next day the newspaper reported the deaths of four young men. Their names were reported. Brati was not mentioned in any of the reports. That was how Dibyanath had wiped Brati away. But Sujata had never been able to do that (8).

He was the man who didn't care about that he lost his son, he never tried to investigate personally what was happened to his son due to which he forced to go on that way for social change, and the only thing he did that he wiped everything related to Brati as his memory, on the other hand Sujata lost everything with her son's death, her companion, her beloved son for whom she bore so much pain, and who became the dearest to her. Sujata was left alone to find out the answers of the questions which were buried with Brati because he secretly planned to act according to the movement with other comrades. What happened with him just before his encounter? Why he didn't tell anything to Sujata? What was going on in his life? What he thought about proletariat class? Only Sujata was curious to find out the answers because she was the suppressed mother, and reached to another comrade, Somu's house where his mother was also harmed by this uprising because her son was the only hope for the family to get educated and earned for livelihood. Somu's mother was totally dependent on her only son, who was another comrade and friend of Brati, studied in a good college having hope for bright future, but unfortunately, he also died with Brati in that encounter. She knew everything about their rebel against unequal social class system, but she could not do anything to save them from the police. Her husband also died after some time of Somu's death, and in the house, she lived with her daughter to have facing the difficulties and sufferings due to that revolution. Somu's sister gave tuitions for running the household. If Somu's mother would have been educated like Sujata, they might have protected themselves from economic crisis. In this way, the female is butchered for saving the male. She had the same pain of mother as Sujata had for Brati, both of the mothers are so much impacted by the uprising that they could not forget all this in their lives, and the scares of this traumatic accident got permanent in their minds.

The trauma of Sujata is similar to that of Nimi in the novel, *The Inheritance of Loss*, where she was victimized by domestic violence; her husband exploited her physically as well as psychologically. She lived in her father's home which was like a prison for her, and after marriage she was in custody of her husband. As Simone de Beauvoir states in her work, *The Second Sex*: “She will free herself from her parents' home, from her mother's hold; she will open up her future not by an active conquest, but by passively and docilely delivering herself into the hands of a new master” (Beauvoir 396). She tolerated all the sufferings and violence quietly, perpetuated by her husband, and cared about family's honour and never created trouble by bringing anything to the forefront, even before servants, and denied to go back to her home although she was suffering physical abuse at the hands of her husband:

The bruises didn't fade for weeks. Ten blue and black fingerprints clamped on her arm, a thunder- dark cloud loomed up on her side where he had pushed her into the wall- a surprisingly diffuse cloud for that one hard precise push (Desai 305).

The tradition of dowry is considered compulsory in the Indian society, which is proved to make a bride as an object of contract between the families. A female is considered as inferior and less worthy that's why dowry is given to compensate her subservience; it seems reward for the male's family in order to show female's inferiority. Jemubhai's family had a dream to send him to England for the studies of ICS, 'but there

wasn't enough money no matter how much Jemu's father worked' (89). So, they loaned from the moneylenders 'at 22 percent interest', but it was not enough, so they start to search for a perfect bride with whom the dowry would be included in the wedding ceremony as it is compulsory in the Indian society. They were preparing their mind that dowry should be prior in the match for Jemu. Exactly they want to utilized that bride who belongs to a rich family which proved their 'best bet'. On the other side, Bomanbhai, Nimi's father, was one of the powerful men in Piphit. "He offered soldiers unauthorized women in an unauthorized part of town on whom they might spend their aggrandizement of manhood" (89). When he came to know about Jemu's forthcoming departure for England, his 'eyebrows drew together as he mulled over the information' (90). He imagined the bright future of his 'most beautiful daughter', who was uneducated; 'kept carefully locked up behind the walls of *haveli*' with the man like Jemubhai, who would be 'one of the most powerful men in India'. He organized a luxurious wedding party of Bela and Jemubhai in order to show his lifestyle 'awash in ghee and gold', and gifted cash and gold as dowry with his daughter:

The bride was a polished light- reflecting hillock of jewels, barely able to walk under the gem and metal weight she carried. The dowry included cash, gold, emerald from Venezuela, rubies from Burma, uncut *kundan* diamonds, a watch on a watch chain, length of the woolen clothes for her new husband to make into suits in which to travel to England, and in crisp envelop, a ticket for passage on the SS *Strathnaver* from Bombay to Liverpool (91).

This marriage was only for the sake of dowry which would be helpful for Jemu's family in attaining their son's bright future, but Bela, who became Nimi after marriage, was totally like a doormat in the family. Her father sacrificed her identity by promoting dowry tradition for showing off his prestigious personality. For Bomanbhai, she was looked less worthy than Jemu because of this she faced the reality of being married by the age of fourteen. If she would be educated, there were the possibilities to make her own identity as well as to choose the suitable life partner. Dowry was proved curse for her. She remained silent till the very end because she did not want to break her relationship with her husband. Nimi's father did not have a son that is why after his death complete power was seized by her uncle which created havoc for her father. Her uncle denied entry to Nimi because she was female and did not have any right to claim on property. He also advised her to ask forgiveness from her husband in spite of the abuses she suffered. He told her rudely:

You are your husband's responsibility. Go back. Your father gave a dowry when you married- you got your share and it is not for daughters to come claiming anything thereafter. If you have made your husband angry, go ask for forgiveness (306).

Nandini was another female character in the novel, *Mother of 1084*, badly affected to get involved in the movement. She was also the comrade of Brati's group, completely involved in their plan, but she was arrested by the police. All male comrades were killed in encounter but she was tortured in a 'solitary cell':

A long spell in the solitary cell in prison made one perhaps oversensitive. For a solitary cell is too lonely, too desolate. There one lived all alone with oneself within four walls, with an iron door and a sole small hole in the wall. Immured in the solitary cell one tried to penetrate the world outside with a mind as keen and cutting as the knife of the surgeon in the morgue or the blade of a bayonet, to discover those that remembered (Bandyopadhyay 72-73).

She was harassed by the interrogator as she had to sit under the 'thousand- watt lamp' unceasingly that's why her eye sight got damaged and skin got burned. She felt herself dead because she found it difficult to forget her traumatic days of confinement in a solitary cell where she had to sacrifice herself in her flourished youthful age for participating in the movement for the welfare of the society, and due to her beloved, Brati's death. Nandini confessed her grief to Sujata that "Brati is dead. And so many things are dead too. I too have died a slow death as I thought and thought over the past all by myself in a solitary cell" (77). Due to that strict interrogation, she was injured physically and psychologically. She expressed her

tortures in the police custody to Sujata:

...clamp the burning cigarette to the skin of the face naked under the thousand- watt lamp. Cigarette burns caused only surface cutaneous injury. Only the skin gets charred.... The burn on the skin healed soon. But in the young heart within, every single burn ached forever. Then back to the solitary cell. Alone with oneself.(73)

Male comrades got liberation in actual sense but behind them, the females were left having the pain of losing their dear ones in their hearts. All females were suppressing in different ways to have their affectionate feminine quality, and struggling and thrashing for having some reason to survive in this pessimistic world for them. They are suppressed due their unbearable emotional turmoil. The same thing happened in the novel, *The Inheritance of Loss*, the Gorkhaland movement created the difficulties for the female characters. Sai was going to be suppressed due to that movement because Gyan was Nepali Gorkha, and involved in the movement due to which he ditched Sai by leaving her alone. He was happy to be involved because he was fighting for the rights of Indian Gorkhas as well as his upcoming benefits resulted by the revolution, but Sai was getting depressed due to his disloyalty. Gyan and Sai had a love affair before he joined movement, everything was going normal in their relationship, they both were devoted to each other, but being influenced after seeing the procession of movement, Gyan felt embarrassed for spending his valuable time with Sai. He was thinking:

It was a masculine atmosphere and Gyan felt a moment of shame remembering his tea parties with Sai on the veranda, the cheese toast, queen cakes from the baker, and even worse, the small warm space they inhabited together, the nursery talk.... (Desai 161).

When he joined GNLG group, he decided to be away from the love of Sai:

He would have to sacrifice silly kisses for his adulthood. A feeling of martyrdom crept over him, and with purity for a cause came ever more acute worries of pollution. He was sullied by the romance, unnerved by how easily she gave herself (175).

Gyan was not economically able to lead his life smoothly, and giving tuition to Sai was his only sources of earning. His house was in 'Bong Busti' which was the poor part of Kalimpong. His house was "a small, slime-slicked cube; the wall must have been made with cement corrupted by sand, because it came spilling forth from pockmarks as if from a punctured bag" (255) where he lived in poverty leading problematic life. He found the hope to get some improvement in his life status as well as the employment resources by joining the movement. In the insurgent group, Gyan showed his masculinity pretending about his superiority over his beloved whom he left later. He was embarrassed of his humble belongings. He decided to join the Gorkhaland Movement, and part ways from Sai.

She would be humiliated. He had hit on the age- old trick that remade him into a hero, 'the desired male'... The more he insulted her behind her back- 'Oh, that crazy girl is following me...'-the more the men would cheer, the more his status would grow at Thapa's Canteen, the more Sai would be remade behind her back into a lunatic female, the more Gyan would fatten with pride.... (262).

He used to enjoy the parties at Thapa's canteen within the gathering of other comrades. He regularly participated in the marches during the revolution, apart from that he started thinking of mismatch status between himself and Sai because he considered her superior to him as she had an 'English accent', and he took a step for a complete different way of uprising, but this uprising proved a cause of suppression for Sai because Gyan was the only man with whom she spent beautiful moments of her life otherwise her life was totally docile from her childhood. She was orphan girl studied in the convent school, after her parents' death, when she came to live in the house of her maternal grandfather's, Jemubhai Patel, she usually faced discrimination by her grandfather. She was deprived to access education after coming from hostel, and used to study at home by Gyan. She found a true companion in Gyan with whom she wanted to spend her whole life. When she noticed Gyan's ignorance towards her due to that uprising, his complete

different and rude behavior to her, she got hurt and depressed to think about his unfaithfulness. It was that uprising because of which Gyan diverted to the way for his welfare leaving Sai behind in the suppressing condition.

Lola and Noni, the sisters, lived in their house in Mon Ami, their economic source was the pension of Lola's dead husband, and they spent their lives with many hardships due the death of Lola's husband. Lola faced insult; first by the insurgent boys when they entered in their house silently, and told her that "Don't worry. You are too old for us, you know" (239). This shows that the woman, who is young and has reproductive ability, is useful for man. Second, when she went to Pradhan of town to complain of GNLFF boys for taking their piece of land forcefully, Pradhan also showed his masculinity and power while saying these words: "I am the raja of Kalimpong. A raja must have many queens... I have four, but would you... dear Aunty, would you like to be the fifth?" (244). The excitement of male for doing something worthwhile works in suppressing and in the subjugation of female.

Conclusion

It has been clear that the position of women is that of a subordinate in the society. In every part of the society from thousands of years, women's condition has been despondent, and worth noting. It is disgraceful for the society that women, who have the power of creation, are usually abused by men through violence and exploitation. They are exploited to the hilt because of their compassionate nature and power of tolerance. There is no end to this exploitation and it can be said that the issue of gender inequality is notable as one of the major issues of the world. Although many efforts have been done for the improvement of women's position in India; many laws are there to promote the scale of education and employment for women, but the first and foremost step which must be taken against unfair and unequal gender treatment by women themselves.

References

1. Bandyopadhyay, Samik. trans. *Mother of 1084*. By Mahasweta Devi. Calcutta: Seagull Books, 1997.
2. Beauvoir, Simone. de. *The Second Sex*. England: Penguin Books, 1949.
3. Becker, Mary. "Patriarchy and inequality: Towards a substantive feminism". *University of Chicago Legal Forum*, 1, 1999, 21-88.
4. Bhasin, Kamla. "Patriarchy dehumanizes men". Lecture. *TED Ramanujam College*. 13 Jan. 2017, Retrieved from <http://ted.com/tedx>
5. Desai, Kiran. *The Inheritance of Loss*. London: Penguin Books, 2006.
6. Johnson, Allan. G. *Gender Knot: Unraveling Under Patriarchal Legacy*. 3rd ed. Philadelphia: Temple University Press, 2014.
7. MacKinnon, Catherine. A. *Sexual Harassment of Working Women: A Case of Sex Discrimination*. New Haven and London: Yale University Press, 1979.
8. Maria, A. [Gender Inequality]. *Discrimination Against Women* [video file]. 2013, October 28, Retrieved from <https://youtu.be/M8EiCCTto9U>
9. Millett, Kate. *Sexual Politics*. Urbana: University of Illinois Press, 2000.
10. Nowshin, Audity. *Deconstructing the Marginalized Female: A Reading of Mahasweta Devi's Short Stories* (master's thesis). The Department of English and Humanities of BRAC University. Mohakhali C/A, Dhaka, 2014.
11. United Nations Children's Fund Innocenti Research Centre, UNICEF. *Domestic Violence Against Women and Girls*. Innocenti Digest. No. 6. Florence: Italy, 2000.
12. Wikipedia. [Social stigma]. Retrieved from https://en.m.wikipedia.org/wiki/social_stigma

CHALADO WOMAN IN THE ATICO: A STUDY OF FEMALE LANGUAGE IN SHOBHA DE'S *STARRY NIGHTS*

Narmadhaa. M., Research Scholar, National College, Trichy

Abstract:

The emergence of women's writing in India during the last quarter of the nineteenth century is of great significance, in the sense that it makes the birth of an era which promises a new deal for the Indian women. Distinct feature of the creative writings by women during the last two and a half decades has been one of increased awareness of the abuses which the women are subjected to. This sensitivity among the writers can undoubtedly be attributed to the influence of the Feminist movement. Feminist criticism has shown that women readers and critics bring different perceptions and expectations to their literary experiences. Elaine Showalter draws attention to this critical revolution in words: While literary criticism and its philosophical branch, literary theory, have always been zealously guarded bastions of male intellectual endeavour, the success of feminist criticism has opened a space for the authority of the woman critic that extends beyond the study of woman's writing to the reappraisal of whole body of texts that make up our literary heritage. (The New Feminist Criticism: Essays on Women, Literature and Theory, 3).

Key words: *New Woman, Insurgent, Audacious, Substantial.*

French women's activists append a great deal of significance to the frantic woman. As indicated by French women's activists Gilbert and Gubar the frantic woman does not speak to the suppression or disappointment display in women. She is a portrayal of women as they have been compelled to remain. The madwoman speaks to the 'otherness' and the language of the distraught woman is a selective female language. Her power is great rather than the androcentric culture.

Christian Makward, a rumored reporter on French women's liberation depicts the female language as incomplete, open, divided and as managing the oblivious. The women who share this thought are Helene Cixous and Lucce Grigarary. The two were prepared as psychoanalysts by Jacques Lacan. From one viewpoint these journalists wrote in the 'female language'. Then again, they attest that such a 'female language' never existed. This language was not utilized by, "socially marked women" in light of the fact that such women are not valid. If we somehow managed to utilize a deconstructionist approach, we would comprehend that in spite of the fact that there is an 'interesting female language', scholars don't utilize the language they advocate, since this 'female language' has solid connections with the androcentric language. Women at last wind up utilizing the conventional 'men's language', in this way making the 'female language' frail and insufficient. Indeed, even women who are open figures throw away the 'female language' in this way thinking of it as "a first class side interest".

In 'Sexual Linguistics', Gilbert and Gubar express that twentieth-century women writers' battle against the misogyny of the male scholars. In any case, men feel a more noteworthy feeling of 'tension' when they understand that the mother is the essential factor the extent that phonetic procurement is considered. In alternate words, it has dependably been the 'first language' and not the 'father tongue'. In this manner, Nina Baym feels that it isn't ladies journalists yet men essayists, who experience the ill effects of 'nerves of creation'.

Numerous women have the fixation for 'the female dialect' and are the same as male pioneers.

Emily Dickinson, for example, has been considered by numerous faultfinders as a forerunner of innovation. As per Nina Baym, the woman writers should focus on her thoughts and not to be secured to the possibility of 'the female dialect'. In any case, when scholars purposely advocate a 'dialect of sex distinction' (femlang), they just power women into shapes and pictures that are unnatural and illogical. In such cases, what is the utilization of hypothesis on the off chance that it isolates women journalists from other women?

'We are all living in a society where women are oppressed and where roles are defined. When you do get men and women together in a group you find that the roles are taken on almost subconsciously. You find for example that there are five men and they apparently speak for more than 50 per cent of the time even though there were thirty women. People just fall into the roles. They just listen to the man' (32).

One method for review innovation is in this way by considering, it to be the requirement for a "female language". Another method for survey innovation is by examining it as the final product of conceited independence. Numerous women scholars in the nineteenth century thought about this thought of independence as being "manly", in light of the fact that it was controlled by narrow minded intentions. Against such 'thought processes', nineteenth Century American woman scholars formed a "female ethic". By this "female ethic", they need to pick up section into the general population circles and rebuild the social set up. To do as such, dialect was totally essential. Along these lines Shobha De demonstrates that privileged women communicated their perspectives on sexual distinction all the more emphatically in a blazing dialect. This was on the grounds that they composed letters and journals normally, subsequently keeping away from the demands of "women's activist artistic hypothesis".

Shobha De's novels expedite like hot cakes as they have sexually express substance. "She takes down from the bottom of her heart with a hard headed analysis and a new morality regarding sex affairs of the modern world." She detonates the myth of mystery about sex. She introduces another woman and uncovers, uncovered and opens it for dialog. Every one of the ladies characters in her books is aware of the free play of sex in their lives. While they appreciate sex to satisfy their own interests, in the meantime they utilize it as a weapon against men to keep them. If there should arise an occurrence of De's women they talk and enjoy uninhibitedly in sexuality.

All the books of Shobha De feature characters both men and women experiencing this sex-hunger madness. Her women characters utilize men to climb the stepping stool of achievement or simply for satisfying their sexual craving. Her books depict the universe of sexually beguiled individuals with unfulfilled desires. In De's self-help book for Indian women, 'Surviving Men : The smart woman's guide to staying on Top', she gives similar advice and suggests that in order to "train a man to any level of competence, women should use a) food (b) sex (c) food and sex."

De influences her female characters to break sexual taboos and set forth openly what they generally feel yet perplexed and hindered to appear. While a large portion of the Indian courageous women are made to look unadulterated, untouched and wrapped in white silk saris, there is a stunning reality behind their appearances. Shobha De stays into the want of distinction and sparkling universe of Bollywood. She features the pietism of the form world and rich urban India and conveys to fore its appalling underbelly. Her books display life of people who have a place with rich and capable high society of present day Mumbai, an unmistakable Asiatic city which is socially at standard with its Western partners like London or New York. Shobha De herself has a place with this shiny hover of the ultra-rich metropolitan culture and ventures photo of the general public that is clearly in view of prominent women' fiction and cleanser musical shows of the west as opposed to on the Indian reality. She uncovered numerous lovely and obnoxious insights about the ways of life of some of its delegate individuals. Individuals who have a place with this set-up are rich, capable and popular. They lead wild and rash lives. They are normally top administrators, business magnates, movie makers and executives and the stinking rich individuals from

this fabulous high society. The depiction of present day women of this quick world is interesting as they are autonomous, savagely eager and very self-retained. They are recklessly determined twisted to pulverize each current govern and question any standard which subordinates women to men and turns out to be an obstruction in the satisfaction of their desire.

De uncovered the astonishing and the captivating and in addition despicable parts of this general public with its ladies having abnormal state of flexibility, opportunity from a wide range of obligations and between individual relations that stance confinement on them. The present section plans to center around the treatment of 'Sexism and Sexuality' in three of the significant books of Shobha De-*Starry Nights*, *Snapshots* and *Strange Obsessions*. '*Starry Nights*', Shobha De's second novel, is the tale of a cutting edge liberated lady, Asha Rani who ascends as a popular courageous woman oblivious and evil universe of Mumbai film world.

She develops as an unrivaled on-screen character of incredible excellence with a voracious sexual desire. She enjoys aimless unbridled issues with the notables of the movie business makers, performing artists, executives, cameraman, business magnates and individuals from non-film world-lastly goes into a lesbian relationship. Asha Rani's mom 'Amma' (Geeta Devi), keeping in mind the end goal to profit and get fame, pushes her little girl into blue film world and to prominent people. At a place she says to Kishenbhai, a little film maker "I don't mind your sending baby here and there, I know it's all a part of business. I trust you but what about her health? These men, are they all right? Do you know if they are diseased? We must take baby for proper checkup."

This demonstrates cash, name and notoriety are most importantly different things. She has no compunction or wavering in offering her little girl's body for cash. Accordingly the desire for all extravagance, starry name and distinction drives Asha Rani in the realm of porn motion pictures. At first, when she wavers to do as such and says "Amma, please don't. I'm so scared, that horrible man. How can I takeoff my clothes in front of all strangers?"

Amma has released her pincer- like grip on Asha Rani's arm and said patiently-

Think of it like going to the doctors. Don't you allow him to examine you? Haven't so many doctors seen your body? Examine it? These people are the same they see bodies all the time. It doesn't make any difference. Besides that man won't do anything. I mean, it is all right. You just pretend and follow the director's orders. Close your eyes and think of other things. Think of your poor sister and your Amma struggling to make you a big star.

On her mom's demand Asha Rani devotes herself to others whosoever is by all accounts a stage to go up and this has proceeded as a correct craftsmanship to get fame and accomplishment in the cine-world. For Asha Rani the street of fame implies controlling numerous a men appropriate from the level of Assistant Producer to black market wears and industrialists. She lays down with Kishenbhai-a film maker to find the opportunity in a film,

Kishenbhai had propped her up on a pillow and said- you're beautiful, just look at your breasts. Beautiful works of art, perfect'. All the men I meet these days want to touch them, Aasha Rani had said tonelessly, with a jealous leap he had covered her body with his and entered her. "Never left them, do you understand?" you are mine, only mine, All mine.

Asha Rani, the focal figure is one among the individuals who don't delay to deal their body, soul and brain for their extraordinary wants and outrageous opportunity. She shares her body and psyche as a stage to bring high up throughout everyday life. To end up the ruler of Bollywood she turns into the ruler of evenings, she is prepared to serve her body wherever she is inquired: "Just then the man with surma in his eyes had come up to Kishenbhai and said, "Chidiyatayarhai?" Kishenbhai had come over swiftly to Aasha Rani's side and said softly, "M.D. has room here upstairs, go with him nicely. He can help your career. Don't create a scene or anything. All you have to do is... is... what you do with me...bas"(SN 9).

Aasha Rani tells Kishen Bhai, "All of you are just the same, but wait, I will show you, I will do to men what they try to do to me. I will screw you all- beat you at your own game" (SN 8). Along these lines, 'beating men unexpectedly' is the methodology that Asha Rani embraces all through the novel. Realizing that nobody in the film world can get by without the gift and support of a rich legislator and a womanizer Sheth Amirchand, Aasha Rani feels favored to be brought over to Amirchand's place. She makes expound game plans for setting herself up to be displayed to Shethji.

This time Asha Rani had decided against a saree. She wanted to look youthful and different. The salwar-kameez she chose was a flattering one with a snug bodice that showed curves to advantage. She wore heels...she calculated that Sethji would get impressed...She grabbed a stick of disco-dust and rubbed some sprangles between her breasts ...Perfect. She could take on the Sethji... and half a dozen others (SN 59) .

Aasha Rani, when reaches to Seth Amirchand's house-"She is served an intoxicating drink, not alcohol and she feels transported....into a hallucinatory world. She was weightless and floating. Her head was fully of colours and sounds. Her senses had been heightened to an extent that she experienced no pain even when the Shethji entered her savagely from behind and whipped her with a small leather thong. She was far away in some distant world, listening to bird calls and looking at the dozen rainbows" (SN 61).

By giving such sort of depictions about her hero Asha Rani, Shobha De is essentially demonstrating here a hostile to women's activist. Here Asha Rani isn't a casualty of male bullheadedness rather she is putting forth herself to be deceived. By utilizing her body as a weapon she is attempting to attack men like Seth Amirchand, who can be her supporter to get another part in the following film. Woman's rights goes for finding the reason for female mistreatment and put solutions for it yet here Asha Rani isn't an abused one rather she is very much arranged for her end by Seth Amirchand thus numerous others to satisfy her fantasies and wants. After this Asha Rani gets various movies and she comes to at the highest point of her calling. She gets an opportunity to work with Akshay Arora-the whiz and their "Fortunate Pair" turns into the primary decision of the lenders. Asha Rani, lures Akshay Arora, a wedded man to keep her vocation thriving. To make him cheerful in any case she goes up to his room and- "With that Asha Rani mounted him and pouring a palmful of divine smelling oil over his erection, had slowly begun massaging him between his thighs. She moved like a lithe dancer; her hair falling over his chest, her breasts moving above his face, her nipples occasionally brushing his lips. You sexy woman, from where did you learn all this?" Akshay had groaned surrendering himself to her ministrations" (SN 29).

Akshay's wife Malini who hates Asha Rani for disturbing their married life, accuses her of being a sex maniac- "Malini screamed, "SEX! That is all you have-SEX! That is what women like you use. Cheap bitches, part your legs and let any man in. Sex, Sex, Sex dirty filthy sex! Perverts! You must be a pervert" (SN 264).

After her dismissal by Akshay Arora, she gets included with Amar a co performing artist, just to demonstrate to him that she could get another darling a considerably more youthful one. After this brief period issue she moves to Abhijit Mehra, the child of an industrialist and utilizes him as stop-hole course of action amid the period when she is off Akshay. Baffled in her want for satisfaction in adoration, Asha Rani ends up enjoying a lesbian association with Linda, a film magazine columnist. With Linda, she encounters full delight and finish rapture. She cherishes it and feels extraordinarily satisfied: "There was no resistance left any more, Asha Rani's entire body was floating - her mind was adrift. She let her arms drop to her sides as Linda's warm thigh wedged itself between her and her hand moved between Asha Rani's legs. 'Close your eyes, let me do to you what no man could have done...My hands, my mouth, my tongue, my thighs will set your body on fire...Enjoy it" (SN 136). Linda starts Asha Rani in the secrets and delights of lesbianism. The novel depicts relatively every sort of sexual conduct; lesbianism is one of them and it is proposed that from multiple points of view it is better than hetero contact. Despite the fact that it is Asha Rani's first lesbian experience, yet she loves it when Linda pulls her down on the quaint little

inn her on the lips- "It was a pleasant feeling Asha Rani thought. No rough bristles scraping her face, just smooth cheeks and soft lips over her own" (SN 135).

Shobha De is quite explicit in presenting details of their amorous relationship and further writes- "Asha Rani groaned with pleasure. Linda refused to stop. She'd become more aggressive now and her hands pummelled Asha Rani's body, exploring every inch of it. Unexpectedly she grabbed the bottle of brandy and poured some between Asha Rani's open legs. 'The only way to drink it', Linda said and placed her mouth over the dampness, licking each drop as it trickled. The sensation was unbelievably arousing" (SN137).

By such introductions and accurate points of interest of Asha Rani's unlawful connections, Shobha De is just double-crossing the reason for women. What does Shobha De need to pass on by giving such portrayals of sexual experiences? What sort of mindfulness does she need to acquire the Indian Society? Is it true that she is instructing the insensible Indian women about various systems of Sex play? When Asha Rani's fleeting lesbian association with Linda gets over, she moves to New Zealand where she weds an outsider, Jamie (Jay) Phillips. Jay adores her profoundly and genuinely however for her 'Jay had been an out for her, an escape route' (SN 191).

In any case Asha Rani feels obligated to Jay, for giving her the status of a spouse which in her conditions would not have been conceivable in India. No man of high class in Indian culture would wed her. She lives in this state for a long time and brings forth a girl Sasha. Following five years of cheerful matrimonial life, Jay induces her to return back to India. Her mom too makes a solid recommendation that she would need to remain in India in the event that she needs to continue her acting in films. Subsequent to returning to India, Aasha Rani joins the film world by and by however not in driving parts but rather as co-specialists. She comes to realize that her sister Sudha Rani has turned into a fruitful and built up courageous woman. This builds up an expert despondency in her which is trailed by individual misery. She gets herself forlorn and completely separated.

The novel ends with Aasha Rani's imagining her daughter's return to India to become a popular actress. Despite all the lust, exploitation and deceptions she faces as a film actress, she still dreams of her daughter joining films and making a name as famous actress - "Aasha Rani suddenly imagined her daughter's fresh, innocent face gracing movie- hoardings and gossip magazines. Sasha had the makings of a star. An unforgettable star. The Golden Girl of the silver screen! oh yes, Sasha would be tomorrow's Lover Girl!" (SN 401)

The novel represents the truth of Mumbai film world. Shobha De's nearby colleague with the Mumbai film and the universe of demonstrating; makes her to reflect the shattering human estimations of this sparkling society. Her women characters speak to a genuine photo of the cutting edge Indian ladies who don't delay to utilize 'sex' as a stepping stool for their prosperity. They enjoy sexual exercises to get that 'power window' through which they can satisfy their waking dreams and fulfill their insatiate self. Centering the truth of Bollywood she says- "The industry was full of bhooka, sex starved men. Who had chidiya like Aasha Rani for breakfast. She was lucky, she found him (Kishenbhai) and he helped her. Had he forgotten that? Most of others just fucked and forgot. No notes, no nothing" (SN 14).

The above lines uncover that Aasha Rani to appear her fantasies, is a dim courageous woman and leaves no alternative untested and untried. Roused and driven by her incomparable want of getting great name, distinction and future, she barges in her own opportunity of activity and experiences a ton of melancholy and disappointment in her life. Shobha De's next novel *Snapshots* demonstrates the universe of women where woman start to take a gander at things from their own particular perspective. They truly and allegorically play with men and now and then are played with by men.

When feminist critics were hacking at the so-called traitors who represented woman as the weaker sex, Shobha De strongly held on to a different view; she believed that critics must look at the texts from the mind frame of the time period they were created in. these women 'traitors' truly believed that "men and

women were essentially different” and “they saw themselves as disadvantaged compared to men”. Throughout their stories, the woman did end up finding “a strong conviction of her own demands and inevitably, the changes in herself had changed the world's attitude toward her”. Shobha De saw that “there was much in (these stories) that was progressive and feminist in a less obtrusive way not a hidden feminism, again, but an unspectacular feminism'. Shobha De showed how to examine these texts in a different way. While the author “espoused a so-called '*cult of domesticity*',” it was not in a traditional sense. Shobha De did not argue that these women did not see their lives as only domestic. While Shobha De did not argue that these are great literary texts, she did not show their importance to women in that period.

Works Cited:

1. A. G. Khan, “*Shobha De-Vatsyayani*” in *Indian Women Novelists*, ed. R.K. Dhawan, Prestige, New Delhi, 2001, P. 78.
2. Amarnath Prasad and Ajay Kumar Shrivastava "*Indian Literature in English: Critical Assessments*" Vol. I, Sarup and Sons, New Delhi, 2007, p. 210.
3. Prabhat Kumar Pandeya, "Tender, Beautiful and Erotic: Lesbianism in *Starry Nights*", *The Fiction of Shobha De*, ed. Jaydipsinh Dodiya, Prestige Books, New Delhi, 2000, p. 200.
4. Retrieved from [http://naipar.com.html/works of Shobha De](http://naipar.com.html/works%20of%20Shobha%20De).
5. Retrieved from [www.wikipedia/the free encyclopedia/sexuality](http://www.wikipedia.org/wiki/sexuality)
6. Sanjay Kumar, Two aspects of Feminism: The Expressive and the Explosive in Shobha De, *The Fiction of Shobha De* by Jaydipsinh Dodiya (ed) Prestige, New Delhi, 2000) p.57
7. Shobha De, *Starry Nights* (Penguin, New Delhi, 1989), p.28. All subsequent references to this edition will be referred to as *SN*.
8. Shobha De, “*Sex, Strife and Togetherness in Urban India*” in *Uncertain Liaisons*, ed. Khushwant Singh and Shobha De, Viking/Penguin, New Delhi, 1993, pp xxi, 208.

17

**NAIPAUL'S VIEWS ON ISLAM IN *AMONG THE BELIEVERS*:
AN ISLAMIC JOURNEY**

Dr. Bhashkar Tripathi, Assistant Teacher, Basic Shiksha Parishad, District-Pilibhit

Dr. Nisha Gupta, Associate Professor, Deptt. of English, D.A.V. College, Kanpur, (U.P.)

Abstract:

V.S. Naipaul's Among the Believers: An Islamic Journey (1981), a large scale work is on the theme of Islamic conversion in the countries like Iran, Pakistan, Malaysia and Indonesia etc. In fact Naipaul has always been criticized for his alienated vision in his supercilious representation of Islamic world. But he has always been clear about the iniquities of the world as well as the futility of the revolutionary movements either in Hindu religion, in Islamic religion or in any other religion of the universe.

Key Words: *Alienated vision, iniquities, futility.*

Although there is no lack of true purpose but the movements are intellectually shallow and has no real hold of people anywhere. The bitter personal failure of some people brought them into the movements rather than an exalted political, religious or social vision. It is all shabby and foolish. Naipaul seems to imply that the Muslim conquest of the subcontinent is in a large measure responsible for its current dilapidation. Here in this iconic book Naipaul discusses the prominent role of Islam in the lives of individuals. Individuals' dialogues also answered some of the questions with which Naipaul arrived there during 1981. The individuals he joined in these Muslim countries came from different economic and social backgrounds and expressed different views towards their religion i.e. Islam- pessimism, despair or hope regarding the future, unwavering belief in the faith as the bearer of truth- but in his eyes, they were victims of Islam as an Arabian imperial conquest. "Jihad" for them is religious war; people could deal with this religious war as an act of terror which is too frightening for people to manage. "Hate Oppression" he says "But fear the oppressed". The thing he sees in the current terrorism is the exulting in other people's death. Here he came to know about the people who killed the children in Russia and were smiling.

But overall in some Islamic countries the conditions created by the newly developed industries open new ways to the individuals and set new objects for their lives. In fact *Among the Believers: An Islamic Journey* is Naipaul's classical account of Islamic fundamentalism. Here the believers are the Muslims he met on those journeys, young men and women battling to regain the original purity of their faith. To Seafin Roldan-Santiago "It is a mature reflection of someone who has 'fully arrived' to his western identity. It has given him an opportunity to place and compare this western prejudice against the alternative cultural, religious and political ideologies offered by Islam fundamentalism" (V.S.Naipaul's *Vulcanisation...Paradigms* 192).

Naipaul finds individuals talking about Islam as a way of life in practice. They confront the real world; they speak of their values and their choices. Now they very frankly respond to the opportunities that their government has offered them to be prosperous and progressive but it has also to be said that religion has given them the important first push. So that we can say that in *Among the Believers: An Islamic Journey* the central issue is Islam. In this book he shows how, in spite of the barriers of language and cultural differences, he was able to reach out to people and to comprehend the central role of Islam in their lives.

In the words of Lillian Feder:

The method he employed combined studying the past history of Islam and the current observance of its various adherents: the shiites of Iran : the Sunnis, the shiites, and the

dissident Ahmadis of Pakistan; and the new fundamentalists of Malaysia and Indonesia. Characteristically, he tries to apprehend subtle religious and political manifestations of Islam through the eyes of people he has either arranged to meet or has encountered by chance. Sometimes, especially starting out in Iran, he is frustrated, lacking the language and the temperament to gain access to a society in which religious devotion penetrates every feature of life (*Naipaul's Truth* 59).

Naipaul's *Among the Believers: An Islamic Journey* (1981) indicates Naipaul's approach to a comprehensive study of Islam in the four countries he visited or the many others where it prevails. Here in Iran and Pakistan Naipaul met the people who came from various economic and social background and expressed divergent attitude towards Islam. Purabi Panwar states:

The books he produced as a result are *Among the Believers* (1981) and *Beyond Belief* (1998). Of these, the former, as Naipaul puts it, is "an exploration of the details of the faith and what looked like its capacity for revolution," and the latter postulates that since Islam is an Arab religion and since all non-Arab Muslims are converts, they are supposed to reject and eradicate their earlier history and heritage. He adds that in these countries "people develop fantasies about who and what they are... In the Islam of converted countries there is an element of neurosis and nihilism. These countries can easily be set on the boil." Islam, of course, began as an Arab religion, but what Naipaul conveniently ignores is that large numbers of non-Arab Muslims have not rejected their 'history and heritage', and that Islam adapted to different countries of converts, assimilating their local customs, traditions, languages and cultures. He in fact erases the difference between Islam and Islamic fundamentalism, and uses them as interchangeable terms which they are not ("Introduction" 20).

In fact in *Among the Believers: An Islamic Journey*, a classical account of Islamic fundamentalism, the believers are the Muslims battling to regain the original purity of their faith in Islam. Here Naipaul concentrates on his own observation and focuses on Islam rather than on Muslims. Naipaul wanders here and there and chats with students, taxi drivers, munching dry fruits and nuts, asking mild but pointed questions. During these meetings, he tries to understand by seeking the multiple viewpoints the historical, social and personal roots of their faith. Naipaul is also concerned to:

What I knew about Islam was what was known to everyone on the outside. They had a prophet and a book, they believed in one God and disliked images; they had an idea of heaven and hell-always a difficult idea for me. They had their own martyrs. Once a year mimic Mausolea were wheeled through the streets; men 'danced' with heavy crescent moons, swinging the moons now one way, now the other; drums beat and sometimes there were ritual stick fights (*Among the Believers* 12).

Here Naipaul comes to know about their rejection of the educational opportunities and social freedom which America offered them. This expectation of "alien, necessary civilization going on- is implicit in the act of renunciation" (*Among the Believers* 17) and is a major subject of this book. This is what Lillian Feder writes about:

The loss of history as damaging to the growth of a society and to the "individual talent" of its members is a familiar theme in Naipaul's writings, but in the non-Arabic Muslim world he perceives this loss as fatal. Because of its tyrannical laws, the substitution of theology for education, the suppression of all individuality, he finds that "no colonization had been so thorough as the colonization that had come with the Arab faith (*Naipaul's Truth* 135).

So Naipaul provides the past history of Islam as well as the current observance of its various adherents: the Shiites of Iran, the Sunnis, the Shiites and the dissident Ahmadis of Pakistan and the new fundamentalists of Malaysia and Indonesia. In fact, he tries to comprehend subtle religious and political manifestations of Islam in these countries.

Behzad, Naipaul's guide, a translator, communist and his mouthpiece in Iran clearly tells him how it is possible even in Iran, "to do without religion". To him "Islam was a complicated religion". He explains: How had that happened? How in a country like Iran, and growing up in a provincial town, had he learned to do without religion? It was simple, Behzad said. He hadn't been instructed in the faith by his parents; he hadn't been sent to the mosque. Islam was a complicated religion. It wasn't philosophical or speculative. It was a revealed religion, with a Prophet and a complete set of rules. To believe, it was necessary to know a lot about the Arabian origins of the religion, and to take this knowledge to heart (*Among the Believers* 7).

Further, Naipaul adds:

Islam in Iran, Shia Islam, was an intricate business. To keep alive ancient animosities, to hold on to the idea of personal revenge even after a thousand years, to have a special list of heroes and martyrs and villains, it was necessary to be instructed. And Behzad hadn't been instructed; he had simply stayed away (*Among the Believers* 8).

To Naipaul, in Iran Islam is a complicated religion. He is in favour of revolution but not of "religious revolution". He is in favour of "Jihad", we like to translate it as "holy war" but not in favour of "religious war". Naipaul's ideal of revolution is the exaltation of the poor and downtrodden. During this period in the Islamic countries like Iran, Pakistan, etc the individuals like Behzad are compelled to spend nearly all their life under the Shah, a holy person with certain authorities. To Naipaul:

Behzad was not religious, was communist, and had been kept away from religion by his communist father. Behzad's father had been imprisoned during the Shah's time, and Behzad had inherited his father's dream of a "True" revolution, such a revolution hadn't come to Iran; but Behzad, employing all the dialectic he had learnt, was forcing himself to see, in the religious fervour of Khomeini's revolution, the outline of what could be said to be true (*Among the Believers* 42-43).

During his visit to Karachi, he finds individuals more conscious about Islam than in Iran. Here he finds "life of struggle." Naipaul also accounts this attraction of Islam to university students. He expresses his despair about life in Pakistan. "In some countries, you can believe in the life of struggle. You can believe there will be results. Here there is only luck" (*Among the Believers* 194). Naipaul observes that here the ideal of revolution is totally motivated by narrow religious fundamentalism.

During his visit to Malaysia and Indonesia, he finds that Islam is considered as another religion of India. Here Islam spread as an idea conveyed by merchants and priests. In the first chapter entitled "First Conversations with Shafi: the journey out of Paradise" of third part named "Conversations in Malaysia" Naipaul accepts:

Islam went to south-east Asia as another religion of India. There was no Arab invasion, as in Sind; no systematic slaughter of the local warrior caste, no planting of Arab military colonies; no sharing out of loot, no sending back of treasure and slaves to a caliph in Iraq or Syria; no tribute, no taxes on unbelievers. There was no calamity, no overnight abrogation of a settled world-order. Islam spread as an idea - a Prophet, a divine revolution, heaven and hell, a divinely sanctioned code- and mingled with older ideas. To purify that mixed religion the Islamic missionaries now come; and it is still from the subcontinent - and especially from Pakistan- that the most passionate missionaries come (*Among the Believers* 261).

Here the "mixed religion" means assimilated elements of Hinduism and Buddhism pervading in Malaysia and Indonesia, threatened by "Islamic missionaries" whose basic aim is to establish the new Islam modeled on Iran and Pakistan, where "every Muslim is a missionary for Islam" (*Among the Believers* 262).

Here in Malaysia, Islam for the prosperous and well educated individuals is "a weapon" which "serves their grief, their feeling of inadequacy, their social rage and racial hate" (*Among the Believers* 264).

The individuals here are equally interested in foreign technology for their dependent relationship with the developed world. Indonesia also enjoys wealth produced by oil. Naipaul adds:

Indonesia, like Malaysia, was a Muslim country. But the pre-Islamic past, that in Malaysia seemed to be only a matter of village customs, in Indonesia- or Java- showed as a great civilization. Islam, which had come only in the fifteenth century, was the formal faith. But the Hindu-Buddhist past, that had lasted for 1400 years before that, survived in many ways- half erased, slightly mysterious, but still awesome, like Borobudur itself, and it was this past which gave Indonesians- or Javanese- the feeling of their uniqueness (*Among the Believers* 347).

Naipaul confirms that more than thirty decades of oppression and degradation, wars and ultimate independence of Indonesian lives, their technological advancement and productivity inspire him. In fact, the Indonesian people have chosen two different ways to establish their identity. On the one hand, they return to Javanese traditional culture and on the other hand they adapt to Islam. In this way, they become able to make their "composite religion".

So here Naipaul on the whole observes that in the countries like Iran, Pakistan, Malaysia and Indonesia, Islam is in its two different perspectives. In Iran and Pakistan, Islam is motivated by a narrow religious fundamentalism whereas in Malaysia and Indonesia it is a "composite religion". Here the individuals adopted Islam as a weapon to improve their life style.

But Naipaul also accepts that the time before Islam was a time of blackness and here the history begins with Islam. To prove this Muslim theology, he provides the instance of the excavation of the ancient city Mohenjo-Daro, one of the archeological glories of Pakistan and the world. In this non-Arabic Muslim world, he perceives the loss of history as fatal. The ultimate result of this loss of history is the gradual dependency over the western civilization. Its technology may provide all the necessities of modern life. But on the other hand this dependency results in the lack of self-confidence and sometimes for the young, like Behzad in Iran or Masood in Pakistan, an inability to plan for their future. But overall they express their despair about life in Pakistan or in any other of these countries. In Tehran Naipaul states the contrast between contemporary Tehran and the Muslim civilization of past history. Here the Arabian faith has been totally rejected by the narrow fundamentalism of Muslim civilization. Islam in Malaysia and Indonesia arrived as another religion of India. But here Islam spread as an idea conveyed by merchants and priests. Lillian Feder here says:

During this first visit, he perceives the "mixed religion", which had assimilated elements of Hinduism and Buddhism, so vital in preserving the history and traditions of Malaysia and Indonesia, threatened by "Islamic missionaries", chiefly from Pakistan, whose aim is to "purify" the faith to establish the new Islam modeled on Iran and Pakistan (*Naipaul's Truth* 137).

And it is only because of their mixed religion and also because of their progressive approach and their adaptation to their new status that Malaysia and Indonesia had grown rich. The individuals here always tried to learn and to enjoy the culture other than their own. Now they are looking very optimistically towards the twenty-first century as well as towards the fulfillment of their dream.

Works Cited

1. Naipaul, V.S. *India: Among the Believers: An Islamic Journey*. London: Penguin, 1981.
2. Feder, Lillian. *Naipaul's Truth: The Making of a Writer*. New Delhi: Indialog Publications, 2001.
3. Panwar, Purabi. "Introduction." *V.S. Naipaul: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 2003.
4. Roldan-Santiago, Serafin. "V.S. Naipaul's Vulcanisation of Travel and Fiction Paradigms." Ray, Mohit K. ed. *V.S. Naipaul: Critical Essays*. New Delhi: Atlantic Publishers and Distributors, 2002.

18

**PLIGHT OF THE 'HALF-CASTES': A TEXTUAL ANALYSIS OF
DORIS PILKINGTON'S *RABBIT PROOF FENCE***

Naithik V Bidari, CHRIST (Deemed to be University), Bangalore

Abstract:

*This article sets out to demonstrate Doris Pilkington's *Rabbit Proof Fence* as a counter narrative in a post-colonial context. After defining the term "half-caste", it provides an overview and an understanding of the different aspects of the conditions of the half-castes and hence steers the argument towards understanding the "Half-caste problem". By placing them in the same grounds of dis-functionality, the study aims at establishing a metaphoric relationship between the rabbit proof fence and Australian White government's failure in solving the "Half-caste problem". The article further uses the definition of a 'narrative', in a post-colonial context, to define a counter narrative and establish Doris Pilkington's *Rabbit proof Fence* as a counter narrative in the post-colonial world.*

Key words: *Rabbit Proof Fence, Half-castes, Aborigines, Australian white community, Post-colonial, Counter narrative*

In Doris Pilkington's *Rabbit Proof Fence*, the fence's dis-functionality becomes a symbol, metaphorically representing the Australian White government's failure in solving the 'Half-caste problem' and becomes a counter narrative in a post-colonial context. This article firstly defines the term 'half-castes' explaining their plight in a post-colonial context. It further elucidates on the 'half-caste problem' created by the Australian Proper (White community) and hence points the discussion at 'the fence as a metaphor for the failure of the Australian government's 'Breed out the Aborigines plan'. Finally by defining 'the' narrative in a post-colonial context, the article explains, how Doris Pilkington's *Rabbit Proof Fence* becomes a counter narrative. It is important to first understand the 'half-caste problem' before discussing about the fence as a metaphor and Pilkington's *Rabbit Proof Fence* as a counter narrative.

Half-Caste (Part-Aboriginal) is the term widely used to by the White colonists to refer to Molly, Daisy, Gracie and other children at the Moore River Native settlement. In the book *Australia's Coloured Minority*, written by the ex-Chief Protector of Aborigines Mr. A O Neville, anthropologist A.P Elkin, in his introduction to the book, defines and explains the usage of the term 'Half-Castes',

Australia's population includes nearly 30,000 people of mixed White and Aboriginal descent, usually referred to as "half-castes". Better terms would be mixed-bloods, part-Aborigines (part-Whites!) or Coloured Folk. Strictly speaking, half-caste means having equal proportions of Aboriginal and non-Aboriginal ancestry (11).

Having explained the term, A P Elkin divides the Australian population, firstly, into Australian proper which includes the white people, secondly, into full-blood which includes the pure Aborigines and lastly, into half-castes who, as Elkin explains "These last are in our midst, and partly of our blood, but they are not yet 'of us.'" (Neville 11) While Mr. Elkin further explains the half-castes not being a part of the Australian White community yet, in the book *Rabbit Proof Fence*, the author Doris Pilkington states "Molly often wished that she didn't have to have to play by herself... The Mardu children insulted her telling her she was neither Mardu or wudgebulla but she was like a mongrel dog" (38) which highlights the plight of Molly and the other half-castes who were neither dark enough to be a part of the pure Aborigines nor fair enough to be accepted by the Australian proper community. With the half-castes falling into an interstitial passage

between the Whites and Aborigines, Mr. A O Neville foresaw the emergence of a new race. A race with white genes and hence higher intelligence seemed a potential threat in the near future. Therefore, terming it as the 'half-caste problem', as the Chief Protector of Aborigines, Mr. Neville sought to solve the problem while it was at an arm's length.

Referring to the 'half-caste problem', in the movie *Rabbit Proof Fence*, directed by Phillip Noyce, Mr. Neville raises a question asking the audience if the government should allow the creation of an unwanted third race or with some rigorous training let the half-castes be advanced to a white status. He is seen representing distorted white views of the Aboriginal population. With an ideology based on science and western culture, he not only believes in the superiority of the white culture but also in Aborigines being an unwanted, subhuman race. Using the Darwinian theory of evolution, he further continues to state, "Post-inter-marriage, at the third generation, the continuing infiltration of the white blood finally stamps out the black colour. Thus, the Aboriginal is simply bred out" (Dir. Noyce). As the Chief Protector of Aborigines, he believes, it his duty to 'help' the half-castes and hence plans to breed out the Aborigines by removing them from their culture to 'assimilate' them into a far more superior western culture. Based on the power vested in him by the government and a fallacious reasoning he introduces the Moore River Native Settlement where hundreds of half-caste children are 'educated' and as he says, "given the benefit of what our culture (White culture) has to offer" (Dir. Noyce). As stated in the biography of Mr. Neville,

The ostensible purpose was to bring about permanent segregation of Aborigines of full descent; and temporary segregation and training of those of part descent who would re-enter society as domestics and farm-workers, eventually blending with the white population through intermarriage (Haebich and Reece 1).

In his book *Australia's Coloured Minority*, Mr. Neville talks about the necessity of such an institution. As he recalls, "In the early days of my administration I began to appreciate the necessity for places of refuge for the training and the upbringing of the half-castes" (Neville 75). The half-castes stuck in a liminal space between the two races were forced to follow the dominant one. As explained in his book, Mr. Neville states "The native must be helped in spite of himself! Even if a measure of discipline is necessary it must be applied, but it can be applied in such a way as to appear gentle persuasion" (80). The white community sought to solve the 'half-caste problem' by any means necessary. As stated in the book *Rabbit Proof Fence*, the Department of native affairs used brute force to separate the half-caste children from the Aboriginal mothers. According to the new amendment made in the law, all Half-castes belonged to the Department of Native Affairs. The authority was stern and the law was so severely followed that "Every mother of a part-Aboriginal child was aware that their offspring could be take away from them at any time and they were powerless to stop the abductors" says Pilkington in *Rabbit Proof Fence* (40). As Mr. Neville writes in his book *Australia's Coloured Minority*, decades later, one of his major objectives was the eradication of the term 'Aboriginals'. With fallacious reasoning, he believed the Aborigines to be diseased in 'blackness' and stated his opinion: "It seems to me that in time we must cease calling people who are nearly as white as ourselves, 'aboriginals'" (Neville 245). Although the half-castes were a minority and were relatively smaller in number, the Department of Native Affairs was aware of their growth potential considering the level of interaction between the Aborigines and the white population. In the conclusion to *Australia's Coloured Minority*, 'on behalf' of the coloured minority, he pleads:

Let us not be deluded into believing that this minority is too small to be worthy of notice. As one speaker said at the Canberra Conference: "We do not wish to have collateral growth of an untouchable population in Australia." It is surely better to take the matter in hand when the numbers are still small and it is comparatively easy to deal with the problem, which if neglected, may grow quite out of control (261).

Hence, afraid of the emergence of an unwanted third race, the government quickly acted and set up institutions such as Carralup Settlement and Moore River Settlement to 'train' these aborigines thus

attempting to assimilate the half-castes into the White culture. The plan not only failed to 'contain' the Aboriginals in the institutions, to which Molly, Gracie and Daisy from *Rabbit Proof Fence* stand witness, but also invited major criticism from the White working population. By showcasing the inefficacy of the government, these factors not only escalated the 'Aboriginal problem' Neville's department wished to solve but also marked the failure of Mr. Neville's 'Breed out the Aboriginals' plan

In Doris Pilkington's *Rabbit Proof Fence*, the fence becomes a symbol metaphorically representing the inefficacy of the government in solving the 'half-caste' problem. The construction of the rabbit proof fence began.. in Western Australia in the early 1900s and was completed in 1907. Designed to keep the invasive rabbit populations of the eastern bush from entering Western Australia, the 1100 mile long fence. stretched from north to south and served as a major landmark for the Aboriginal populations who lived nearby. When Molly, Gracie, and Daisy escaped internment at the Moore River Native Settlement, Molly's plan for. returning them all home safely is to follow the rabbit proof fence all the way north to Jigalong. The fence was constructed to keep out the quickly multiplying rabbits from entering the farmlands in the west, which were introduced originally to Australia by English settlers themselves; but the fence proved to be dysfunctional and hence failed to keep the rabbits away from the lush farmlands of the west. This serves as a metaphor for the failure of the government's solution to the 'Half-caste' problem. White settlers decimated the Aboriginal lands and raped the Aboriginal people. They systematically prevented Aboriginal tribes from practicing their own laws, culture, and traditions, and from speaking their own native languages. The horrors of colonialism forever transformed the Australian landscape not only physically but also psychically, and created an environment in which Aboriginals, stripped of their culture, resources, and history, were often forced to assimilate or die. Just as the English settlers created the problem of the rabbits (by bringing the invasive species from Europe in the first place) and later sought to contain them in east by erecting the rabbit proof fence, they invaded Aboriginal lands, raped them, created unspeakable and unimaginable strife for the Aboriginals by inventing the 'half-caste problem', and then sought to keep them contained in internment camps in the hopes of assimilating them to the western culture but failed in doing so. As Doris Pilkington writes in *Rabbit Proof Fence*,

There was much excitement when the girls at last reached the rabbit-proof fence. The fence cut through the country from south to north. It was a typical response by the white people to a problem of their own making. Building a fence to keep the rabbits out proved to be a futile attempt by the government of the day (109).

The irony of Neville's administration was that in aggregating the power to assimilate the half-castes through economic and social absorption, as mentioned in Mr. Neville's biography

He accelerated the pauperization and segregation evident since the 1900s. Closer settlement in the south-west, competition from white workers, and the racial prejudice of rural communities worried by increase in the Half-caste population, all helped to elevate the 'Aboriginal problem' that Neville wished to solve (Haebich and Reece 2).

Thus with resistance from the Half-caste and other Aboriginal population, criticism from the white workers, and because of other severe governmental economy problems, Carrolup Settlement closed in 1922 and Moore River Native Settlement became a repository for juvenile and adult offenders, unmarried mothers, children, and the elderly. Doris Pilkington's *Rabbit Proof Fence* stands witness to this scenario. With the story developed only around the half-castes, in a post-colonial context, the book develops as a counter narrative.

In context to Australian literature, in an era of Post-colonialism where the narratives were structured around the English settlers suppressing the Aborigines, Pilkington's *Rabbit Proof Fence* focuses on the Half-castes, a minority smaller than the Aborigines themselves. Primarily, it becomes important to define 'the' narrative structure in a post-colonial context in Australia. As Graham Huggan explains in his review of Bob Hodge and Vijay Mishra's *Dark Side of the Dream* and Julia Emberly's *Thresholds of*

Difference,

The Post-colonial narratives offer windows onto fascinating "foreign" cultures—even as those cultures are made accessible through the effects of global shrinkage. In a standard exoticist move, these writers are called upon to supply what the "main-stream" culture lacks; in another, they are invited to fulfill the role of assuaging Western liberal guilt, at the same time as their writing "rejuvenates" the dominant culture to which it is assimilated (3).

In the Australian context, the post-colonial narratives structured around the Aborigines being suppressed by the English settlers. Bob Hodge and Vijay Mishra in their book *Dark Side of the Dream* take Post-colonialism to task for its failure to account for the particular histories of Australian indigenous cultures. As Graham Huggan says, "Wide-ranging postcolonial studies such as those of Ashcroft, Griffiths, and Tiffin and, in a different context, Edward Said, are singled out for their involuntary attraction toward a unified colonial subject." (4) In *Rabbit Proof Fence*, by focusing on the Half-castes, Pilkington is referring to the interstitial space created between the two dominant communities The Australian white community and the Aborigines. As Homi Bhaba explains in *The Location of Culture*, "This interstitial passage between fixed identifications opens up the possibilities of a cultural hybridity that entertains difference without an assumed or imposed hierarchy." (4) Unlike the other narratives which focused either on the Australian whites dominating the aborigines, making it a story of the dominant white race or on the conditions of the aborigines making it the story of the suppressed, *Rabbit proof fence* is a work that entirely focuses on a community or rather a new race that was entirely neglected before. Resonating Spivak's idea of "epistemic violence", the narratives were still focused on becoming an asset to the knowledge of the west and only bothered about the two ends, the Australian white community and the aborigines. What lay in between was ignored, neglected and forgotten. "The middle passage," says Bhaba, "is a process of displacement and disjunction that does not totalize experience." He further continues to explain, "'National' cultures are being produced from the perspective of disenfranchised minorities." Hence by replacing the usual narrative structure, *Rabbit Proof Fence*, which revolves around the plight of the Half-caste minority, redefines the term 'national' to become a counter narrative.

The article by defining the term half-caste, uses the life story of Molly, Gracie and Daisy from Pilkington's *Rabbit Proof Fence*, to illustrate on Neville's 'Half-caste problem.' By elaborating on the problem of the rabbits, created by the English settlers, and the disfunctionality of the fence, the article calls it a metaphorical representation of the failure of Australian government in breeding out the Aborigines. Thus by discussing the plight of the half-castes, Pilkington's *Rabbit Proof Fence* takes the structure of a counter narrative in a post-colonial context.

References

1. Bhaba, Homi K. *Location of culture*. Routledge. 1994.
2. Chakraborty, Arup Ratan. "Liminality in Post-Colonial Theory: A Journey from Arnold van Gennep to Homi K. Bhabha" *Anudhyan: An International Journal of Social Sciences*. Vol. 76. 2004.
3. Fazilleau, Sue-Ryan. "Re-visions of two Aboriginal Histories: "Rabbit Proof fence and Australian Rules." *Hungarian Journal of English and American Studies*, Vol. 12, no. 1/2, (Fall, 2006), pp. 105-114.
4. Haebich, A and Reece, R. H. W. "Neville, Auber Octavius (1875-1954)." *Australian dictionary of biography*, Vol 11. 1986. Web. [tp://adb.anu.edu.au/biography/neville-auber-octavius-7821](http://adb.anu.edu.au/biography/neville-auber-octavius-7821).
5. Hodge, Bob and Mishra, Vijay. *Dark side of the dream*. Allen & Unwin. 1992.
6. Huggan, Graham. "Post-colonialism and its discontents." *Transition*. Vol. 62. 1993. pp. 130-135.
7. Neville, A.O. *Australia's Coloured Minority*. Carrowing Publishing, 1944.
8. Pilkington, Doris. *Rabbit Proof Fence*. University of Queensland press. 1996
9. _____. *Rabbit proof fence*. Directed by Phillip Noyce. Showtime Australia. 2002.

A LOOK BEYOND THE VEIL: ANALYSING GENDER ISSUES IN SAUDI ARABIA THROUGH SELECT TEXTS FROM THE *PRINCESS* SERIES

Ana Manuella Viegas, Department of English with Communication Studies, CHRIST (Deemed to be University), Bengaluru

Abstract:

The research aims to study gender issues in Saudi Arabia, through an analysis of the first two books of Jean Sasson's Princess series Princess: A True Story of Life behind the Veil in Saudi Arabia and Daughters of Arabia. These texts are a Saudi Arabian princess's account of her life, and the lives of her two daughters, written with the goal of exposing the realities of the inequality and oppression of women in the highly secretive Saudi society. The research shows that both the official policies of the government as well as the customs of traditional Bedouin society are together responsible for most Saudi women's problems. The research takes up various issues related to the status of Saudi women, as they are described in the primary texts, ranging from segregation to marriage and divorce to education. Additionally, the research addresses the role and position of the Al Sa'ud family, particularly in connection with women-related policies. It also takes into consideration the notion of being a 'Princess' in a society where women are oppressed.

Keywords: *gender issues, official policy, royal women, Saudi Arabia, tradition.*

Introduction

During the 20th century, the oil-rich kingdom of Saudi Arabia was among the lowest-ranked countries in the world in terms of gender parity – women from the lowest classes to the most elite, suffered, and continue to suffer, inequality, oppression, and even violence, on account of their being women in a highly patriarchal, male-centric society. The same held true for the women of the ruling Al Sa'ud family despite their rank, privilege and lives of unimaginable luxury as royalty, and despite their close relation to the actual policy-makers of the country, they could claim no reprieve.

The perspective of one member of this family – a princess, yet a victim of and witness to gender-based oppression, captured by an American expat working closely with her, Jean Sasson's best-selling series *Princess* (1991-2000) attempts to give insight into life behind “the black veil of secrecy(1), specifically within this particular strata of society i.e. the elites. The princess and her story-teller attempt to expose the realities of life for women in Saudi Arabia, within what the former admits is her limited sphere of experience; nonetheless she is able to capture many of the injustices faced by women from the mid-twentieth century, and even in the present.

Through an analysis of the first two books of Sasson's series, *Princess: A True Story of Life Behind the Veil in Saudi Arabia* and *Daughters of Arabia*, this research will explore the issue of gender and the experiences of women in Saudi Arabia in the late 20th century, with specific focus on royal women i.e. the class represented in the texts. Some of the other concerns of this research, that shall be addressed through the analysis, include the picture of Saudi Arabia and the Al Sa'ud family created by Princess Sultana's account in relation to gender, the role of religion in gender issues, the specific gender issues seen in the selected texts, questioning the reality of being a Princess when the privilege of wealth and status are at odds with gender-based oppression, and the role of law and custom in Saudi gender issues.

This research seeks to prove that both the official policies and traditional social norms of Saudi

Arabia emphasise gender segregation and other restrictions on women, and together form the root cause of women's problems in the country, as seen through the personal experiences of the subjects of the *Princess* series.

The experience of Saudi women in general, which has been the focus of preceding research, is not the primary focus of this research, though it will be an important part of the analysis. Moreover, Sasson's series includes three more texts, however only the first two have been selected for study. The first two give insight into Princess Sultana's and her daughters' lives, thus they serve to establish the essential context from which the social position of royal women can be studied. The third takes up where the former left off, filling in the blanks, and is therefore not as important. While the first two books are set in the 20th century, which is the time zone the research will focus on, the fourth and fifth installments are set in the 21st century several social changes mark out a new time zone, and Sultana's narrative undergoes a drastic change as well. The period as a whole, and the two books, are worthy of independent research themselves. And finally, though Princess Sultana is being studied as a representative of her class, her and her family's experiences are individual; thus general ideas about the experience of the class can be inferred, but there will be individual variances.

The issue of gender in Saudi Arabia has been the subject of extensive research over the last half-century. Articles representing various areas of research have been considered in the effort to create a broad understanding of the context of the present research, and to introduce certain concepts which will be required for analysis. Much of the research focuses mainly on negative aspects that are in line with the grievances voiced by the subject of the texts, Princess Sultana. Some take a more positive stance regarding Saudi gender issues, and in certain ways, contradict the others.

Eleanor Doumato (1992) introduces the concept of a gender ideology underlying Saudi political and social structure, based on the image of the "Ideal Islamic Woman" (33). She also brings up another important question, one that is clearly demonstrated in the text why Islamic piety is measured by the behaviour of women rather than men (44). Some of the policies that can be considered as growing out of such an ideology include gender segregation, which is discussed at length by Le Renard and Tonnessen respectively. Gender segregation in turn creates a female private sphere at odds with the male public sphere (Altorki 282) which while restrictive also becomes a source of women's power. Segregation is also linked with education (Rawaf and Simmons 288-290), employment (Doumato 1992, 568), compulsory veiling (Le Renard 616), and the mahraam (guardian) system (Tonnessen 12). Each of these issues have been addressed in some degree in Princess Sultana's account. While Western readers of these texts may see the oppressed Saudi woman as too weak to fight back, Golley argues in favour of an 'Arab Feminism' that represents Saudi women's efforts to fight (Golley 521-522). While the literature thus reviewed takes up a number of issues that are intrinsic to understanding the position of Saudi Arabian women, this research will focus on the same issues specifically in connection with the royal women of the Al Sa'ud family, through the personalised account of one of its members Princess Sultana.

The American writer of the *Princess* series tells the story of Princess Sultana, based on the diaries Sultana kept throughout her life. In the first text *Princess: A True Story...* she interweaves her own story from childhood to adulthood including marriage and motherhood, with commentary on the history of her family, commentary on the various customs and beliefs, particularly those pertaining to women, and the stories of other women of her acquaintance from her royal mother, sisters and cousins, to non-royals she encountered throughout her life. The second text *Daughters of Arabia* looks at yet another generation of Saudi's women, Sultana's daughters Maha and Amani, who, like their mother, suffered the condition of being women in a society that valued them far less than their male counterparts; the impact of such a life produced widely contrasting yet equally extreme reactions in both young women, as each struggled to find her place within their oppressive society.

The Princess's name and those of all mentioned in the texts (except the names of high-ranking

members of her family) were changed, for if she were to be discovered in the writing of such a book, it would be considered treasonous, endangering her life and that of her family. As many of the events she describes were known only within her close family circle (who did quite quickly discover her bold actions), no one outside of it would have guessed who the writer was – it could have been any one of the thousand princesses of the Al Sa'ud family.

Introducing the Al Sa'uds

The Al Sa'uds were once one of many Bedouin clans of the Arabian deserts, who dreamed of conquering the land. The progenitor of the royal family of Al Sa'ud, Abdul Aziz, defeated his enemies, and in January 1902, became the King of the newly created country of Saudi Arabia (1). To forge alliances and strengthen his new kingdom he married three hundred women and had fifty sons and eighty daughters; by the time of the book's writing in 1991, the family numbered at 21,000, of which a thousand were direct descendants of the first King and held the seats of power, including the men of Sultana's immediate family (3).

Saudi Arabia is a country that was recently just desert lands occupied by warring tribes, who would recognise amongst themselves no leading tribe; the Al Sa'uds had to unite and create loyalty among their subjects in order to legitimize their regime. Doumato bases this on two “myths” perpetuated by the Al Sa'uds – first, that the Kingdom is a “cohesive national identity” united by loyalty to Islam, and that the Al Sa'uds are best qualified to defend Islamic interests; and second, that the Saudi Arabian state is an extension of the tribal family with the monarchy fulfilling the patriarchal obligations of the shaykh, with the right and duty to rule over the people. (4).

Role of Religious leaders

While the ruling family represents one power pole, the other is represented by the religious scholars of the country (Abir 152-155). While conquest is what forced the country into existence, mutual loyalty to and the desire to protect Islam is what keeps it together; thus the representatives of Islam, who enforce the highly rigid Wahhabi interpretation of it, hold high authority in the state and play a role in its policy-making, often criticising the policies of the King, particularly when they meant Westernization of Saudi Arabia. These include the *mutawwin* i.e. the moral police, the *ulema* who issue *fatwas* (religious dictums), the judges who judge according to *Sharia* law, and a number of government-instituted bodies including the now infamous Committee for the Promotion of Virtue and the Prevention of Vice (Doumato 1992, 36-40). These two poles of Saudi Arabian governance are the source of all the official policies of the land – including, most prominently, the restrictive policies regarding women.

Saudi Arabia: a Patriarchy

As is evident from its religious and political structures, Saudi Arabian society is a patriarchy, a concept that is central to several feminist theories – the term patriarchy can be defined as a society “consisting of a male-dominated power structure throughout organized society and in individual relationships” (Napikoski 2017). According to leading feminist thinker Simone de Beauvoir, the powerlessness of woman due to her lack of physical, financial and intellectual independence is institutionalised in patriarchal society through the “codes of law set up against her” (Beauvoir as cited in Winchester 2013), a phenomenon that is evident in Saudi Arabia. The traditional customs of the patriarchal Bedouin tribes and the Saudi policies that developed from them, combined with a highly rigid interpretation of Islam as well as a new culture born of the social structure created by oil wealth, all work together to keep women in their historically weak, inferior, oppressive, exploited position in Saudi society. It is ironic that the many grievances voiced by Sultana on behalf of the women of her family and society at large, stem from the policies of her own family.

The “Ideal Islamic Woman”

The term patriarchy has also been expanded by feminist theorists to describe a systematic bias against women (5). This bias is clearly manifested the “gender ideology” of the “Ideal Islamic woman” that

underlies all Saudi policy and social customs, as described by Doumato. The “Ideal Islamic Woman” is the partner of the Saudi state that is dedicated to guarding traditional values and Islamic morality, and her place is in the home as wife and mother (4). This is in line with the feminist view of the enforcement of the stereotypically “feminine roles” of sexual partner and child-bearer on women by patriarchal society (6). Furthermore, as this ideology is based on the same principle by which the Al Sa'uds legitimised their rule i.e. protection of Islam, it is perpetuated by the monarchy (4).

Segregation: the basis of Saudi's women-related policies

This ideology is most obviously manifested in the official policy, unique to Saudi Arabia, of gender segregation. Politically it was a response to the Islamic revival movement that challenged the monarchy and demanded conservatism; socially, the oil boom of the 70s no longer required women to work, thus their remaining at home became a symbol of wealth and moral distinction. Women are not allowed to appear unveiled in the company of men to whom they are not related, and are not allowed to study or work at close quarters with men. Thus in terms of this most basic of gender-related policies, that is the primary source of women's marginalisation, interplay between law and social custom is clearly manifested (7).

The Female Sphere

By this policy of segregation women were deliberately excluded from the public sphere which thereby became the male sphere; as per feminist theory, in any patriarchal society where women are excluded from public decision-making, all political power is automatically concentrated in the hands of men, leaving women to occupy the private sphere that is traditionally un-political (8). However, in Saudi Arabia, particularly in the mid-to-late 20th century, the segregation led to the creation of a wholly female sphere of activity and institutions unique to Saudi society (7) that was invested with its own freedom and power. Whereas out in the male public sphere, women were expected to “conceal” themselves, externally symbolised by the practice of veiling; in the female private sphere, a certain amount of “display” was possible (9). Sultana includes descriptions of the sensual belly dancing that characterises private female gatherings (1) and even the sexual tension that was palpable among women in spaces where men cannot gain access (10). The female sphere gave women a certain amount of influence over the decisions of the men, particularly when it came to marriage. As men could not gain access to the female space, it was left to the women to find potential brides for their young male relatives (11). However this power was limited as despite the closed nature of the female sphere, it is inevitably subject to male authority.

Saudi Women and Inequality

Though separated from men via the policy of segregation, women are not explicitly dubbed unequal to men, neither by religious law nor official policy; however the implementation of these policies, as well as prevailing attitudes in this patriarchal society, perpetuated Saudi women's inferior position. Leading feminist thinker Simone de Beauvoir in her *The Second Sex* introduced the concept of “Woman as Other” which implies that in a patriarchal society, woman is defined as everything that man is not; man is the primary sex, while woman is the 'second sex'. This concept at the very base of patriarchal structures thus propagates the idea that women cannot exist without men and are therefore inferior. Out of this perception of women's inferiority develops all the customs that reinforce this position and conspire to maintain it.

This is clearly seen in the customs related to several aspects of Saudi private life. The birth of girl children is seen as an occasion for sorrow rather than rejoicing, and boys are favoured by both fathers and mothers over their sisters. The customary bias against women becomes codified in law, wherein neither their births, nor their deaths are made official in public records; on paper they do not exist, and adult men may take and divorce as many wives as they please (though no more than four at a time) (1).

While Sultana did not really experience segregation until she “became a woman” i.e. when she began to menstruate, she did experience the inequality of her sex from early childhood. She was the youngest of ten daughters born to her father's head wife, who produced only one son – as the oldest male

child, Ali was completely spoiled by his father, and was an unpleasant child who annoyed his sisters and a cruel adult who tormented his wives and daughters. Sultana hated him with a passion; but her hatred was reinforced more because she was a child who craved her father's love and respect, but was always brushed aside as she were only a girl. A particularly poignant childhood experience that stressed upon her young mind her inferiority to her brother, was jealously watching Ali accompanying their father to the mosque for prayer, while she was forbidden from entering women were expected to pray at home. This experience becomes a recurring theme in the texts later as a grown woman and a mother, she watched her young son Abdullah accompany her husband Kareem to the mosque with the same sense of wistfulness. (1) Like her, her daughter Maha would suffer the same distress at watching how closely Abdullah was involved in her father's life, while she, a daughter, was always left behind; that distress later created in her a rebellion that disrupted her family. (10)

Veiling

Once Sultana (and later, her daughters) did begin to menstruate, she had to enter the world of adult women and become subject to all the restrictions placed on her sex.

With so much importance attached to the change from girlhood to womanhood, every young girl awaits with a combination of dread and deep satisfaction the sight of her first blood (Sasson 1992, 83).

The most important symbol of this change was that the new child-turned-woman began to veil; she could no longer let any man, other than her close relatives, look upon her face. The practice of veiling, a traditional custom among the Bedouin tribes, has been translated into law, once again demonstrating the interplay of both in Saudi Arabia. This change was greatly resented by Sultana. As she had always been a rebellious child with a mind of her own, the cumbersome veil hindering her vision irritated her more than most. In a rather amusing incident, as soon as she bought her first veil and *abaaya* (long black gown), in order to see the road clearly, she lifted her veil and exposed her “forbidden face” to everyone on the street, undoubtedly exciting every man who saw her, for once a woman's face is veiled, she becomes exotic and mysterious. (1)

Marriage and related issues

Once veiled and menstruating, girls officially become of marriageable age; as most girls begin to menstruate at age twelve or so, they are almost always wed and become mothers in their teens. Sultana, like her mother and older sisters before her, was wed at age sixteen to Kareem, a royal cousin more than ten years older to her. Sultana was luckier than most in that her husband was a progressive man who wanted his wife to be educated and treated her as his equal (insofar as was possible in their society). However before the wedding, as she “felt the chains of tradition wrap around (her)”, Sultana felt nothing but dread at her future; which is understandable for many of the women in her life suffered terrible experiences in their marriages. (1)

Her mother was wed to her father, an “intense man filled with dark cruelties” at the age of twelve; as he was a “merciless man”, she became a “melancholy woman”, living for her daughters. As was the custom in Saudi Arabia, and permissible as per Saudi law, Saudi men could marry four wives, regardless of their first wife's feelings in the matter; it was not uncommon for a man to wed a second woman if his first could not produce living sons, which Sultana's father did. Later, when Sultana could no longer have children after an illness, her husband, despite having been a more progressive man than most, declared his intention to take a second wife who would give him more children. As a woman with great desire to be treated as her husband's equal, and not chattel as her mother was, Sultana was furious. Kareem threatened to take her son from her if she tried to divorce him, for as per Saudi divorce laws, men were compulsorily given custody of their sons, especially after they reached puberty (though daughters could remain with their mothers). This resulted in a six-month long separation between Kareem and Sultana, who took her children and ran away to Europe; they were reconciled once Kareem agreed never to wed another, though it would be many years

before their marriage could return to the bliss of their early years (1).

Unlike Sultana and other Saudi women for whom divorcing their husbands was an arduous process, and often not granted to them by the courts, Saudi men could divorce their wives with ease, simply by repeating the words “I divorce you” three times before two male witnesses. Women were cast aside in this way if they were unable to produce male heirs or if they were sick. Their children were taken away, and they were left financially destitute, especially if their fathers would not take them back home. Furthermore, Saudi men could divorce and remarry the same woman three times; thus they often used divorce as a weapon against wives who displeased them in some way, while still retaining the right to keep them on if they wished (1). Women therefore have to live in constant fear of being abandoned, leaving them with no semblance of freedom (10). In every aspect of marriage, they are placed at a clear disadvantage traditionally, and can seek little reprieve from the law both conspire towards their exploitation.

Besides polygamy and divorce, another major issue for married women was sex women were expected to have sex with their husbands whenever they demanded it, because of which they often became victims of marital rape, as in the case of two of Sultana's sisters. Sara, Sultana's closest sister, was the most beautiful woman in her family, thus her father had decided to use her marriage as a means to forge business alliances. Besides beauty, Sara was also a brilliant girl who wished to pursue her education; however her father refused to abide by her wishes and married her off at the age of sixteen as the head of the family he was allowed to “dispose” off his daughters as he pleased). As per Saudi patriarchal tradition, he believed that “Sara... was doing what women are born to do: serve and pleasure the male and produce his children”. However Sara's husband was sexually deviant and had raped her multiple times in ways forbidden by Islam; in despair she attempted suicide. Her father tried to make her return to her husband, however thanks to her mother's efforts she was granted a divorce (1). Many years later, Sultana's other sister Reema was similarly raped by her husband; horribly injured she was forced to wear a colostomy bag for the rest of her life. She however did not divorce her husband for the sake of her children, even though he declared that he was disgusted by her and took another wife (10).

In terms of understanding marital rape in Saudi society, the feminist theory of 'rape culture' can be applied. It exists in societies where rape and other forms of sexual violence are pervasive and normalised by authorities, the media, and the majority of society (12). It is an outcome of a patriarchal structure, where sex, particularly within marriage, is seen as a man's right. Based on Sultana's description of marital rape as suffered by women in her family, it is evident that this phenomenon is not uncommon among Saudi marriages. According to Tonnessen, the very concept of marital rape does not exist, as a woman is expected by duty to be obedient to her husband, including in terms of sex, failing which she can be forced. Thus, although rape is considered a *hudud* crime i.e. punishable by Islam, marital rape is seen as normal in Saudi society, and not a criminal act; therefore, it can be said that rape culture does exist in Saudi society, and is a major contributing factor to women's oppression (13).

The Law of Obedience

Sultana bitterly comments that “women in (her) land are ignored by their fathers, scorned by their brothers and abused by their husbands” (1). Men exercise complete authority over their women, and stress the “Law of Obedience”, that demands that women and children must be completely obedient to their husband/father. They saw it as helping to maintain “the calm structure of (their) conservative society”. (10) It was in reality a means for the subordination of women and a way for men to maintain the power status quo they enjoyed. It can be considered a (successful) attempt to institutionalise traditional male authority by making it law. Male authority and the law of obedience is best demonstrated by the *mahraam* system a woman's *mahraam* is her male guardian, who could be either her father, husband, or any other close relative. He is fully responsible for her in terms of her marriage, education and employment, allowing her to travel, and even for medical procedures women's only contact with the male sphere and the wider society was through their *mahraam* (13).

Saudi Women: a source of Islamic honour?

Sultana points out that “the pride of a man’s honour evolves from his women, so he must enforce his authority and supervision over...his women” (1). Doumato brings up an important question why Islamic piety is measured by the behaviour of women rather than men. The answer to this is quite simply, “because they can be” they are subject to the authority of their social superiors and can be easily dominated; men on the other hand would refuse to bend to restrictions. Thus with very little to stop them, Saudi men, particularly the royal youth, were free to indulge in deviant, distinctly un-Islamic activities; their wealth and status protected them, and as they were brought up to believe they owned the world, their consciences did not curb them. From adolescence, Sultana was constantly disgusted by the hypocrisy displayed by the men of her family, including her father, brother, and on occasion, her husband. This hypocrisy came through most in terms of sexual behaviour. As Sultana puts it, “Arabs are by nature sensuous, yet live in a puritanical society” such sexual repression therefore produces sexual deviance (4).

Hypocritical men and Victimised women

Like most royal Saudi men, Sultana's father would travel to Egypt or South East Asia to engage with prostitutes, while Kareem, her husband, would sleep with prostitutes brought to Saudi Arabia specifically for the amusement of the princes. (1) Some Saudi men indulged in a forbidden practice called *mut'a* i.e. “marriage of pleasure” it involved marrying women solely for sexual pleasure, who were soon discarded without a proper divorce; with their virginity taken, these women could find no other husband and were left without protection (10).

Sultana herself was witness to the worst instance of her brother's sexual deviance, when she caught him and his friend Hadi raping an eight year old girl, sold to them by a desperate Egyptian mother. Hadi in particular is the best example of Saudi male hypocrisy. He was training to become a *mutawa*, and as was the opinion of several Saudi fanatics, saw women as exhibitionists and the source of all evil; yet he participated in such activities, using women for the very purpose he condemned them for and seeing nothing wrong in his own behaviour. (1) Years later, Ali's son Majed was involved in an even worse crime than his father's he raped a comatose woman in a hospital and left her pregnant; and like all other royal princes, was saved from punishment by his father's wealth (10).

Ironically, while Saudi royal princes walked away from heinous crimes, Saudi women, both royal and not, suffered horrible fates for similar and even lesser sins Sultana was witness to many such instances. Her friends Wafa, the daughter of a prominent *mutawa*, and Nadia, the daughter of a progressive-minded businessman, were both rebellious girls; resenting their inevitable fate as wives and mothers with no say in their own lives, and in an effort to make the most of their temporary freedom, they indulged in 'fornication' with foreign men, which was considered *hudud* i.e. a crime punishable by Islam. They were caught by the religious authorities and left to be punished by their fathers. While Wafa was made the third wife of an old man living in a far-off desert village, Nadia suffered a far worse fate she was drowned by her own father in the family swimming pool. As women's behaviour is considered part of a man's private affairs, he was well within his rights in committing the murder of his daughter. (1)

This double standard in the treatment of men and women for the same sins is visible in Saudi laws and social attitudes towards virginity and marriage to foreigners. In terms of the latter, women were expected by law and custom to be virgins at the time of marriage, failing which they could be divorced; the “blood-stained bedsheet” after the wedding night was seen as a mark of a new wife's honour, while for men there were no such markers, or even a necessity that they be virgins until marriage (though the Koran does not approve of fornication for both sexes). Marrying a foreigner, whether a Muslim or not, was forbidden to women, except in special cases where permission might be sought; by contrast, there were no such restrictions on men. (1) Sameera, a non-royal but upper class woman, was guilty of flouting both she fell in love with and escaped abroad with her American lover, and was then tricked into returning to Saudi Arabia by her uncle, who had become her guardian upon her father's death. Forced into marriage, she was quickly

abandoned by her husband upon his discovery that she was not a virgin. For this, she became subject to one of the cruellest punishments inflicted on women confinement to the 'Woman's Room', a windowless cell where she could have no human contact for the rest of her. She remained there for fifteen years, until she died (10).

Like fornication, adultery is also a *hudud* crime, and punishable by death. Princess Misha'il, a royal cousin, who was wed to an old man, indulged in an affair with the son of a Lebanese envoy, and attempted to flee Saudi, dressed as a man. She was caught and sentenced to death; despite the King's plea for mercy, her father endorsed her punishment, and she was shot by a firing squad. Her death in fact became the subject of a British documentary, *Death of a Princess*, which drew international attention to the cruel treatment of women in Saudi Arabia (10).

However the worst instance of such cruelty to women as well as of male hypocrisy, is an incident involving a non-royal, recounted in the chapter aptly titled 'Dark Secrets'. Amal, an unmarried pregnant girl was to be stoned to death for fornication she had been accused of seducing her brother's friends; yet those boys would receive no punishment, though their sin was the same. In actuality, it turned out that she had been raped by the boys who had lied in order to protect themselves. Her brother had said nothing for fear of harming his friends. The religious authorities placed the entire blame on the girl and upon delivering her baby, she was mercilessly executed. The horrifying incident left a deep mark on Sultana, who had just become a mother like Amal, and is demonstrative of the precarious position of women in a society. That rape victims can have very little hope for protection and justice in a world where a man's word would always be taken against hers, perpetuates the idea that rape culture is a debilitating part of Saudi society (1).

In every instance recounted, related to the various restrictions on or prejudices against women in Saudi Arabia, traditional attitudes toward sexuality, including those grounded in scripture, are codified in law and are used against women, rather than to protect them. The law favours men, which further reinforces their power over women.

Other major issues: Education and Circumcision

Some of the other issues raised by Sultana in her account include education and the inhuman practice of female circumcision, officially referred to as genital mutilation. In terms of the former, Sultana takes a more positive stance than is seen in most of the text she praises her uncle Faizal and his wife Iffat, who were King and Queen during her childhood, for their encouragement of education. During the 1960s-70s, the government had begun to support education for girls, despite considerable opposition from more conservative factions; this was commendable though the main focus of female education was preparation for inevitable marriage and motherhood. (14) Furthermore, the stance of Islamic scriptures with regard to women's education is positive. (15) However while official policy and even the Koran encouraged female education, conservative families that held to traditional notion that women belong in the home were reluctant to send their girls to school; while Sultana, Sara, and three other sisters were lucky enough to receive an education at the behest of their mother despite her father's resistance, their five older sisters had not been allowed the same privilege. (1)

The practice of female circumcision is described in great detail by Sultana. An age-old pre-Islamic Bedouin custom, it involved cutting off parts of a girl's genitalia, usually when she reached puberty, in an effort to "make women chaste" (1); the barbaric custom left women to suffer "a lifetime of trauma and physical pain". (16) The practice was not condoned by the Koran and it had been banned in Saudi Arabia, yet many families, driven by tradition and ignorance, continued to inflict it on their girl children. While Sultana had been spared, three of her older sisters had been circumcised at the insistence of their mother, as she herself had undergone the procedure and believed it to be right and necessary.

Both of the above issues are instances of Saudi social customs standing in the way of progress and emancipation of women, even as official policies tried to make headway in the same.

Astonishingly the land of my ancestors is little changed from that of a thousand years ago.

Yes, modern buildings spring up, the latest health care is available to all, but consideration for women and for the quality of their lives still receives a shrug of indifference (Sasson 1992, 20).

However, while she blames pre-Islamic customs carried forward by the traditional Islamic Saudi society for the oppression of Saudi women, Sultana makes it clear that she does not blame Islam. Similarly, Kandiyoti asserts that many of the restrictions and rules imposed on women are not grounded in scripture; but while the Koran doesn't propound inequality, extremist movements like Wahabbism growing out of Islam do. (1) The control of women becomes the easiest way to keep up appearances of protecting the faith, once again implying Doumato's aforementioned gender ideology which underlies Saudi policy.

Individual Impact: the case of Princesses Sultana, Maha, and Amani

Because Sultana's account is a personal one, besides addressing wider issues pervading society at large, the texts give insight into the possible personal impact the general restrictions on women could have on individual women. According to the theory of feminist psychology, a branch of psychology that grew out of feminism, the structures of society that oppress women can produce psychological distress (17). Sultana, and her daughters Maha and Amani are all subject to the oppression of Saudi male-dominated society, and it impacts each of their lives very differently.

Sultana spent her youth rebelling in minor ways, from attacking her brother, to misbehaving before her future husband and mother-in-law in a bid to scare them away. However, as an adult, the restrictions she faced produced positive results in her outlook as a young wife and mother, she used her strong character to ensure that Kareem treated her as she demanded to be treated, and to ensure that her children, particularly Abdullah, would grow up to make their society better for women. She willingly risked her own safety in order to give her sex a voice in a country that denied them on (1). And finally she used her wealth and position to assist women in her country, particularly among the poorer sections of society; her efforts to contribute to the emancipation of her sex are recounted in the later additions to the *Princess* series.

But in the case of her daughters, the restrictions they inherited from their society produced dangerous results. Both inherited Sultana's strong character, which manifested itself very differently in each girl. Like her mother, Maha spent her childhood rebelling; her hatred at being cut out from her father's world led to hatred of her brother, and encouraged by her paternal grandmother, she took to attempting "black magic" to harm him. As she grew older, she grew extremely close to Aisha, another rebellious girl; the two, inspired by the militant atmosphere of the Gulf War (1991), took to arming themselves, and upon discovery, were forced by their parents to separate. Maha however reacted violently and cursed everything from their society to God "if a girl...believes there is a God, she is an imbecile!" she said, a statement for which she could even be executed. It later turned out that Maha had developed a hatred for male figures, including God, and by extension had developed a preference for women she and Aisha were lovers, in a land where heterosexual love was a taboo subject, let alone homosexuality. (10) In the context of Maha's background and her family's adherence to Islam, her behaviour can be seen as a sign of the psychological damage created by women's oppression; although in other contexts, atheism and homosexuality would not be considered deviant.

While Maha took to what is considered by Islam to be sinful, Amani became a religious extremist. Like Maha, she too felt the effects of being considered inferior to her male counterparts. Thus, when her parents were dealing with her sister, she had entered a vulnerable and volatile state of mind, and had no hand to guide her. Thus when the family made the *Haj* and went to Mecca, she had a religious experience and adopted an extreme form of Islam she began to adhere to an extreme form of veiling, to condemn any display of wealth by her royal relatives, to find fault and blasphemy in everything her siblings did, and even joined an extremist group that condemned the royal family her family. Her behaviour was just as dangerous as her sister's for now, instead of trying to overcome the restrictions on her sex as her mother and sister tried to do, she became an enforcer of the same, believing that the role Saudi society had assigned

to women was indeed as decreed by God. (1) Hers was akin to the attitude prevalent among a large percentage of Saudi women oppressed as they were, their own attitudes, born of age-old adherence to tradition, further contributes to their oppression.

A Feminist Arabia?

While the issues discussed till this point involving the status of women have been analysed using feminist theory, many would argue that “feminism” itself, in the sense of a women's movement fighting for emancipation, is a Western import that finds no relevance in the Arab context. Golley however argues in favour of an 'Arab feminism' one that would grow out of women's need for liberation, with its own unique arguments and characteristics, such as the use of Islamic scripture. Tonnessen also argues in favour of a “Saudi Women's Movement”. (18)

Additionally Golley poses a counter-argument to Western feminists who would see Saudi women as wholly reclusive and oppressed, and incapable of a fight (521-522). The common perception of Saudi women in the West, even though the circulation of books such as the *Princess* series, is of the “submissive Arab woman.” What Golley suggests is that, contrary to this stereotypical view, Saudi women are motivated to fight for their cause; as can be seen from Princess Sultana's bold step in revealing the secrets of her society in this way, and addressing several taboo issues, hers is a powerful voice in that fight.

One of the best examples of Saudi women's drive to fight is the 1991 “driving demonstration.” As an offshoot of the gender segregation policy, Saudi women were forbidden from driving a policy that is as ridiculous as it is a hindrance to women, as stressed by Sultana on several occasions. (10) Several of the royal men, Sultana's father and brother included, viewed women driving as a gateway to immorality; in reality, women's immobility and their dependence of men for every small issue further reduces the amount of power they exercise over their own lives.

In protest of this, in 1991, inspired by the emancipated foreign women who were present in the country due to the Gulf War, several Saudi women took to the streets in cars; though Sultana did not participate, she was overjoyed that other women like her were finally taking a stand. (10) However, the Saudi government quickly repressed this bold move and the women demonstrators were severely punished (Doumato 1991, 34). The men of the monarchy, even the more open-minded ones like Sultana's husband Kareem, condemned the driving demonstration their concern was the protection of their rule, and they feared that this supposedly 'immoral' act would incite the wrath of the *mutawin*. (1)The presence of American soldiers in Saudi Arabia was seen by the *mutawin* as a dangerous trend towards Westernization, which was their primary grievance. Though the government was making very slow progress in the fight for women's equality, it came second to the need to maintain the stability of their regime (19).

The men in our family talked sympathetically about women's rights, but in reality they were little different from the extremists. All men liked a heavy hand on the heads of women. (Sasson 1994, 283)

It is therefore evident that while women were developing the strength to fight back, in their as-yet highly patriarchal society, they were powerless without the support of men, whether royal, religious or otherwise. Their social customs, which no society is ever able to relinquish, as well as the laws that bind them, contribute to keep them tightly bound to men and unable to seek emancipation on their own. There were few mechanisms that might have helped them achieve the same; Sultana found one of the very few available to them, i.e. writing.

Conclusion

In every instance and anecdote recounted by Princess Sultana, from her life and the lives of those she loved, the reader can see the hand of both the law and of tradition, working together to keep Saudi women in their traditional subjugated state. Segregation grew out of traditional notions of Islamic morality and was institutionalised in law. Women have few legal rights in terms of marriage and divorce, and where the law supports women's education and protection from circumcision, traditional customs stand in their

way. Thus in this way, in every issue from rape to women driving, women's inferior status in Saudi society is reinforced by the political power structures and traditional patriarchal norms that govern their society.

As Sultana is of the royal family, her exposure is mainly confined to the women of her royal circles, barring a few foreign servants whose plights she is also sensitive to. From just within these circles however, arise several horror stories involving various princesses or their close associates. From this it is clear that royal status in Saudi Arabia comes second to gender; princess or not, if one is woman, one's position in Saudi society is as vulnerable and precarious as any other's.

Jean Sasson's series effectively captures the voice of this firebrand Saudi woman, whose observations over a part of her life, would go on to inspire her service of her countrywomen; she in turn captures and gives to the reader a detailed picture of what went on inside the secretive Saudi society over a better part of the 20th century. The various factors that went into keeping women in their inferior position have been addressed through very personal examples that have the effect of drawing the reader in and giving them a more empathetic understanding of broad gender issues.

In the decades that have passed since these books' publication, there has been change in Saudi society, in terms of women's emancipation and otherwise; Sasson's last two additions to the series are situated within the 21st century and are able to capture the reality of the present time period. They may be a subject of further research, both in their own right, and in comparison with the texts analysed herein, to trace the changes that characterise Saudi society's evolution. However there remains much room for improvement of Saudi women's status; until that is achieved, Jean Sasson's work and Princess Sultana's voice remain as relevant as ever.

Selected Bibliography

1. Abir, Mordechai. "The Consolidation of the Ruling Class and the New Elites in Saudi Arabia." *Middle Eastern Studies*, Vol. 23, No. 2, Apr., 1987, pp. 150-171.
2. Al-Hariri, Rafeda. "Islam's Point of View on Women's Education in Saudi Arabia." *Comparative Education*, vol. 23, no. 1, special number (10): Sex Differences in Education, 1987, pp. 51-57.
3. Altorki, Soraya. "Family Organization and Women's Power in Urban Saudi Arabian Society." *Journal of Anthropological Research*, Vol. 33, No. 3, Autumn, 1977, pp. 277-287
4. Cole, Nicki Lisa. "Definition of Rape Culture with Examples." *ThoughtCo.*, ThoughtCo., April 14 2017, <https://www.thoughtco.com/rape-culture-definition-and-examples-4109257>
5. Crossman, Ashley. "Feminist Theory in Sociology: An Overview of Key Ideas and Issues." *ThoughtCo.*, ThoughtCo., August 11 2017, <https://www.thoughtco.com/feminist-theory-3026624>.
6. Doumato, Eleanor Abdella. "Gender, Monarchy, and National Identity in Saudi Arabia." *British Journal of Middle Eastern Studies*, Vol. 19, No. 1, 1992, pp. 31-47.
7. _____. "Women and the Stability of Saudi Arabia." *Middle East Report*, no. 171, Jul-Aug 1991, pp. 34-37.
8. Deaver, Sherri. "Concealment vs. Display: The Modern Saudi Woman." *Dance Research Journal*, Vol. 10, No. 2, Spring - Summer, 1978, pp. 14-18
9. Golley, Nawar Al-Hassan. "Is Feminism Relevant to Arab Women?" *Third World Quarterly*, Vol. 25, No. 3, 2004, pp. 521-536.
10. Kandiyoti, Deniz. "Women, Islam and the State." *Middle East Report*, No. 173, *Gender and Politics*, Nov. - Dec., 1991, pp. 9-14.
11. Le Renard, Amélie. "'Only for Women': Women, the State, and Reform in Saudi Arabia." *Middle East Journal*, Vol. 62, No. 4, Autumn 2008, pp. 610-629.
12. Mahaney, Elizabeth. "Theory and Techniques of Feminist Therapy." *GoodTherapy.org*. September 13 2007.
13. Mikkola, Mari. "Feminist Perspectives on Sex and Gender." *Stanford Encyclopedia of Philosophy*.

- Jan 29, 2016. <https://plato.stanford.edu/entries/feminism-gender/>
14. Okwubanego, John Tochukwu. "Female Circumcision and the Girl Child in Africa and the Middle East: The Eyes of the World Are Blind to the Conquered." *The International Lawyer*, vol. 33, no. 1, Spring 1999, pp. 159-187.
 15. Napikoski, Linda, and Jone Johnson Lewis. "Patriarchal Society: Feminist Theories of Patriarchy." *ThoughtCo.*, ThoughtCo., March 31 2017, <https://www.thoughtco.com/patriarchal-society-feminism-definition-3528978>
 16. Rawaf, Haya Saad Al, and Cyril Simmons. "The Education of Women in Saudi Arabia." *Comparative Education*, Vol. 27, No. 3, 1991, pp. 287-295.
 17. Sasson, Jean P. *Princess: A True Story of Life Behind the Veil in Saudi Arabia*. Bantam Books, 1993.
 18. Sasson, Jean P. *Daughters of Arabia*. Bantam Books, 1994.
 19. Tønnessen, Liv. "Women's Activism in Saudi Arabia: Male Guardianship and Sexual Violence." Chr. Michelsen Institute (CMI), January 2016, pp. 1-25.
 20. Wischermann, Ulla, and Ilze Klavina Mueller. "Feminist Theories on the Separation of the Private and the Public: Looking Back, Looking Forward." *Women in German Yearbook*, vol. 20, 2004, pp. 184-197.

THE BEINGS OF SARCASM: TONING THE PUNS IN LANGUAGE

*Saumya Chacko, English literature with Communication Studies,
Christ University, Bengaluru, Karnataka*

Abstract:

Writers use sarcasm to criticize everything from religion and government to philosophers and other writers. Sarcasm is often even less understood in online communication. However it is a widely accepted form of communication, verbal or text which can be evidently explained through the medium of linguistics as well. The research aims at a comparative study between two major characters (Chandler Bing and Sheldon Cooper), contrasting at the levels of sarcasm, in order to provide a better understanding of the ideal concept of sarcasm and its usage. Although significant studies have been revised regarding pun but sarcasm has been paid less attention, especially in terms of pragmatics or intonation. The study does not provide a detailed insight into the various concepts of sarcasm or its usage but just analyses it in terms of how language and various factors in language create and affect sarcasm.

Key Words: *Sarcasm, pragmatics, intonation, humorous.*

Sarcasm is the use of remarks that clearly mean the opposite of what they say, made in order to hurt someone's feelings or to criticize something in a humorous way. The purpose of this research is to identify and analyze some of the major factors in language that affect or create or lead to sarcasm.

In recent years, an increasingly large body of research has examined the common situation in which one thing is said in order to express another. Although research has examined the understanding of figurative language such as metaphor in some depth, sarcasm has been less studied. Understanding sarcasm requires considering social and cultural factors but they also need to be understood in terms of pragmatics and intonation, which are often ignored in models of language.

The research aims to provide an insight into this problem by significantly focusing on two of the major factors that lead to sarcasm- puns and tone. To get a better understanding of this concept, the research takes up the two of the most prominent sitcoms of this field (*Friends* and *Big Bang Theory*) in order to show the gradual transformation built in the usage and understanding of 'sarcasm' through the characters Chandler Bing and Sheldon Cooper in their respective television shows. The paper also covers how such Television shows or such kind of a representation of 'sarcasm' in modern world has brought in a change in the mindset of the people as to how nowadays it is not taken in an 'offensive' manner and what are the social, political cultural factors that are affected by the use of sarcasm in language. Can the use of sarcasm in language be considered to be a healthy one? Does everyone find it comfortable? What is a positive sarcasm? What do you mean by a negative sarcasm? Do such television shows promote some sort of a social or a political message?

We argue here that in order to fully understand the processes of language processing, it is critical to consider the nature of the person who makes a statement, the nature of the person who receives it, and the context in which this social interaction occurs. The study tries to resolve such issues and also tries to understand the impact of tones or the way people speak or pronounce certain phrases to the reaction one gets to this. In recent times, we often utter a couple of things, actually we speak a lot of things but we hardly notice the linguistic emphasis or the importance of how these words are so effectively used to give not one, but several meanings and several interpretations. The research, with a descriptive analysis on the two

sitcoms of sarcasm, is an attempt to understand the relevance of pragmatics and intonation in reference to one of the most frequently used literary devices in our day to day speech- sarcasm.

Chandler Bing often considered to be the “Father of Sarcasm”, he can insult somebody as well as make sense and also keep us smiling like an idiot for the rest of the day just by thinking of his jokes. With his wit and humorous sarcastic come-backs, he went up the hall of fame with the staggering list of one-liners he made on the show. However, sometimes we tend to fail to notice that his sarcasm somewhere leaves you thinking about a social or a political cover that he flauntly he uses in his dialogues. Some of the instances are as follows:

1. Rachel: "Chandler, you have the best taste in men."

Chandler: "Like father like son."

This conversation is the result of Chandler's hatred towards his dad's sexual transformation. When Rachel compliments him on his good taste of men, Chandler efficiently comments that he could do that because him and his father share a common taste in selecting 'men' in their lives directing the homosexuality of his father. Also a major part of the tv show presents Chandler as a modern adult who finds it really difficult to accept his own father's sexual transformation. In retrospect, the entire show's treatment of LGBTQ issues is awful, a fault pointedly illustrated by the exhaustive clip-compilation “Homophobic Friends.” But Chandler's treatment of his gay father, a Vegas drag queen played by Kathleen Turner, is especially appalling, and it's not clear the show knows it.

It's one thing for Chandler to recall being embarrassed as a kid, but he is actively resentful and mocking of his loving, involved father right up until his own wedding (to which his father is initially not invited!). Even a line like “Hi, Dad” is delivered with vicious sarcasm. Monica eventually cajoles him into a grudging reconciliation, which the show treats as an acceptably warm conclusion.

This condition is prevalent in the modern times too. People always find it difficult to accept things that are different or uncommon. Most of us tend to follow the herd mentality. When we don't have a strong opinion about some issue, we always follow what majority of people think, thinking that if so many people think this way then it should more or less be correct. It is sad to even imagine a world where the very own youth is afraid to come out of this hole and accept the reality.

2. Joey: "Some girl ate Monica!"

Monica: "Shut up, the camera adds 10 pounds"

Chandler: "So how many cameras are actually on you?"

This is a scene which distinctly portrays Chandler's judgements on body- shaming. Monica is shown to be a thin, slim, fit woman in her 30's who had a pretty 'fat' childhood. All her friends, especially Mr. Bing loves making fun of the same. It is a scene where everyone is looking at an old picture of Monica where she is seen to be a very plump, healthy kid and Joey makes a joke about somebody eating up Monica as they are unable to identify their friend in the picture! Monica in return passes an excuse as to how it's just a technical error with the camera when chandler makes the joke as to how many cameras was she actually putting on herself! Body shaming is someone trying to make you feel bad for having a body that doesn't conform to cultural (or just their own personal) beauty ideals and what chandler did was a very funny example of this issue.

One pupil defined sarcasm as "a wise crack given in a mean fashion.” (Briggs, 1928) Sarcasm is used by few great men and only by those whose virtues are so great as to palliate their brilliant cruelty. There are instances where Chandler is also seen stating the very obvious facts, news or sending important social or political messages across the television sets through his choice of words in his speech. Some of them are as follows:

1. Joey: "I kind of had a dream. (Pause) But I don't wanna talk about it."

Chandler: "Whoa whoa whoa whoa whoa whoa! What if Martin Luther King had said that?"

2. Joey: Whoa! Jam! I love jam! Hey, how come we never have jam at our place?

Chandler: Because the kids need new shoes.

The first example talks about the great American 'activist' and spokesperson of the Civil Rights Movement- Martin Luther King, who was best known for his role in the advancement of civil rights using the tactics of nonviolence and civil disobedience based on his Christian beliefs.

The second example flaunts a prominent scenario of what happens when you see an apartment rented by a couple of 'men'. Food being a major issue, Joey complains about why there is no jam in their house like Monica and Rachel have theirs. To this, Chandler adds a sarcastic comment by saying that their apartment is not a proper 'residential' one to have all the groceries and essentials inside their house.

Likewise, this being a very minor example, there are plenty other instances in the show where Chandler reeks sarcasm but also depicts a social, cultural or a political message through his dialogues. This he is able to do because of his fluency with puns in his language use.

Sarcasm is incomplete without puns. Even a cursory review of the various kinds of puns and their contexts will show that it is unlikely that students will be able to attend closely to them without being sensitized to the linguistic system. (Kopple, 1995) Words written or spoken have to be analyzed in terms of linguistic perspectives. The writer argues for language play, specifically puns, in the English classroom!

Punning is not only a harmless practice but even a beneficial one, thus making it desirable that teachers and parents remain open- minded about the proclivities of their children to play with words, with their sounds and meanings. Soon enough, the punster himself will learn to select and discard-granted, of course, that he is given a chance to express himself and to test his own abilities. (Lorberg, 1949)

It can be argued that nineties sitcom features themes are in some ways unacceptable to today's cutting-edge scolds. Again, the scold-meter can be focused on the character of Chandler Bing, played by Matthew Perry in *Friends*.

But through the eyes of a 2017 viewer even vaguely cognizant of modern gender politics, he's also the cringe-worthy one.

Chandler, identified in Season 1 as having a "quality" of gayness about him, is endlessly paranoid about being perceived as insufficiently masculine. He's freaked out by hugs, and by Joey having a pink pillow on his couch.

We also see social influences on processing of the sarcastic language. Figurative language plays an important role in conveying emotion and modulating emotional intensity (Gibbs, Leggitt, & Turner, 2002). The emotional effects can be different for the speaker and the listener, and a sarcastic comment is seen as more caustic and less funny by the victim than by the speaker (Katz, Blasko, Kasmersky, 2003, pp.187).

While one is mastering the art of sarcasm with his techniques in using puns in language, we have another significant sitcom character Sheldon Cooper (played by Jim Parsons) in *Big Bang Theory* who has nothing to do with sarcasm but the words spoken and the meaning communicated by his language is heavily dependent on the intonation. Henceforth, another important aspect of sarcasm is the usage of tonal variation. Interpretations of meanings and words can also be understood at a phonetic and a tonal level. Several facts support this interpretation as:

(1) The distribution of tones 2) There are morpho-phonological tone changes that can be explained only by assuming that the initial consonant determines the tone. Fundamental frequency is used as a contrastive property on the phonetic level (Svantesson, House, 2006).

When Big Bang Theory first appeared, there was a lot of discussion about whether Sheldon had Asperger's syndrome, a 'high-functioning' autism spectrum disorder (ASD) characterized by delayed social maturity, social reasoning and communication skills. People with ASD, among other things, tend to take things literally, have difficulty understanding nuance in language and nonverbal communication, have different kinds of introspection and self-consciousness to neuro-typical people, and tend to err on the side of intelligence rather than intuition when processing social information. In a nutshell, they just don't get sarcasm.

Sheldon Cooper is a theoretical physicist at Caltech who lives with his best friend, Leonard Hofstadter. Sheldon is known for his brilliant mind but also his quirky behaviour and idiosyncrasies. Sheldon has a hard time understanding sarcasm and is, with the exception of his close friends and girlfriend Amy, uncomfortable with most social situations. Sheldon is extremely logical, but this comes at a cost of often being rude or condescending to others. Although Sheldon's friends are often the subject of his put downs and narcissistic behaviour, they have generally learned to live with Sheldon's quirks. Bernadette says that Sheldon doesn't know when he's being mean as "the part of his brain that should know is getting a wedgie from the rest of his brain".

Most of Sheldon's dialogues have this characteristic feature of not understanding the concept of sarcasm, at all. The laughter is the result of his humour but majorly deals with the way he utters his dialogues. Hence, tonal variation is to be noticed. The following examples are some of the prominent examples to explain the phenomena.

1. Sheldon: Why are you crying?

Penny: Because I'm stupid.

Sheldon: That's no reason to cry. One cries because one is sad. For example, I cry because others are stupid, and that makes me sad.

Clearly, Sheldon did not get that Penny was passing just another random sarcastic comment. It's as if he gets the sarcasm and chooses not to pay any heed to the comment by just following the person on the other side. He is well and up ready for an impromptu response every time someone passes such a comment on him. The way he says it or the tone chosen also plays a massive role in expressing the humour.

2. Howard: Sheldon, don't take this the wrong way, but, you're insane.

Leonard: That may well be, but the fact is it wouldn't kill us to meet some new people.

Sheldon: For the record, it could kill us to meet new people. They could be murderers or the carriers of unusual pathogens. And I'm not insane, my mother had me tested.

3. Leonard: I did a bad thing.

Sheldon: Does it affect me?

Leonard: No.

Sheldon: Then suffer in silence.

The following examples evidently show his way of putting off a sarcastic comment or even a natural conversation that he encounters with people. All these dialogues were successful in getting the humour and the laughter out because of the particular tone he uses in his conversation. Although computational models of language processing have begun to address the basic question of how a language comprehender can understand the nonliteral sense of a statement, they have yet to be extended to the processing of sarcasm, nor have they acknowledged the important role of social factors in language comprehension

Chandler reeks sarcasm while Sheldon doesn't even understand sarcasm. Chandler can talk about a

table and still manage to break down the audience with laughter, while Sheldon with his rather scientific humour or a satire that decodes the meaning from the joke, would come out to be the humour figure without a hinge of that sarcasm. Both the characters exhibit certain characteristics of tonal variation and puns while cracking their jokes. The study of these characteristics gives a better understanding of the usage of sarcasm in contextual reference as well as verbal utterance.

How would you classify sarcasm? Is it a positive or negative skill, and is it a personality plus or minus?

Sarcasm is like joking with somebody in a very dry manner added in with a drop of practical things in everyday life. That skill can be rather useful in many ways and rather unnecessary in many circumstances. For example, sarcasm can be used in a positive way as to breaking the ice with your friends on awkward silence or to have a good laugh after a long tiring workday. On the negative side, sarcasm can be used during an argument which may further intensify the heat and intensity of the disagreement or make someone in an intimate relationship feel threatened or hurt by your attitude.

Simply, it depends on how you use sarcasm and when you use it. If you were to use sarcasm during a business meeting, it would be a negative influence to your boss and to the company or organization you are working for, because it would push away people who want serious business and make them think that you aren't interested in making a deal with them or making business with them. When it comes to business, other people like serious individuals...but sometimes, a little joking is fine as long as it is not too dry, sarcastic, or inappropriate at the time that it turns people off.

On the other hand, if you were to use sarcasm during a casual meeting with new friends, students, or people. Most likely, people in a casual meeting with you would appreciate your sarcasm as much as dry and funny jokes as well because everyone in that mood and environment is relaxed, calm, happy, and not feeling rushed or stressed in any way. Or, if you were to be hanging out in a formal party by your former high school classmates...sarcasm would be appropriate as well.

Simply, if the environment is relaxed, friendly/casual, and people there are not stressed or feeling rushed, you can use sarcasm in your favour. While on the other hand, using sarcasm during a business meeting, formal meeting with somebody, interview with someone important, interview for a job, etc.; though sometimes during an interview, it is okay to have a little sarcasm if the interviewer seems to be making dry humoured jokes to lighten things up a bit to keep it from getting awkward.

Therefore, in my opinion, sarcasm would be a positive trait in your personality. As long as you don't use it too much or use it in inappropriate settings, then it won't go into the "negative influences" category. The usage of sarcasm is also pivotal. Pupils, writers, teachers, everyone get their share of using this device efficiently. They consider that the user of sarcasm intends to be mean, bitter, stinging, scornful, contemptuous, spiteful, that he is unsympathetic and sneering, taking advantage of his position or training to inflict mental punishment and pain by belittling a pupil with intent to hurt.

One pupil defined sarcasm as "a wise crack given in a mean fashion." (Briggs, 1928) Sarcasm is used by few great men and only by those whose virtues are so great as to palliate their brilliant cruelty. Gone are the days of thrashing students with bamboo sticks or rulers. In current times, instead of a stick, they use a sharp tongue-and the sting goes deeper and does more lasting. (Chapman, 1948)

To conclude, as noticed in recent times, we often utter a couple of things, actually we speak a lot of things but we hardly notice the linguistic emphasis or the importance of how these words are so effectively used to give not one, but several meanings and several interpretations. The research analysed the relevance of pragmatics and intonation in reference to one of the most frequently used literary devices in our day to day speech- sarcasm.

The study tried to understand the impact of tones or the way people speak or pronounce certain phrases to the reaction one gets to this. Also, the findings of the research indicate a distinct shift from the sarcasm used in that particular period to a new perspective of sarcasm in today's world. The study does not

provide a detailed insight into the various concepts of sarcasm or its usage but just analyses it in terms of how language and various factors in language create and affect sarcasm. The research was an attempt to fill the gaps between sarcasm as a concept and how it is used in its modern day interpretations.

Findings indicate that sitcoms capture the linguistic features of natural conversation. The paper can be used as a basis for an in depth analysis of spoken language and language interpretation.

References

1. Lorberg D. Aileen. (1949) *The English Journal*. *The Pun as a Legitimate Comic Device* Vol. 38,271-275.
2. Svantesson Olaf, David House. (2006) *Between Stress and Tone. Tone Production, Tone Perception and Kammu Tonogenesis*. Vol. 23, 309-333.
3. Kopple William J. Vande (1995), *The English Journal*. *Pun and Games* Vol. 84, No. 1. 50-54
4. Katz N. Albert, Dawn G. Blasko, and Victoria A. Kazmerski. *Saying What You Don't Mean :Social Influences on Sarcastic Language Processing*
5. Paul E. Chapman(1948). *The Clearing House. Pedagogical Poison* Vol. 23, No. 4. 219-220.
6. Mansoor Al- Surmi. (2012) *TESOL Quarterly. Authenticity and TV Shows: A Multidimensional Analysis Perspective*. Vol. 46, pp. 671-694.
7. E.M. Dadlez. (2011) *The Journal of Aesthetic Education. Truly Funny: Humor, Irony, and Satire as Moral Criticism*, Vol. 45, No. 1, pp. 1-17.
8. Wray Herbert. (2008) *Scientific American Mind. A Sense of Irony*, Vol. 19, No. 5, pp. 80-81.

CARYL PHILLIPS' *THE FINAL PASSAGE* AS A NEO-SLAVE NARRATIVE

*Mr. Dushant Olekar, S/o Manjunath Olekar, Ex-ZP President,
Chandana Building, 'Gourishankar Nagar, Ranebennur-581115, Karnataka*

Abstract:

Caryl Phillips' novel 'The Final Passage' (1985) deals with neo-slavery. It is like Sam Selvon's novel 'The Lonely Londoners' (1956). Historically speaking the 'Middle Passage' refers to the slaves' journey from Africa towards the Americas. The term 'final passage' may mean either the passage from a small Caribbean island towards England, which the main characters in this novel undertake, or the passage from England to the Caribbean island, which the protagonist Leila Preston considers at the end of the novel. Both solutions are suggested for the story's end. There is a spiritual hint that it is the soul's journey to Godhead.

Key Words: *Spiritual, Soul's journey, neo-slavery.*

Caryl Phillips' novel *The Final Passage* (1985) deals with neo-slavery. It is like Sam Selvon's novel *The Lonely Londoners* (1956). Historically speaking the 'Middle Passage' refers to the slaves' journey from Africa towards the Americas. The term 'final passage' may mean either the passage from a small Caribbean island towards England, which the main characters in this novel undertake, or the passage from England to the Caribbean island, which the protagonist Leila Preston considers at the end of the novel. Both solutions are suggested for the story's end. There is a spiritual hint that it is the soul's journey to Godhead.

In an interview that he gave to Maya Jaggi in 1996, Caryl Phillips states that “Immigration from former colonies has transformed Britain in the past fifty years. Caribbean migration has made a phenomenal impact” (Jaggi 157). The mass migration from the colonies to the English metropolis began with the arrival of Empire Windrush at Dover in 1948. It is estimated that over one hundred thousand people from the Caribbean migrated to England during the first decade after the Windrush.

Caryl Phillips's first novel, *The Final Passage*, is set in the 1950s. Its main protagonist is Leila Preston, a nineteen-year-old girl from the Caribbean who decides to migrate to England in order to start afresh. The novel is divided into five parts: The End, Home, England, The Passage and Winter. Each of them focuses on several aspects of Leila's life and the consequences of the decisions she makes.

The story begins as if Leila's 'end' in Carribea. Hence, the first of the five sections is called 'End'. Laila describes how her husband Michael Preston is a failure in the native. She hopes to revive his life in London. She has a son called Calvin. Her mother seems to be in a hospital in London. As a mixed race woman she prides with her nearly white color. She is optimistic of starting her life afresh. There is a lot of description about how Leila and her friend Millie pack up suitcases for the journey. The two pack the things that are less and most essential. The author writes,

Leila's marriage to Michael is another source of frustration and distress for her. Their relationship is shaky from the onset and is a source of tension between Leila and her mother who warns her about Michael before their marriage: “the boy from Sandy Bay is no good. He loves himself too much and he will use you. He don't even have a job” (*Passage* 34).

Michael's treatment of Leila is even worse. He deserts her on their wedding day and returns to Beverly. He is not present when his son, Calvin, is born. When he makes up his mind to leave Beverly and

go back to his wife, he does it out of sheer selfishness not out of consideration for Calvin as Leila first believes.

It is in this socio-political background, Leila decides to migrate to England where at the time her mother was hospitalized. In the midst of packing Millie alluded to Leila's white father. Michael came there with his friend Bradeth that is Millie's husband. The two loaded the luggage. The ship started, providing tiny and fading view of the island. The section ends thus with a hope to see her mother.

The second section "Home" is nostalgic in a way. The author provides elaborate descriptions about the two pairs, that of Leila and Michael and Bradeth and Millie. This third section "England" is short with fourteen pages. Leila and Michael with their child reach London harbor. They stay somewhere near a hospital where her mother Mrs Franks is hospitalized. The author tells her story in low key. Leila notices a lot of black people in London. These people are multicultural one may say, speaking several languages. They belong to several ethnic cultures. Though they all look black they are not of one nation. What Leila notices is they are poor and suffering folks. In fact, she feels she too is one. The section ends with Leila's mother's funeral.

When it comes to the narrative technique, there is a backward glance. The section "England" had to be after "The Passage" (the IV section) actually. Shortly after they set in their new house, Michael turns into a visitor. He grows more and more distant. In the end, Leila and Michael become again the two strangers they had always been and instead of reviving, their marriage breaks for good: "Michael failed not only to see her but to speak to her. His mind, though obviously burdened, was something she was now denied access to...Her marriage was dead ...His footsteps became more distant, the echoing of his shoes lighter, missing first one beat and then another, until they finally faded altogether" (*Passage* 197-8).

Michael then leaves in a huff. He meets a white employer Jeffreys and finds a coolie job. He works with another black Edwin there. He joins a Caribbean Club. Michael decides that, if he wants to make a fresh start, he has to put his past and the Caribbean behind him. He starts a relationship with a blonde woman, presumably an English native, takes up a job and deserts Leila. Then there is Mrs Frank's death. The inheritance Leila had expected to receive upon her mother's death was not to be. It turned out her mother had spent what funds she had on bringing them to England.

Gradually Leila's friendship with the Irish woman Mary fades. Mary neglects Leila, or she had an interest in Michael, who had a white woman as company. Leila's mulato colour was not favoured too. Finally, Leila left England for St Patricks in the Carribbea. Critics like Siti Nur Hamidan feel that Phillips's novel *The Final Passage* contrasts England with that of the Caribbean.

Works-Cited:

1. Jaggi, Maya. "The Final Passage. An Interview with Writer Caryl Philips." *Black British Culture and Society. A Reader*. Ed Kwesi Owusu. London: Routledge, 2000. Print.
2. Phillips, Caryl. *The Final Passage*. London: Vintage, 2004. Print.

ENUNCIATING THE EVERYDAY RESISTANCE OF WOMEN IN TEMSULA AO'S *THESE HILLS CALLED HOME: STORIES FROM A WAR ZONE*

Sithara P. M., Asst. Professor, Dept. of English and Research Centre, K.M.M. Govt. Women's College, Kannur

Abstract:

*Conflicts often produce highly gendered forms of violence turning women's bodies into perpetual battlegrounds thereby placing women in highly vulnerable positions. The North-Eastern states of India have been raising demands for autonomy since the last many decades. The turbulent political scenario of this region has led to massive violence against women. The root cause that promotes violence against women be it political or domestic is the patriarchal bias of the society. Of the eight states that constitute the North-East, Nagaland is marked as the "epicentre of insurgency". The Nagas have a strong warrior tradition and are basically patriarchal with clearly defined roles for men and women. Temsula Ao is one of the major literary voices in English to emerge from North-East India. *These Hills Called Home: Stories from a War Zone* is Temsula Ao's first short story collection. Her writings expose the complexities and contradictions that inform life in the Naga Hills and the survival strategies and methods of resistance showcased by the common people. Four stories from Temsula Ao's collection are selected for study which are analysed in the light of James Scott's theory of everyday resistance to unveil women's dialogue and negotiation with power from their marginal position in a conflict zone.*

Key Words: *Vulnerable positions, massive violence, patriarchal bias, warrior tradition.*

The North-Eastern region has always been like an appendage that continues to voice demands to be severed from the geographical map of India. The evident racial and cultural disparity vindicates the mental bifurcation between India and its North-East. The eight states that constitute the North-Eastern region of India, namely Assam, Manipur, Meghalaya, Tripura, Arunachal Pradesh, Nagaland, Mizoram and Sikkim have more cultural similarities with the neighbouring countries like Bhutan, China, Nepal, Bangladesh, Burma, Tibet and Myanmar than with India. The mental affinity they share with India is perhaps as thin as the narrow strip of land that connects the North-East to the rest of the country. The geographical aloofness along with the racial and cultural divide explains why the North-East tends to gravitate away from Indian mainland to which they believe they have been unjustly tied. This feeling of alienation and otherness has caused the North-East to raise demands for separatism which eventually resulted in a situation of secessionist violence and decades of low intensity conflicts.

The secessionist demands of the North-Eastern states were sustained by historical memories of separate tribal kingdoms. The neighbouring nations often took advantage of the situation of unrest and fomented the political conflicts. Another significant reason that paved the way for the separatist tendency in the North-East is their non-participation in Indian nationalism. With the possible exemption of Assam the North-Eastern states had played no significant role in the Indian freedom struggle and perhaps because of this the roots of nationalism couldn't percolate deep in their lands. Since the seeds of nationalism perished in the North-Eastern soil, the seeds of regional nationalism and sub-nationalism found fertile ground. Instead of a feeling of oneness with India, a feeling of unique regional identity evolved and needless to say, this adversely affected the socio-political situation of these states. In order to handle the precarious law and order situation of the conflict-ridden region of the North-East, the government of India

conferred some special powers on the Indian army. Though AFSPA and similar Acts were implemented with the intention of protecting human rights and for establishing peace in conflict areas, in retrospect they have failed to serve their purpose of promulgation and the army with its absolute powers turned into a draconian force that could indulge in any atrocities behind the shield of the anti-militancy acts and go scot free. Since the Indian army was immune to the powers of the prosecution the misuse of power was rampant. The AFSPA and similar Acts freeze the fundamental rights of the people and violation of human rights becomes a routine happening. With numerous instances of the atrocities committed by the Indian army in the name of anti-militancy, the situation in the North-East is unfathomable for the people residing in the other parts of democratic India.

Of the eight states that constitutes the North-East, Nagaland is the one with largest diversity of languages and tribes and is marked as the "epicentre of insurgency". It was one of the earliest to form a political organization namely the Naga National Council (NNC) as early as the 1940s under the leadership of Angami Zapu Phizo. The NNC actively championed for the cause of Nagaland's separation from India and the formation of a separate Naga state. The Nagas have a strong warrior tradition and even the meaning of the term "Naga" is claimed to mean "warrior". Before the Christianization of the state, the Nagas even had headhunting tribes. Ursula Graham Bower, an English anthropologist who intensively studied the Naga Hills described it as the "paradise of headhunters". Bringing back the severed head of the opponent was the mark of bravery for Naga men. While there are few tribes like the Khasis and Garos predominantly in Meghalaya that follow matrilineal tradition, the Nagas have always been patriarchal and patrilineal with clear-cut and well defined roles for men and women. The Naga society required the men to be courageous, well-built and trained in the use of weapons and women were also required to be strong enough to take care of the household even in the absence of men which was very often the case. Naga women had to be adept at one or the other traditional occupations like weaving or pot making to economically support the family. Though expected to be humble, obedient and subservient the Naga way of life also required its women to be strong, independent and resilient at the same time. Though traditionally the Naga women had no role in governance and decision making, in the recent decades there has been a growing clamour for social and cultural change. The Naga Mother's Association (NMA) is one such organization that raises demands to improve the lot of Naga women. However, the fact that the NMA's demand for the implementation of 33% reservation for women clause has not only been vociferously opposed by the Naga political bodies but the NMA was asked to disband itself, validates the fact that the inherent patriarchal insecurity that fears equal participation of women survives despite all claims of modernisation. Temsula Ao delineates in her article "Benevolent Subordination : Social Status of Naga Women" how even after years of modernisation the status of women has been one of 'benevolent subordination', "...Naga women, no matter how well educated or highly placed in society, suffer from remnants of this psychological 'trauma' of subordination, which in their grandmother's times might have seemed perfectly logical but which now appears to be a paradox within the 'modern', 'educated' self" (Gill 130).

Since the last decade there has been an increasing interest in the literature of the North-East and within the field of North-Eastern literature, Naga literature enjoys a place of prominence. Temsula Ao is one of the major literary voices in English to emerge from North-East India. *These Hills Called Home: Stories from a War Zone* is Temsula Ao's first short story collection. The stories are situated in the war torn villages in Nagaland. As Temsula Ao states in the Preface, "Lest we Forget", "Many of the stories in this collection have their genesis in the turbulent years of bloodshed and tears that make up the history of the Nagas from the early fifties of the last century, and their demand for independence from the Indian state" (Ao x). Temsula's stories try to capture the lives of the common village folk whose lives are caught in the turbulence of war. Women as in most war narratives occupy marginal spaces. In majority of works that discuss war, women are represented as passive victims devoid of identity or agency. It is indeed true that women and children are the worst victims of war. During war women are abducted and kept captives for

the purpose of sexual slavery. Preeti Gill in the introduction to her anthology of essays describes the situation of women in the North-East:

To say that women have faced violence in situations of conflict is to state the obvious but what it means in terms of the short term and long term impact is something that is still being studied and analysed. Women find themselves at the receiving end of violence on three fronts; from the state, the militants and a corresponding escalation of violence within their own homes. The effects of violent acts like rape, sexual abuse and physical assault and abuse has led to psychological and emotional trauma and a very high incidence of what is known as Post Traumatic Stress Disorder (10).

Sexual violence is another face of political violence. Regarding rape during war, Susan Brownmiller says, "War provides men with the perfect psychological backdrop to give vent to their contempt for women (32). It is even more distressing when the incidents of rape and similar assault against women during war are hushed up and swept under the carpet. At the face of collective violence, individual instances of gendered violence are often normalized. However, women of the North-East have not always remained as passive victims, they have played active role in protests. Even while reflecting the pathetic picture of women who are relegated to the periphery Temsula Ao's characters do not remain doomed victims. An analysis of her stories reveals resilience and everyday resistance of women who from their marginal spaces reclaim their agency. Temsula's women reflect the typical Naga spirit of not getting cowed by hardships and remaining undaunted when faced with danger. The women may not take part in armed resistance or open protest but they do engage in subtle and seemingly innocuous resistance at an individual level. As James C. Scott says in his *Weapons of the Weak: Everyday Acts of Peasant Resistance*, resistance need not be always overt and collective struggle against power, it can also be individual, disguised and everyday acts that challenge power at a micro level. As Stellan Vinthagen and Anna Johansson elucidate in their article "Everyday Resistance : Exploration of a Concept and its Theories", "Everyday resistance suggests that resistance is integrated into social life and is part of normality; not as dramatic or strange as assumed." James Scott's conceptualization of everyday resistance had a substantial impact on the whole discourse of power and resistance and opened the possibility for a more inclusive perception of resistance that considered the daily lives of the subalterns as part of political affairs. Expounding the relative advantage of everyday resistance, Scott says, "Everyday techniques are 'small scale, relatively safe, promise vital material gains and require little or no formal coordination" (Scott 35).

The first story in the collection "The Jungle Mayor" is the story of Punaba and Katila. Punaba is described as a man who is short and ugly but his bad looks doesn't prevent him from getting one of the most beautiful and accomplished women as his wife. Punaba soon joins the underground army and often comes to meet his wife secretly. The news of his routine visits gets to the Indian army and they plan a secret mission to arrest him. On one morning when Punaba was at home with his wife the army surrounds his house and Punaba escapes arrest only because of Katila's presence of mind. Katila who was aware of the army outside the house talks to Punaba as if to her servant ordering him to fetch water. She puts on an unperturbed face even when confronted by the officers. She sends Punaba (now disguised as a servant) to fetch water right under the officer's nose. "...the young Captain looked somewhat surprised at her manner. Whereas he had expected to see a cowering woman, crazy with fear for her husband and herself, he was confronted by a dishevelled but defiant person who displayed no agitation and seemed to be utterly oblivious to any danger" (Ao 6). Despite the pain, confusion and fear she experienced Katila refused to be intimidated and resisted power using lies, disguise and a put on behaviour of normalcy. The spontaneous and tactical resistance adopted by Katila was no less effective than a planned and collective protest which underlines the significance of the comparatively less visible and inconspicuous forms of resistance.

The second story "The Last Song" is the tale of a girl called Apenyo who is the lead singer in the

church choir. The story narrates a planned massacre led by the Indian army against the villagers for 'supporting' the rebel cause by paying 'taxes'. The massacre happens on a certain December Sunday when the villagers were celebrating the inauguration of the new Church building. Apenyo, as usual was the lead singer. Even when the soldiers marched into the church Apenyo kept singing unfazed which was seen as an act of open defiance. Even when the soldiers dragged her out of the church she continued singing which incensed the army even more. Apenyo and her mother were both brutally raped and killed by the army. Her resistance couldn't save her from atrocities but she had indeed voiced her resistance from her powerless and marginal position. According to Scott, success is not counted as a criterion to consider an act as resistance because if it were even failed revolutions wouldn't count as resistance. Therefore, even while Apenyo's act was limited and individual it was articulate in more than one sense.

In the story "The Night" Imnala becomes pregnant twice outside marriage. The first man who had seduced her had promised to marry her but fails to honour the promise when he joins the underground and goes away for training in China. The man had not only betrayed but had also humiliated her by refusing to accept fatherhood of their child. Four years after her first child she becomes pregnant with Alemba's child who was her father's business partner and a married man. Imnala's moral character is now irredeemably besmirched. In a society where the 'stigma' of illegitimate pregnancy is a woman's alone, a woman who has not once but twice lost honour has no excuse. When the Village Council calls a meeting to discuss Imnala's debauchery, Imnala faces the Council, calmly with her head held high. Unheeded of the stigma labelled on her she wears her best clothes to the council meeting. Even when she is torn inside Imnala's mother too puts on a mask of normalcy and keeps up the usual chatter with the village women on her way to work. Both the women adopt an outward show of normalcy and nonchalance to protect themselves from derisive remarks as the society hits those people most who are vulnerable and weak. Imnala and her mother mask their vulnerability in their effort to resist the scorn of the society. According to James Scott any act with a conscious intent to subvert power can be counted as resistance. In this light, Imnala's refusal to don the shamed victim image and her mother's mask of normalcy can be seen as their conscious efforts to evade the censure of the society whose balance of justice is tilted against women.

The story "The Pot Maker" is about Sentila's ardent desire to learn pot making and her mother's refusal to teach her the skill. Arenla's decision to not let her daughter learn the art of pot making can be seen as her symbolic resistance against engaging women in low paying labour. Since Naga men are often away at the battlefield women are forced to financially support the family, but the job options available for the women are limited to certain traditional low paid jobs. Arenla does not want her daughter to become a low paid pot maker like herself. As a woman in the patriarchal Naga society Arenla has limitations that prevent her from openly voicing demands for better job or payment for women, but within her limited freedom she vociferously fights against her daughter having a similar fate as hers. Seeing Sentila's interest in pot making when her father suggests Arenla to train her she says, "I shall not teach her this craft which has brought no joy to me and only a pittance for my troubles" (Ao 58). By the end of the story Arenla is forced to relent by the command of the Village Council, but Arenla dies heartbroken and it is only her spirit that guides her daughter.

The stories in Temsula Ao's collection reveal how militarism and patriarchy join hands in subjugating women. Her writings represent the anguish, pain and suppressed fears of women in conflict zones where the everyday reality of life is shaped by war and where the lives of people are torn between militarism and militancy. The individual and private acts of resistance discussed here do not affect any dramatic change in the state of affairs but it gives the resister a psychological satisfaction of doing something to evade power which helps them survive in the midst of violence and trauma. Judith Herman in her *Trauma and Recovery* (1997) expounds that it is the women who remain passive at the face of assault who are more likely to be traumatised than the women who at the least attempt to put forth a struggle. A close reading of Temsula Ao in the light of James Scott's theory of everyday resistance reveals that women

are not mere passive and hapless victims of patriarchy and militarism, on the other hand they are active resisters engaged in perpetual though often innocuous acts of resistance.

Works Cited

1. Ao, Temsula. *These Hills Called Home: Stories from a War Zone*, Zubaan, 2006
2. Azevedo, Isabel and Rene Brouyer. *The Nagas: Memories of Headhunters, Indo-Burmese Borderland*. Vol.1, White Lotus, 2016.
3. Brownmiller, Susan. *Against Our Will: Men, Women and Rape*, Ballantine Books, 1975.
4. Elizabeth Visonono and Sentinaro Tsuren. *Insider Perspectives: Critical Essays on Literature from Nagaland*. Barkweaver, 2017
5. Gill, Preeti, editor. *The Peripheral Centre: Voices from India's Northeast*. Zubaan, 2010.
6. Hazarika, Sanjoy. *Strangers of the Mist: Tales of War and Peace from India's Northeast*. Penguin, 2000.
7. Herman, Judith. *Trauma and Recovery*. Basic Books, 1992
8. Scott, James C. *Weapons of the Weak: Everyday Forms of Peasant Resistance*. Yale UP, 1985.
9. Verghese, B.G. *India's Northeast Resurgent: Ethnicity, Insurgency, Governance, Development*, Konark, 1996
10. Vinthagen, Stellan and Anna Johansson, "Everyday Resistance": Exploration of a Concept and its Theories, *Resistance Studies Magazine*, no. 1, 2013. pdfs.semanticscholar.org/4c41/37a422db492193fdb521609be218a60a4fd2.pdf
11. Wade, Allen. "Small Acts of Living: Everyday Resistance to Violence and Other Forms of Oppression", *Contemporary Family Therapy*, vol.19, no.1, Mar 1997, pp.23-29.

**GENERATION GAP IN CHITRA BANERJEE DIVAKARUNI'S
THE MISTRESS OF SPICES**

*Dr. C. Bharathi, Assistant Professor of English, J K K Nattraja College of Arts and Science,
Kumarapalayam 638 183, Namakkal Dt*

Abstract:

*Chitra Banerjee Divakaruni is one of the famous contemporary Indian diasporic writers, moved to Sunnyvale, California, in 1989. She has insisted on being read not as an Indian or expatriate writer but as an immigrant writer, whose literary agenda is to claim that America is being improvised by newcomers from the Third World. The conflict between the first generation and the second-generation expatriates clearly reveals the difficulties of the process of acculturation. The distance, both geographically and emotionally between Geeta of *The Mistress of Spices* and her parents continues to increase. She wants to be an American not Bengali. Although parents want their children to take advantage of the educational and employment opportunities in America, they also want them to maintain their ethnic heritage in other spheres of their lives. The parents remain foreign, the children become American. Unbridgeable gulf is created between the two. The difference in taste, customs and language bring about domestic conflict. Thus, it can be concluded that mutual understanding is most requisite in human life. As misunderstanding, sometimes, due to generation gap is natural and cannot be prevented.*

Key Words: *Affirmation, Immigrant, Mainstream, expatriate.*

Chitra Banerjee Divakaruni is one of the famous contemporary Indian diasporic writers, moved to Sunnyvale, California, in 1989. In 1991 she became foundermember and president of MAITRI, an organization in the San Francisco area that works for South Asian women in abusive situations. In her essay "My Work with MAITRI" she says, "My work with Maitri has been at once valuable and harrowing. I have seen things I would never have believed could happen. I have heard of acts of cruelty beyond imagining. The lives of many of the women I have met through this organization have touched me deeply."

Chitra Banerjee also associated herself with Asians against Domestic Abuse, an organization in Houston. Her interest in these women grew when she realized that there was no mainstream shelter for immigrant women in distress, a place where people would understand their cultural needs and problems in the United States. The experience she gathered from counseling sessions, the lives of Asian women opened up to her revealing unimaginable crises. Chitra Banerjee has insisted on being read not as an Indian or expatriate writer but as an immigrant writer, whose literary agenda is to claim that America is being improvised by newcomers from the Third World. She is evidently accepted in her adopted country as an Asian American or a 'woman of colour,' but not as part of the 'mainstream' of American writing, or even of the 'mainstream' of American women's writing. To her credit she won many prestigious awards instituted by Americans. As an award winning author and poet, she writes for both adults and children.

The Indian experience in America and the conflict between the traditions of the novelist's homeland and the culture of her adopted country is the focus of much of her fiction and poetic work. As she proclaims: "As immigrants we have this enormous raw material, which is often very painful and puts us in a position of conflict, which is very good for a writer" and further elaborates, "We draw from a dual culture, with two sets of worldviews and paradigms juxtaposing each other" (*Parayath*). And this precisely makes her an emerging literary celebrity of the present times. Chitra Banerjee focuses upon sensitive protagonists

who lack a stable sense of personal and cultural identity and are victimized by racism, sexism and other forms of social oppression. Her main focus is on her women characters, their struggle for identity, their bitter experience and their final emergence as self-assertive individuals, free from the bondages imposed by the relationship. For the courageous and sensitive treatment of large and significant themes, her works are regarded as outstanding contributions to Indian Writing in English. As Uma Parameswaran writes in "Home is where your feet are, and may your heart be there too!"

Chitra Divakaruni, the most recent star in the Diaspora sky, delves into the darker dreams and nightmares of womanscape and has an appreciative readership among feminists, but since her women characters are mainly Indo-American, there is a tendency to see them not as individuals so much as representative of the Diaspora, and we are back on square one perpetuation of negative stereotypes that the average north American reader has of Indian life and culture (34).

Chitra Banerjee's first novel, "The Mistress of Spices" (1997), is distinct in that it blends prose and poetry, successfully employing magic realist techniques. It is being optioned for a film by British film maker Gurinder Chadha. It is also clearly inspired by Bankim Chandra Chattopadhyay's "*Kapalkundala*" and "*Devi Choudhurani*" and by old grandmother's tales of pirates and strange islands and magical transformations which reverberated through the pages of children's magazines like "*Shishusathi*" and "*Shuktara*" of forty and fifty years ago.

The old man who visits Tilo's shop is Geeta's grandfather. Though he is old, his walking and dressing style shows that he was a military major. He lives with his son in America, which he dislikes the most: "But mental peace I am not having, not even one iota, since I crossed kalapani and came to this America" (MS 85). His son Ramu forcefully brought him to America since he grows old and no one is in India to take care of him. Instead of loving his granddaughter he curses her that: "better to have no granddaughter than one like this Geeta" (MS 85). Geeta is a nice girl, so pretty and sweet-speaking too. As an intelligent and smart, she passed out of college with all A marks. And now she is a big engineer in a company. In spite of all these, the grandfather dislikes her because she comes late night to home with other men in their car: "Chee chee, back in Jamshedpur they would have smeared dung on our faces for that" (MS 85). He worries that no good Indian man would come forward to marry her. When he shares his opinion regarding this to Ramu, he says that: "don't worry they're only friends" (MS 85).

As a sincere Bengali, the old man hates the girl's freedom in America. He even hates Ramu and his wife Sheela because they are the one who "brought up her girl too lax, never a slap even, and see what has happened" (MS 85). Geeta's grandfather complains even her hair style, which he considers as the essence of womanhood. According to him even much make-up is not necessary for Indian girls: "With my own two eyes I have looked into her purse. Mascara blusher foundation eye shadow and more whose names I am not remembering, and the lipstick so shameless bright making all the men stare at her mouth" (MS 86). According to Tilo, Geeta herself, nevertheless, cannot be identified as just Indian anymore, "Geeta whose name means sweet song... Geeta who is India and America all mixed together into a new melody . . ." (MS 87).

The conflict between the first generation and the second-generation expatriates clearly reveals the difficulties of the process of acculturation. The distance, both geographically and emotionally between Geeta of "The Mistress of Spices" and her parents continues to increase. She wants to be an American not Bengali. Shamita Das Dasgupta in her article "Gender Roles and Cultural Continuity in the Asian Indian Immigrant Community in America" comments: "This trend towards conservatism with age may suggest that parents have been somewhat successful in inculcating their children with Indian cultural values, and that this process becomes more rigorous as their adolescents approach marriageable age" (80). Similarly Geeta is reproached by her grandfather, "Well, Madam comes in late as usual, nine p.m., saying I ate already" (MS 88).

As a typical old Indian the old man expects the woman should not be a little spendthrift and would

save their income for future. He worries that they are wasting money by purchasing a new car instead of saving that for dowry. He could not accept his son's explanation for that: "It's her money from her job and besides, for my Geeta we'll find a nice Indian boy from here who doesn't believe in dowry" (MS 87). The grandfather is totally disappointed when Geeta refuses to marry a match from Jadu Bhatchaj. He even shocked when Ramu and Sheela worried: "she is brought up here, can she live in a big joint family in India. And Sheela of course saying O I don't want to send my only daughter so far away" (MS 88). And he tried his best to convince both of them. But could not tolerate Geeta's refusal and explanation regarding this: "I am wanting to say, since when are you some of the guys, but I practise self-control . . . tell me you're joking. She laughs and laughs. Can you see me with a veil over my head sitting in a sweaty kitchen all day, a bunch of house key tied to the end of my sari" (MS 88).

The situation comes to a head when Geeta, believing in her parents' tolerance, announces that she wants to marry not only out of love, but that her boyfriend is a chicano. The attitude of Geeta's grandfather and her parents' clearly shows that they may approve foreign manners, foreign etiquette, foreign fashion but not marriage with a foreigner. The parents remain foreign, the children become American. Unbridgeable gulf is created between the two. The difference in taste, customs and language bring about domestic conflict. As a second generation South Asian Geeta of *The Mistress of Spices* is shocked by the elements of racism that she perceives in her parents' reaction to Juan. Her parents have "given" plenty of independence to her but they cannot accept her boyfriend. Her Indian parents are rigid in their own old Indian ways and would not grant them the American style of living as much as they feel the pull of their native civilisation.

Although parents want their children to take advantage of the educational and employment opportunities in America, they also want them to maintain their ethnic heritage in other spheres of their lives. In the traditional tyrannical household a woman is not permitted to leave the husband's house without permission. Geeta of "The Mistress of Spices" is forced to leave her home. Leaving home, for a bright lad, is an essential part of the process of self-assertion, a necessary step on the way of self-reliance. To escape from home is to win release from the place that stunts one's growth, stifles one's breath, distorts one's values and ruins one's opportunities. She says, "I'm leaving. And never coming back . . . I'm going to move in with Juan then. He's been asking me for a long time. I said no, thinking of you guys all this time, but now I will" (MS 90).

The old man in "*The Mistress of Spices*" confronts a complex socio-cultural matrix where he tussles to find his space by balancing the Indian life and the pristine self in the American culture. The sudden metamorphosis which the migrant women are subjected to is excruciating for him. Besides, he is encumbered with the onus of imparting the cultural norms to his son. The loneliness of being in an alien land is revealed by the author through the eyes of the first generation diaspora. He tries to share his frustration to Tilo: "When she [Geeta] explains I tell to her, You are losing your caste and putting blackest *kali* on our ancestors' faces to marry a man who is not even a sahib, whose people are slum criminals and illegals, . . . O Ramu send me back better I die alone in India" (MS 89-135). Geeta is able to express herself to her father and mother but could not face her grandpa's curses: "don't say O grandpa you just don't understand, you think I don't see TV news" (MS 89). Geeta's allegedly free behaviour and disinterested in the match suggested by her grandfather upsets him. She is not. She works towards an affirmation of relationships which would involve the various people she loved and tie them into a common bond of family.

Thus, it can be concluded that mutual understanding is most requisite in human life. As misunderstanding, sometimes, due to generation gap is natural and cannot be prevented. Due to generation gap youngsters cannot understand and when and where their parents need them and same happens in younger generation's cases. In Chitra Banerjee Divakaruni's "*The Mistress of Spices*" it is expressed clearly.

Works Cited

1. Shamita Das Dasgupta. "Gender Roles and Cultural Continuity in the Asian Indian Immigrant Community in the U.S." Ed. Rehena Ghadially. *Urban Women in Contemporary India: A Reader*, Delhi, 1990, 72-88.
2. Chitra Banerjee Divakaruni. *The Mistress of Spices*. Great Britain, 1997.
3. _____. My Work with MAITRI. *Bold Type - Author Notebook*, 1997. Web. 3 Nov. 2013. <http://www.randomhouse.com/boldtype/0597/divakaruni/notebook.html>
4. Uma Parameswaran. Home is Where Your Feet are and May Your Heart be There too!. *Writers of the Indian Diaspora: Theory and Practice*. Ed. Jasbir Jain. Jaipur, 1998, 30-39.
5. Chitra Parayath. Lokvani Talks to Chitra Banerjee Divakaruni. *Lokvani.com*. Web. 01 Nov. 2013. http://www.lokvani.com/lokvani/article.php?article_id=176
6. Ram Sharma and Gunjan Agarwal. *Thought and Tradition in Contemporary World Literature*, Jaipur, 2014.

**POLITICAL VIEWS ON MARIO VARGAS LLOSA'S
CONVERSATION IN THE CATHEDRAL**

*Dr. R. Kannan, Associate Professor, Department of English, Kalasalingam Academy of
Research and Education, Krishnankovil, TN*

*Ms. K. Kavitha @Selvabrindha, Research Scholar, Department of English, Kalasalingam
Academy of Research and Education, Krishnankovil, TN*

Abstract:

'Conversation in The Cathedral' by Mario Vargas Llosa is the greatest novel about Peru. This novel beautifully describes about corruption in Latin America. Vargas Llosa's main theme is the brutality of a corrupt, unjust, hypocritical and frivolous society. It is also unsurpassed as a work of narrative fiction in its ability to explore how individuals, communities and even an entire social world can be undermined by the effects of corruption. This novel shows how a Peruvian dictatorship in the 1950s not only determined but destroyed its citizens' lives. This novel shows that every level of society, from the upper-class to the downtrodden, is poisoned and violated by a corrupt, immoral and evil system. Llosa uses postmodernist technique to explain the postcolonial position. The novel offers a powerful reflection of miserable social reality of Peru.

Key Words: *brutality, unjust, hypocritical, frivolous society.*

Many colonies were fighting for their independence. Simultaneously Postcolonial literature was also emerged. The postcolonial writers are emerging from Africa, South Asia, The Caribbean, South America and other places. It really began picking up as a coherent literary movement in the mid-twentieth century. Many classic postcolonial texts were published between the 1950s and 1990s. In this period, the novel defines this movement than the drama and poetry. The postcolonial writers are “wrote back” to the empires like the Britain and the France. Through their novels postcolonial writers tell history from their perspective and show how the histories written by colonizers are totally biased against the colonised and toward the colonisers.

The colonialist group complains that Spanish and Portuguese America has remained absent from the discussion of North-Atlantic postcolonial theory and criticism. The study of Contemporary postcolonial situations could have been enriched by Latin American literary critics and Iberian colonialism should play a great role in the postcolonial debate, due to its prior and distinct form of European modernity. By challenging the applicability and originality of North-Atlantic postcolonial criticism, the colonialist Group presents arguments and considerations that need attention of scholars across the humanities and the social sciences.

Glimpses of political in *Conversation in The Cathedral*:

Mario Vargas Llosa is one of the most significant writers among the Latin American novelists and essayists. Vargas Llosa belongs to the first generation of Latin America novelist to capture fully the attention of an audience beyond their national borders. His novels can be considered as microcosms of Peruvian society. He is the mouse piece of Peruvian society. He has used the mythical, popular and heroic elements in his texts to capture the social, political or cultural reality of his country. Vargas Llosa has been writing on politics since the early 1960s. Many of Vargas Llosa's works are influenced by the writer's perception of Peruvian society and his own experiences as a native Peruvian. Vargas Llosa has been

politically active throughout his career like many Latin American writers. He initially supports the Cuban revolutionary government of Fidel Castro. He leaves the communist Cahuide party after participating in the workers strike at San Marcos University. In 1990, he ran for the Peruvian presidency with the center-right Frente Democratico coalition. But he lost the election to Alberto Fujimori. In an interview, a question was raised by Mel Gussow towards Vargas Llosa that, "Why he wanted to be president?", Mario Vargas Llosa answered that "Because I was an idiot," and laughed heartily. "I don't think there is another explanation. I thought I could help. I was very naïve, but I learned a lot. It was very instructive" and he said that, "One of the reasons I went into politics was because I thought that democracy was so fragile that it could collapse and that would be a tragedy" (New York Times).

Mario Vargas Llosa was attracted towards Jean Paul Sartre's ideas of commitment. When he left from leftist ideology, Albert Camus became his ethical model. Camus has rejected totalitarianism as a social system where human beings became an instrument of state power. He turned away from Sartre's view that creative writers play a key role in transformation of society. The political leadership of Latin America is as diverse as its culture. The region has seen many populist, capitalist, dictatorial, socialist and military regimes. The region has suffered because of unequal distribution of resources among nations, classes and races. According to Teresa A. Meade: "A key feature of Post-colonial life that exemplified the nature of class relationships in Latin America was the concentration of wealth in few hands..." (82). Vargas Llosa has tried to explore diverse issues of Latin American nations from violence to political corruption and its ever present neighbor USA, in his fiction. Like a postmodernist fiction, Vargas Llosa, in his works, uses temporal distortion, detective fiction, metafiction, fictional history mixed together with real, contemporary and historical figures. According to Lois Parkinson Zamora:

Gabriel Garcia Marquez and Vargas Llosa's novels have linked their novelistic and journalistic writings to the political responsibility of the intellectual in Latin America. They argue that journalist and fiction may be less clearly separated in Latin America than elsewhere and imply that the novel like newspaper must address political and social issues if it is to serve as an instrument of knowledge and hence as an instrument of social change. (42)

Conversion in the Cathedral is a third novel and one of the major works of Mario Vargas Llosa. In this novel, he describes about political corruption, dictatorship and sufferings of people in Peru. In this novel, Vargas Llosa talks about the Dictatorship of Manuel A. Odría, a military officer who served as the 34th president of Peru. The victimization of an entire generation through political oppression is the main theme of the novel. In an interview by Elizbieta Sklodowska, Vargas Llosa said that it was an important period for his entire generation because during those eight years they passed from childhood to youth to adulthood:

We were marked by a dictatorship which was maybe less cruel than other Latin America dictatorships of the times, but probably much more corrupt. Corruption impregnated the whole life in Peru during those years. I wanted to write a novel about the way in which this corrupt system would infect everything, even the most remote activities from the political center.

The novel expresses the feelings of frustration and failure that a society experiences, when a political regime foments widespread corruption. The novel can be considered as the true culmination of his personal anguish for Peru. This novel probes Peruvian society from a political perspective.

Conversion in the Cathedral shows how a Peruvian dictatorship in the 1950s not only determined but destroyed the lives of its citizens. That historical movement is recreated through a conversation which denoted in the title of the novel. The conversation is between two Men in a seedy downtown Lima bar called the cathedral. This conversation occurs several years later in 1963. The hero Santiago Zavala is partly the autobiographical character of the author. In this novel, Santiago Zavala is a student of the National University of San Marcos in Lima. And he is an activist with the government of Peru. The

character of Santiago is based on some real life experiences of Vargas Llosa, during his first year at university of San Marcos and as a member of the activist group Cahuide. The conversation is between Santiago Zavala, and Ambrosio, former. Santiago is a rueful journalist and embittered son of a wealthy and influential businessman, from southern Peru, who once worked as a chauffeur for Santiago's father and also for Cayo Bermudex, who is the Minister of security during the Odria regime. After long year, Santiago & Ambrosio have met each other, when Santiago goes to claim his missing dog in the dog pound, where Ambrosio is working. Actually, the novel begins in a “present” of the 1960s. They are surprised to see each other after so many years. Santiago invites Ambrosio to have a drink with him at The Cathedral. They have their drinks in that seedy bar and revive their past through sharing their memories.

Vargas Llosa adds some conversation and voices of many other people who, directly or indirectly, have touched the lives of Santiago and Ambrosio, through the conversation between them. Santiago hates his father, Don Fermin, because he supports the Odria regime and receives important favors for his business enterprises. He also holds close ties with Cayo Bermudez, Minister of Security during the Odria regime, who is largely responsible for repressing the regime's political enemies. Santiago despises his father's wrong activities and grows uncomfortable with his privileged social status. He attends, San Marcos, where he joins a clandestine Marxist cell when the group is discovered by Odria's secret police, Santiago and his comrades are detained. But while the latter are punished, Santiago is freed in less than twenty-four hours because of his father's connections. Santiago abandons his house and joins as a crime reporter for the daily newspaper called La Cronica. Through his job, he learns even more about the life of fear and violence that affects many Peruvians.

During the conversation with Ambrosio in The Cathedral, Santiago learns of his father's sordid behavior behind the public life. Cayo Bermudez also keeps two whores: La Musa and Queta, for his entertainment and also to blackmail many upper-class men who support Odria. Don Fermin frequently attends the Minister's parties. Don Fermin is a well-known homosexual in reality that Ambrosio becomes his lover. Santiago learns of his father's true identity when he investigates La Musa's murder. La Musa was killed by Ambrosio to protect Don Fermin from being blackmailed. Santiago comes to know this truth through Queta.

Santiago Zavala is the most fully developed character in the novel. Through the conversation, the reader begins to pick up his details beginning with the year of his graduation from high school, a university student and ending when he is married; thirty years old as a journalist. The conversation includes the past lives of other characters too. The life of Ambrosio as Chauffeur, bodyguard and political thug during the Odria regime is presented in great detail. Other prominent character includes Cayo Bermudez, Don Fermin and Amalia, the Zavala family servant who, after a stormy life with Trinidad Lopez, marries Ambrosio and dies giving birth to his child. Santiago has no doubts about solutions, “The worst thing was to leave doubts. Clenching your fist, grinding your teeth, Ambrosio, APRA is the solution, religion is the solution, communism is the solution and believing it. Then life would become organized all by itself you wouldn't feel empty anymore, Ambrosio” (*Conversion in the Cathedral* 99-100).

Conclusion:

The meaning of truth plays a dominant thematic role in the novel. Santiago cannot free himself from his search for truth and ultimately he pays for the truth which he cannot deny because it will be another form of rumors. In totalitarian regimes, truth is not printed in the newspaper. Everyone knows about it, but officially it is denied. Through this novel, Llosa has tried to bring out the consequences of the denial of truth. Thus Llosa has used postmodernist techniques to explore postcolonial situation. It is a powerful indictment of miserable social reality of Peru whose upper classes' comfortable lives are the cause of exploitation of lower classes. According to Klaren: “Because the novel brings its major character, Santiago Zavala, to the most abject level of depression, disenchantment and cynicism, some critics have seen it as a culmination of modernist ideology” (78). Post colonialism examines the nature of the

postcolonial state where many of the corrupt practices and problems. History is the central theme in postcolonial literatures through reconstruction of cultural and national histories.

Work Cited:

1. Interview by Mel Gussow. *New York Times* n.d.: n. pag. Print
2. Klaren, Sara Castro. *Understanding Mario Vargas Llosa*. Columbia: U of South Carolina, 1992. 78. Print.
3. Llosa, Mario Vargas. *Conversation in the Cathedral*. London: Faber & Faber, 2012. Print.
4. Meade, Teresa A. *History of Modern Latin America: 1800 to the Present*. West Sussex: Wiley-Blackwell, 2010. 82. Print.
5. Zamora, Lois Parkinson. *The Usable Past: The Imagination of History in Recent Fiction of the Americas*: Cambridge UP, 1997. 42. Print.

**THE OBSERVATION OF MAN-WOMAN BOND IN
ANITA DESAI'S *CRY, THE PEACOCK***

*Dr. A. G. Vadivelan, Assistant Professor, Department of English,
Kalasalingam Academy of Research and Education, Krishnankoil, Tamilnadu*
*S. Lakshman Santhosh, Research Scholar, Department of English,
Kalasalingam Academy of Research and Education, Krishnankoil, Tamilnadu*

Abstract:

Anita Desai is a standout amongst the most ground-breaking contemporary Indian Novelists in English. She is worried about the inward universe of her characters. She endeavors to search for the most profound wants, feelings and emotions felt by her characters and show them as the impacting factor behind their activity. Her depiction of a man-woman relationship is affected and adapted by complex social milieu. She essentially depicts the predicament of a present-day woman in the current man commanded society where she attempts to voice herself. She essentially depicts the difference in demeanor as influencing the man-woman relationship. This paper advances the depiction of women in man-woman relationship. For the most part, the woman is socially and additionally sincerely subject to man, and any interruption in the relationship ends up being lost self. It is through one's relationship that one assesses his/her value.

Keywords: *Feelings, Emotions, Relationship, Depiction, Lost.*

Introduction

Anita Desai presents another measurement to English fiction through the investigation of vexed sensibility, a common neo-Indian wonder. Best known for her investigations of Indian life, Desai has composed solely in English since she appeared in the mid-1960s. Desai has been related to another scholarly custom of Indian writing in English, which is elaborately extraordinary and less preservationist than frontier Indian writing and concerns such issues as hybridism, moving character, and "nonexistent countries," an expression began by Indian author Salman Rushdie. She distributed her first novel in 1963, *Cry, The Peacock*. She thinks about *Clear Light Of Day* (1980) her most self-portraying fill in as it is set amid her transitioning and furthermore in a similar neighborhood in which she grew up. In 1984 she distributed *In Custody* - around an Urdu writer in his declining days - which was short recorded for the Booker Prize. In 1993 she turned into an experimental writing educator at Massachusetts Institute of Technology. Her most recent novel distributed in 2004, *The Zigzag Way*, is set in twentieth-century Mexico. Desai has instructed at Mount Holyoke College and Smith College. She is a Fellow of the Royal Society of Literature, the American Academy of Arts and Letters, and of Girton College, Cambridge University.

The uniqueness of Anita Desai's is in offering voices to the mental, passionate, and in addition, physical requirements of woman which are not really considered in an Indian culture. She depicts her characters as people "confronting solitary, the brutal strikes of presence" (The Times of India). As an aftereffect of bafflement and a consequence of segregation from this world, there is a propensity towards revolt in female characters. The man-woman relationship depends on various sorts of social, individual and enthusiastic needs." Marriage" as Anita Desai indicates is only an alteration as opposed to an association. She anticipates on her encounters, her consciousness of man, culture, human and good issues.

The motivation behind her novel is to think about the wedding emergency "The dangers and complexities of man-lady connections, the establishing of independence and the setting up of the independence of her characters" (Raji Narsimhan pp. 23). In *Cry, the Peacock* marriage is an essential bond in man's life which has its establishment in comprehension between man and woman.

As a writer, she doesn't speak to the uselessness of marriage yet investigates the mind of the female characters through marriage. She depicts the natural divergence in male and female characters. Females are passionate while men objective. Women have appeared to be sincerely too socially reliant on their mates; any misfortune in the relationship turns into an aggregate loss of self. Anita Desai has investigated man-woman relationship in "Cry the Peacock". Anita Desai has aced the procedure of telling the untold, quiet, psychosomatic tragedies of ladies, especially of hitching ladies. Desai's anecdotal world comprises of the internal clashes, dreams of the characters, especially female characters. In her methodology, she is impacted Emily Bronte, D. H. Lawrence, Virginia Woolf, Henry James and Japanese author Kawa Bata. Her books present an unending journey for an important life by instructed, touchy lady. In Desai's books the dismissal in adolescence or over-spoiling makes mental squares in the method for the development and solid relational relationship in grown-up life. In her books, the young lady wed as a result of her folks' wishes and last on judges her significant other as indicated by her mind and discover him deficient and takes her own way (suicide) by Maya. The subject has been as old as the novel itself and can be found in Richardson and Fielding, D.H. Lawrence, Virginia Woolf, Hemingway, and Faulkner. Accentuating the significance of such relationship, D.H. Lawrence in "Ethical quality and the Novel" calls attention to, "The extraordinary relationship for mankind will dependably be the connection between man and lady. The connection among man and man, lady and lady, parent and kid will dependably be subsidiary."³(pp.130)

Cry, The Peacock is her first novel. She has investigated the theme of conjugal connections and disharmony in it. This work demonstrates the genuine reason for disrupter in the marriage of Maya and Gautama. The epic is about Maya's weep for adoration and relationship in her cold wedding with Gautama. The peacock's cry is representative of Maya's weep for affection and comprehension. The conjugal strife results from the unstable divergence among Gautama and Maya. Indeed, even Maya's childlessness overstates her desolation of forlornness which she feels regardless of being hitched. She turns out to be very delicate because of it. Maya needs to appreciate life to the most extreme. She cherishes life in the entirety of its structures. She appreciates delightful sights and sounds. She is a luxurious deeply. Interestingly, she is hitched to Gautama, a companion of her dad exceptionally higher ranking than her age and a prosperous moderately aged legal counselor. He is a generous, refined, objective, reasonable and occupied with his own undertaking of business. He views her affection for beneficial things as just sentimentalism and once makes a vilifying comment about her that she that she has a brain of disappointing rate poetess. Maya aches for fellowship which to her gloom she never finds in her marriage. The tale echoes in the call of Maya the craving of a hitched lady to be cherished with energy which few will in general get.

"Because when you are away from me, I want you. Because I insist on being with you and being allowed to touch you and know you. You can't bear it, can you? No, you are afraid, you might perish" (pp.113).

On another event, despite her enticing stances, Gautama stays inflexible and cool; Maya herself depicts her dilemma in these words: "I turned upon my side, near him, aware of the swell of my hip that ascended under the white sheet which fell in molded creases about my adjusted structures" (pp.41-42). In this way, she doesn't remain candidly yet physically disappointed as well.

There is a recognizable proof of Maya with the Peacocks that speak to for her cries of affection which at the same time welcome their passing. Like her, they are the animals of fascinating wild and won't rest till they have moved to their passing. For her, they speak to the transformative nature of battle for survival. She portrays how they move and the amazing effect created at the forefront of her thoughts:

"peacocks looking for mates, peacocks tearing themselves to draining shreds in the demonstration of affection, peacocks shouting with misery at the demise of adoration. The night sky swung to a whirlwind of peacocks' tails, each star a gazing eye."

Maya's distraction with death had been really planted long back in her adolescence by the pale skinned person astrologer's prediction anticipating of the passing of both of the couple after the marriage. She being strongly infatuated with life turns hysteric over the crawling trepidation of death. "Am I going crazy? Father, Brother, Husband. Who is my guardian angel? I am in need one. I am kicking the bucket, God, given me a chance to rest, overlook, rest. Be that as it may, no I'll never rest again. There is no rest any longer. Just demise and pausing" (pp. 98).

Being motherless she turns out to be touchier and therefore grows much connection for her pet Toto. Her better half scarcely understands the enthusiastic bond that existed in her heart for the pet. He is cool and excessively handy, making it impossible to comprehend her melancholy. Rather, Gautam is worried about some tea. He thinks of it as replaceable simply like other some other furniture thing. Maya's desolation is peaceful distinguishable when she "saw its eyes open gazing still, shouted and raced to the garden tap to wash the vision from her eyes, kept on crying and ran vanquished into the house" (pp.7). Dog's passing helps her to remember her depression, which had been stifled by her. "It was not pets demise alone that I grieved today, but rather another distress, unremembered maybe, up 'till now not by any means experienced, and filled me with despair" (pp.13). She turns out to be all the more forlorn after that Gautama's lack of care is featured when he calls her a gabbing monkey when she endeavors to share her emotions with respect to her pet.

Gautama is disengaged, philosophical, objective and impolite. Whereas Maya is sentimental, which further go about as an isolating component in their marriage. Gautama neither comprehends her, nor wishes her to enter her reality. "On his part, the understanding was sparse, love was pitiful"(pp.89). Maya being childless yearns for her husband's friendship. Gautama treats her like a kid. When Gautama and she were visiting in a garden, she discussed a bloom and offered it to her by saying "Who ought to deny you that?" He said. This helps to remember Henrik Ibsen's play "A Doll's House" where Nora too is treated like a kid.

Maya, a spoiled offspring of Rai Sahib, is raised in an air of extravagance. Her marriage with Gautama depends on a matter of accommodation. Gautama and Maya's father were companions. They have the comparative mindset, Gautama evermore used to come to Maya's father. He used to go to her home regularly and one day her dad suggests that she ought to wed him. So we come to realize that their marriage depends on the fellowship between her dad and Gautama. Indeed, even other conjugal relationship displayed in this novel doesn't speak to congruity. Maya is profoundly scattered by the affectation and nauseate uncovered through different relational unions around her. There is a blackout clue that her father's marriage was no greater. She hasn't found anyplace talking about her mom.

Laila, Maya's companion weds a tubercular man against her parents' wishes. She doesn't wear bagels and if Maya is fixated on Albino's expectation Laila has acknowledged her destiny as she says "it was altogether composed in my destiny long back". Indeed, even Mrs. and Mr. Lall's marriage are no greater. Mrs. Lall calls her better half as shrewd and quack. Nile a divorced person pronounces: "Following ten years with that rabbit I hitched, I have figured out how to do everything myself" (p.4). Mrs. Sapru, who comes to Maya's father as is to have wealth, solaces, presents, dollies, faithful retainers-every one of the extravagances of the fantasies to you still"(p.98). Another factor that impacts her marriage is the presence that always rings in her ears and is spooky by a "dark and underhandedness shadow "of her destiny and the time has come. "Furthermore, four years it was currently to be either Gautama or I"(pp.32). This long-overlooked prescience goes about as encouraging component like in Macbeth the prediction of three witches goes about as hastening factor in his fate. The dance of the peacock has an intense personal significance for Maya as the peacock destroys each other though madly in love. Her longing for love forces

her to kill her husband first.

Maya's different reasons for enduring are her marriage to Gautama, a man of her father's age who is isolated and saved even to a degree of not satisfying her physical and passionate needs. Additionally the detached conduct of the individuals from her husband's family, the isolation and quiet of the house after her marriage and the passing of her pet pooch emphasize her feeling of depression which bit by bit forms into a genuine feeling of distance. The void between her father's love and her husband's love make her aware of the segregation that she lives in. She attempts to pick up the break from her dejection by consistently contemplating her beloved recollections with her dad. In her own eyes, she is as one destined as of now and for an incredible duration there drifts an uncanny onerous feeling of casualty. This prompts a condition of hypochondria which makes her murder her significant other by pushing him from the rooftop. Unconscious of everything, Gautama goes with Maya on the top of the house at her demand. The pale moon rises and Maya is interested and entranced by it. Then two are at the low parapet's edge and he coolly moves towards her and conceals the moon from her view. Maya waxes into a sudden free for all and drives him over the parapet to "go through a hugeness of air, down to the specific base" (pp.208). After three days Gautama's mother and sister take Maya to her father's house at Lucknow with the end goal to place her in a shelter. Be that as it may, over the span of the night, they hear a cry of repulsiveness and they surge upstairs and one could watch the other elderly "the substantial white figure goes towards the brilliant, hysterical one on the overhang, screaming" (p.218).

At last Maya isn't spared from getting to be crazy, a destiny far more terrible than the one push on Gautama. Having attempted, futile, to transfix all that she encountered, she turns out to be by and by, a piece of a fantasy, a toy princess in a toy world. Anita Desai is all the more particularly worried about the destiny of less cherished personality of the Indian house-spouse, Maya. Maya's troubled personality, her psychological anguish, her dread of destiny and her possible fall into the maze of craziness shape the center of the novel, *Cry, The Peacock* and her activities are perused by others in the light of customary convictions and traditions. In his book, *Indian Writing in English*, K.R. Srinivasa Iyengar relevantly states: "Maya is on the double the middle and the outline of this world. Her mental stability regardless of whether she is normal, crazy or crazy fills the entire book and gives it shape, and also life" (K.R.Srinivasa Iyengar, pp.468).

Subsequently, this novel investigates the conjugal relationship drives one towards madness in the event that they are not fulfilling and the unstable uniqueness among couples further adds to give up among the couple engaged with the relationship. Without regard and understanding, conjugal relationship are not insignificant than a lip benefit.

Conclusion

Anita Desai presents to peruse her assessment of the unpredictability of human connections as a major contemporary issue and the human condition. Along these lines, she investigates this issue because of shows changing human connections in her books. She is a contemporary author since she considers new topics and realizes how to manage them. Anita Desai takes up huge contemporary issues as the topic of her fiction while remaining established in the convention in the meantime. She investigates the anguish of people living in current society. Desai manages the multifaceted nature of human connections as one of her significant topic, which is a widespread issue, as it pulls in overall per users to her books. She endeavors to demonstrate this issue with no meddles. On the other hand, she permits to her per users who have their judgment about her novel characters and activity.

References

1. Desai, Anita. (1980). *Cry, The Peacock*. Delhi: Orient Paperbacks, pp113, 41-42, 98, 7, 13, 89, 4, 98, 32, 208, 218.
2. Desai Anita. (1979). "Interview by Yashodhara Dalmia", *The Times Of India*, April,29.

3. Raji Narsimhan. (1976) *Sensibility Under Stress*, New Delhi: Prakashan, pp23.
4. Iyengar, Srinivasa K.R. (1964) *Indian Writing in English*. New Delhi: Sterling, pp.468.
5. Jain, Jasbir (1982) "Anita Desai" *Indian English Novelists*, ed. Madhusudhanan Prasad. New Delhi: Sterling.
6. Lawrence D.H. (1972) "Morality and the Novel," in David Lodge, ed. *20th Century Literature Criticism*, London: Longman, pp130.
7. Rao B, Ramachandra. (1977) *The Novels of Anita Desai*. New Delhi: Kalyani.

FEMINISM AND MARITAL LIFE IN THE SELECTED NOVELS OF ANITA DESAI

S. Lakshman Santhosh, Research Scholar, Department of English,
Kalasalingam Academy of Research and Education, Krishnankoil, Tamilnadu
S. Rajkumar, Assistant Professor, Department of English,
Kalasalingam Academy of Research and Education, Krishnankoil, Tamilnadu
Dr. A. G. Vadivelan, Assistant Professor, Department of English,
Kalasalingam Academy of Research and Education, Krishnankoil, Tamilnadu

Abstract:

Women dependably confront numerous issues throughout their life in different ways. Women were smothered and abused by the contrary sex. They didn't have the freedom or equity. Women were not allowed to follow up on their own. Numerous illicit exercises and savageries were done to them. Normally Literature is an impression of life. Women's liberation resembled a medium to talk about their issues and through their works. Familial connections and their development have been the primary subjects of Desai's fiction. This paper aims to analyse the Feminism and Marriage in the works of Anita Desai.

Keywords: *Illicit, Liberation, Feminism, Marriage.*

Introduction

Women's liberation is an accumulation of developments and philosophies went for characterizing, building up, and protecting equivalent political, monetary and social rights for women. What's more, woman's rights look to set up equivalent open doors for women in training and business. A women's activist is "a promoter or supporter of the rights and uniformity of women". Women's activist hypothesis, which rose up out of these women's activist developments, plans to comprehend the idea of sexual orientation imbalance by looking at women' social jobs and lived involvement; it has created speculations with an assortment of controls with the end goal to react to issues, for example, the social development of sex and sex. A portion of the prior types of woman's rights have been censured for considering just white, working class, taught points of view. This prompted the formation of ethnically particular or multiculturalists types of women's liberation. Woman's rights is the conviction that all individuals ought to be dealt with similarly in legitimate, financial and social fields paying little heed to sex, religion, sexual introduction, ethnicity and other comparative pre-predominant recognizing characteristics. Women's liberation incorporates the possibility that a man's sexual orientation does not characterize their identity or their value; that being a lady (or a man) ought not put a man on a by and large and particularly standardized drawback. Dialect in India.

Woman's rights as a social development looked to review the irregularity in the public eye by giving women same rights and open doors as men, with the end goal to have the capacity to assume their legitimate position on the planet. After the women's activist re-arousing in the 1970's women's activist started to understand that equivalent rights alone can't free women from sexual and social subordination. Scholarly starvation, economic articulation, business misuse, residential mastery, physical maltreatment, inappropriate behavior and the absence of individual flexibility kept on influencing the lives of women despite laws in actuality. Henceforth, Western women's activist journalists and commentators were compelled to re - break down and re-get to the socio-social setp searching for pieces of information to clarify the component of man centric society that thought up to keep women everlastingly oppressed.

The Portrayal of Women in Literature

Since the ascent of women's liberation, which started in the nineteenth century and flooded again in the most recent many years of the twentieth, there has been a blast of writing, in each sort, by women. Since the start of the women's development, there has been a solid ascent in the measure of writing that is reluctantly women's activist in tone, unmistakably upholding the beliefs of female correspondence. Women's activists have additionally considered other women's compositions, including those of a prior time, testing them with restored enthusiasm about what separates women's works and what shared traits they may have.

One of the essential subjects of women's activist composing is its emphasis on communicating and esteeming women's perspective about their own lives. While prior ever, it was essentially men who composed, from their own perspective, about women, the worry of women's activist composing is to put women in the situation of power about their own lives and encounters, to hear and trust women's voices. On the off chance that one principle topic could be guaranteed for women's activist writing, and for women's activist assessment of writing, it would be the significance of tuning in to female voices of all hues notwithstanding those of guys, and of taking women's encounters seriously. Indian women essayists have gathered basic acclaim for their glittering abstract ability and making social issues a key piece of their work. Indian women writers writing in English, for example, Kiran Desai and Arundhati Roy have earned worldwide fame.

The Conflict of Marriage in Indian Society

Maybe a couple would differ that in India the most imperative social and religious event in a man's life is his or her marriage. "Everything here appears to start and end with marriage." Even in a general public where chastity is a religious goodness, plainly to end up an abstinent parsimonious without first having encountered marriage and parenthood is to act in opposition to social and religious standards. Indeed, marriage is so imperative among Indians that the choice to wed is once in a while depended on the people included.

Marital Life in Women's Lives

A typical Indian says states, "Raising young women resembles watering another person's yard." Marriage furnishes a lady with a worthy social character similar that commencement into the position does as such for a man. Marriage is a vital requirement for the lady. The customary obligation of the lady for youngster care, taking care of different individuals from the family and her less physical quality makes her subordinate to her significant other in the majority of the nations of the world. Family is treated as the institutional structure through which ideas of sex imbalance are authorized. The lady's destiny is viewed as fixing to the family whose destiny, thusly, is identified with society.

A lady as life accomplice has a fourfold character: she is ardhagini, one portion of the her significant other, allegorically; sahadharmini, a partner in the satisfaction of human and awesome objectives; saharmini, a section of all her better half's activity and sahayogini, a veritable co-administrator in the entirety of his endeavors. A couple together are called dampati, joint proprietors of the family unit, sharing work as far as their natural, mental and singular Dharma.

Nonetheless, as late as the status of women has gotten significant ' consideration from the social researchers attributed to modernization of the general public and female financial interest. The work of the spouse in an expert occupation empowers her with assets and more elevated amounts of notoriety which, thusly, influence the structure of intensity in the family.

Representation of Marital Life in Anita Desai's Selected Novels

Conjugal dissension repeats as the subject of the books of Anita Desai. Her books, with a dash of women's activist concern, depict the fizzled marriage relationship which frequently prompts estrangement and depression of the characters. Her books, similar to, *Cry the Peacock*, *Where Shall We Go This Summer?* *Voices in the City*, and *Bye-Bye Blackbird* additionally manage the subject of conjugal

disharmony,

The novel *Cry, the Peacock*, is essentially worried about the subject of disharmony among a couple relationships. Desai looks into the explanations behind conjugal disagreement and represents how such strife influences the family. At times, the powerlessness of a person to be receptive to the standards of conduct of her accomplice prompts strain and pressure in the relationship, while now and again it is because of fluctuated dimensions of affectability that stressed connections happen. In this novel, Maya and Gautama have stressed connections in view of their inconsistent demeanor. Maya is marvelous, touchy and passionate, while Gautama practical, heartless and levelheaded. Maya is idyllic and nervous Gautama withdrawn, philosophical and remote. Maya has delicacy, delicateness and warmth, Gautama is hard and chilly.

In *Voices in the City*, Anita Desai's worry is basically with human connections and how without significant connections the individual endures. She tests the clairvoyant impulse that may influence a person in fashioning long haul and noteworthy connections and how an individual is influenced in the event that he can't produce such connections. Nirode, one of the fundamental characters, is fixated on the relationship of his mom with major Chadha and thinks of her as a she-man-eater. She is having an unsanctioned romance in Kalimpong, which itself is an outcome of disharmony in spouse wife relationship. Nirode's association with his mom is adoration detest relationship. We have hidden recommendations of his mom's obsession and as indicated by analysts' scorns regularly are a barrier component of the mind to prevent one from submitting inbreeding.

On the off chance that Maya's disaster in *Cry, the Peacock* exuded from her fixation on a dad figure, Nirode's catastrophe lies in his affection abhor association with the mother. The novel additionally manages the contrary, marriage of Monisha and Jiban. Monisha's significant other are the detainee of customary culture. He trusts that a lady's most critical job other than kid bearing is cooking, trimming vegetables, serving sustenance and brushing little kids' hair under the specialist of a stern relative. Monisha feels that her protection is denied to her. Her significant other is occupied with his center rank government work with no time for Monisha and no longing to share her inclination. The topic of estrangement is treated regarding mother-youngsters relationship which itself is an outcome of cacophony in spouse wife relationship. Monisha drives a similarly divided and starved life. She is distanced from her mom and additionally her significant other. The chart of her psychological life can be developed from her long looking and self standing up to a hole in the journal. Her association with her better half is described just by depression and absence of correspondence. He figures his significant other as worth nothing in the outcome. He doesn't try to ask his better half, when he discovers some cash missing from his pocket even. Monisha's poorly coordinated marriage, her dejection, sterility and worry of living in a joint family with an obtuse spouse push her to limit. The component of adoration is absent in her life lastly she submits suicide.

In *Where Shall We Go This Summer?* Anita Desai picks conjugal friction as the topic of this novel and features, how the powerlessness to uncover one's spirit and express unreservedly one's dread and anguish result in the snapping of correspondence among a couple. Diverse states of mind, individual edifices and fears add to thus removing between the spouse and the wife bringing about marital disharmony. Raman and Sita have beyond reconciliation demeanors and mentalities to life. The poorly various couples of Raman and Sita are going up against with a similar issue of spouse wife disagreement. Sita speaks to a universe of feeling and female sensibility while Raman is a man with a functioning perspective of life and the feeling of the pragmatic. Sita is an anxious, delicate moderately aged lady with unstable and enthusiastic responses to numerous things that happen to her, she generally needs to escape reality and does not have any desire to grow up and confront the duties of grown-up life. Actually, Raman speaks to the exposition of life. He speaks to mental soundness, sanity and an acknowledgment of the standards and estimations of society. He can't comprehend the savagery and enthusiasm with which Sita responds against each episode. His response to his significant other's continuous upheavals is a blend of

puzzlement, exhaustion, fears lastly a surrendered acknowledgment of her variation from the norm. He can't grasp her weariness, her dissatisfaction with her. In this novel subject of distance and absence of correspondence in hitched life is talked about by essayist. Sita ends up estranged from her better half and kids. She has remained a disregarded identity since youth. She is the result of a broken family. She longs to have the consideration and love of others, however, her dad stays occupied with his chelas and patients. Indeed, even after marriage, she stays forlorn. Her better half likewise is occupied. He neglects to satisfy her desire. Thus, there is conjugal disunity, pressure among a couple.

Conclusion

The status of women in present day India is a kind of a conundrum. On the off chance that on one hand, she is at the pinnacle of step of accomplishment, then again, she is mutely enduring the viciousness harrowed on her by her own relatives. As contrasted and past, women in present day times have accomplished a considerable measure, however actually they have travelled far. Their way is loaded with barriers. The women have left the anchored space of their home and are currently in the combat zone of life, completely defensively covered with their ability. They had substantiated themselves. In any case, in India they are yet to get their levy.

References

1. Ray, Raka. *Fields of Protest: Women's Movements in India*. University of Minnesota Press; Minneapolis, MN. 1999.
2. Kumar, Radha. *The History of Doing, Kali for Women*, New Delhi, 1998.
3. Sen, Amartya. "The Many Faces of Gender Inequality." *The New Republic*, September 17, 2001;
4. Anita Desai, *Clear Light of Day*, London: William Heinemann, 1980.
5. Anita Desai, *Cry, the Peacock*, London: Peter Owen, 1963.

REPRESENTATION OF RACE AND HISTORY IN *INVISIBLE MAN*

Komal Yadav, JNU Research scholar, Centre for English Studies

Abstract:

*Set in the racial conflicts of the 1920s America, Ralph Ellison's *Invisible Man* (1952) is a bildungsroman and a protest song of a black man. The story chronicles the journey of a Nameless narrator from his subservience and disillusionment to self-realisation. The paper will attempt to delineate the politics of representation of History and race in the novel. It contends that by using the fictional space as a site of the protest, Ellison recuperates the subversive cultural history of blacks and debunks the illusion of equality, by exposing the racism prevalent in the guise of benevolent institutions. The paper engages closely with the narrative techniques of Ellison to understand his reformulation and problematisation of official documented history on blacks.*

Key Words: *Subservience, disillusionment, fictional space, illusion of equality.*

What is History? Is it the neat sanitized figure given in the official recorded history written by the person in a position of power or an individual's recounting of what he has experienced? Ralph Ellison, through his masterful use of the narrative techniques, has posited history as an artefact which is in the process of making. Through the repeated use of the metaphor of loop, Ellison highlights the circularity of History with its interconnectedness with past, present and Future. It is his questioning of history through a first-person narrative, Ellison highlights the prevalent Racism in the country obfuscated under the guise of social equality. Let us try to probe the themes of Race and the problematisation of the dominant version of history as presented in *The Invisible Man*.

Benjamin pointed out that the past should be and can be retrieved because it is a pool of 'unrealised possibilities'. It is an amalgamation of crushed revolution, failed rebellion and much more. So, by playing with the 'gaze' of the readers, the nameless narrator acts as a post-colonial writer who is engaged and concerned about presenting history from below. It is evident from the fact that the novel is literally written from the basement. Two opposing versions of history are presented before us. One is the official documented history which is a delineation of glorified accounts of some heroes told in a linear and coherent pattern. But this version of history is problematised by our eloquent narrator, who mulls over the question of authorship of history. He ponders why only the survivors get the chance "to lie about it afterwards (237)?" However, the narrator makes explicit that human life is full of uncertainties and ups and downs, so it is not plausible to narrate history straight like 'an arrow; he wants it to resemble a 'boomerang' like a spiral and wants it to be discontinuous and formless like the actual living world. He wants the history of Blacks to sound like "a song with turgid, inadequate words (239)".

The repeated metaphor of 'invisible' is used for the Black community. Ellison goes to the extent of describing what he understands by invisibility in the novel. To him, it indicates the people who are either not taken into account or are 'plunged outside' it- since their mundane, monotonous everyday life is not considered worthy to be incorporated in the official version of history. The novel begins with the narrator asserting his existence 'I am invisible man...made of flesh and blood'. Ellison not only places the story of the invisible narrator as a part of fictional rewriting of history, but also allocates him all the power to recite it from the first-person account. The entire novel is a soul-searching mission of the nameless narrator to learn and unlearn the true depiction of history. It is at the end of his journey in the novel where he learns to

accept the “beautiful absurdity of his past (302)”. The pertinent issue which Ellison raises is that official version of history showcases the African-American life as only full of tragedy. It does not trace the saga of the heroism of Black people in very adverse situations.

The narrator swings back and forth down the memory lane to narrate his experience as a black man. We witness the conditions of southern Africa as well as Harlem of the 1920s and 1930s. Ralph Ellison's continuous emphasis on the movement of the narrator is a noteworthy strategy which specifies the mobility and richness of African-American culture as opposed to the traditional assumption of it being static and stagnant.

In the first part of the novel, the narrator dwells in ignorance about his true self. In the prologue, his grandfather forewarned him about this situation- 'agree them [whites] to death and destruction'. But, without considering the implicit meaning in his grandfather's message, the narrator starts believing that the only way to become a part of history is to follow the person in power. Narrator perception of power stands symbolically in the person around him who can control and manipulate history. In his attempt to become visible, the narrator is ready to compromise with his past and undo his idea of true democracy. It is evident from the scene where the narrator is delivering a speech in front of a group of white people totally in tandem with Booker T. Washington 's idea of 'social responsibility'. Ellison understates the irony behind the situation by inadvertently making the narrator to use 'social equality' in place of social responsibility. It was the narrator's naïve understanding that he “felt that only these men could only justly judge my ability (87)” which made him just another pawn in the hands of the whites.

Ralph Ellison artfully constructs the episodes of 'the battle royal' and that of Jim Crow college to highlight that the psychology of white male is based upon the foundation of interracial and intraracial conflicts. From the depiction of Blacks fighting against each other, to their struggle to catch golden coins from the electrocuted blanket, this episode exposes the blindness of blacks as well as whites. The blacks blindness is stated when they refuse to see the irony of the situation and willingly submit to whites to please them. The fact that the boys are blindfolded by a white cloth metaphorically indicates white's blindness. Ellison uses the metaphor of invisibility to contradict the whites. He addresses them as “sleepwalkers” and “blind fool[s]”. The paradox of the situation is indicated when the whites who refuse to see the narrator in daylight can see him at night. By recording these petty incidences in his fictional history, the narrator is interrogating the glorification of one event over the other.

Around this time the writers like Alain Locke, Ralph Ellison spoke openly against the romanticised image of Negroes. They foregrounded the idea of new Negro man who not only will 'speak for Negroes but will speak as a Negro'. A need is asserted for the introspection and self-questioning among Negroes. Ellison's commitment to this ideology gets reflected in the college episode. This episode is a comment on the gaps that exist between the economically stable blacks in the state of power and between have not's, thereby, undermining Booker T. Washington's idea for vouching for economic stability instead of political equality. The fact that the founder's statue is soiled with bird's leftovers and the fountain in front of it is dry impels us to read it as a metaphor for the lack of motivation. The founder figure is reduced to an abstract symbol that is no longer capable of inspiring his fellow citizens for the struggle. Similarly, the church bishop is depicted as a blind man who instead of guiding people is all praiseworthy of college's founders. The call here is for the revolution, at the individual level.

With the use of characters like Mr. Norton, Dr. Bledsoe, Trueblood, the nameless narrator underlines the failure of education policy of Jim Crow College. The college perpetuates hierarchical ideology, where the individual talents and thinking are prohibited. Dr. Bledsoe who stands as "an example to his race" is presented as an opportunist black man who sustains his authority by perpetuating the prejudice of whites about blacks. His stand gets clearer when he says “I'll have every negro in the country hanging on tree climbs by morning if it means staying where I am (80)”. While, Mr. Norton is depicted as a self-aggrandizing patriarch who sees his 'fate connected to that of the narrator' while on the other hand, he

satisfies his ego by listening to the True Blood 's voyeuristic story of incest. By naming his character as Trueblood, Ellison is playing with the stereotype of Black man with excessive sexuality. The only character who inspires the narrator to be his true self, like his grandfather, is the figure of the veteran. Veteran arouses the narrator to “become his own father.” He is the one who sees through the falseness of Mr. Norton's behaviour. He attempts to dismantle the narrator's acceptance of the pre-ordained role of black men by asking him to “look beneath the surface” and to “learn how you operate.”

There is a constant interplay of lightness and darkness in the novel. In the prologue, the narrator defines that his invisibility is the refusal of the people to consider him as an individual. The novel can be read as the narrator's struggle to make visible the invisible existence of his life. On the literal level, it is highlighted in his action of stealing light from the Monopolised light company. He ironically states that 'since he is invisible, he needs light more than anyone else does.' Unlike, his contemporaries who employ this condition to gain sympathy or use the emotions of people to appeal to the cause, Ralph Ellison presents his narrator with all agencies to articulate and initiate the process of struggle at the individual level. As Ellison points out “if the negro, or any other writer, is going to do what is expected of him, he has lost his battle before he takes the field, I suspect that all the agony that goes into writing is borne precisely because the writer longs for acceptance- but it must be acceptance on its own term”². This stance of Ellison makes him stand tall among his contemporaries. He modifies the way a Negro looks upon himself and offers the pragmatic ways to tackle the problems before them. Ellison uses the condition of uncertainty to his advantage to bring out the ambivalences around the Negro problem in social and political spheres.

The shift in setting in the second part to Harlem again foregrounds the motif of movement. This part of the novel is significant as it underscores the realisation of the narrator of his true self and acceptance of his past which he was trying to evade so far. This section mirrors the narrator's articulation of his grandfather's advice to overturn the colonialist by the appearance of agreement. This validates the narrator's comment in the prologue that “the end is at the beginning (34)”, thereby bringing to the forth the circular nature of history as compared to the linearity.

Throughout the novel, the task of the first person narrator is to uncover the painful reality underneath the surface. The novel unmasks the traditional assumption that migrating to North is an escape from the racism. The Liberty paint company stands symbolic of the existing discrimination which remains obfuscated in the guise of economic opportunities. The motto of the company “if its optic white, it is right,” resembles the traditional stereotypes, that 'if you are white, you are right'. The fact that black colour is mixed with white to look whiter indicates that white manages to look whiter in comparison to blacks. The white paint is used to cloak the rampant racism in North America. The ironical situation is made more apparent when the narrator confides to his readers that the paint is going to be applied to a government building, envisaging the subscription of government authorities in this discriminatory practice. It also suggests the failure of Washington's idea that economic prosperity will nullify social inequality.

The resurrection of the narrator in the hospital gives him a different perspective of the situation around him. It is here; the narrator realises that “they have been there all along, but somehow I had missed them. I'd missed them even when my work has been successful. They were outside the grooves of history, and it was my duty to get them in, all of them... were this all that would be recorded? Was this the only true history of the times, a mood blared by trumpets, trombones, saxophones and drums, a song with turgid, inadequate words (271)”. The episode of joining The Brotherhood, not just provides him with an opportunity to dwell deeper into his quest for identity. He also utilises this to scrutinise certain political alternatives available to Blacks. The Brotherhood, is an organisation which is socially active for the people “who have been disposed” from their heritage. The narrator describes this organisation “natures too ambiguous for the most ambiguous words.” The Brotherhood digress the narrator from his identity quest by forcing him to speak on 'the woman question' instead of utilising his talent to radicalise the masses for revolution against the shackles of the race. The narrator unmasks the anti-egalitarian and anti-democratic

interests of The Brotherhood when Jack says “Our job is not to ask them but to tell them” (238). The fact that the narrator is given a new identity while joining indicates that the organisation does not commemorate his individuality but rather wants to keep him running, as the narrator earlier dreamt “Keep this nigger boy running”. Emma's comment on the narrator that “ain't you think he should be blacker for this (243)”, underscores the hypocrisy of the institution. Like the founder figure in the college, the narrator is reduced to an abstract symbol of his race. The blindness of 'The brotherhood' is further foregrounded when the narrator briefs them about the shooting of Ted Clifton by the cops; Jack's glass eye falls at this movement to signify the insensitivity of the brotherhood to the cause of blacks. This incidence awakens the narrator to the truth that “Freedom “ain't nothing but knowing how to say what I got up in my head (130)”. By declaring itself as an organisation based on scientific structure, 'The brotherhood', as the narrator realises, stands for the methodical rejection of humanity.

The narrator defiance of 'The brotherhood' and the defence of true self are interrelated. His questioning of the authorities is a pathway towards achieving higher goals. For example, Ralph Ellison's alternate version of history takes into account the death of Ted Clifton as an important moment in history. It is then the narrator introspects and interrogates his disillusionment. “I could see it now; see it clearly, and in glowing magnitude, It was not suicide but murder. The committee had planned it, and I had helped, had been a tool (299)”. The narrator presents him as a hero who died fighting for justice, while 'The brotherhood' describes him as “a traitorous merchant, of vile instruments of anti-negro, anti-minority a racist bigotry” (287).

The characters of 'Ras the Destroyer' and Rinehart are the only political alternative available before black people after 'The Brotherhood'. Ras whose name phonetically resembles 'race the destroyer' stands for Black Nationalism in the novel. Ellison underlines the irony in the agenda of nationalism by stating that Ras considers Blacks as a category like 'The brotherhood'. Ras attains power by adhering to the prescribed identities weaved by others. He even propels people to follow it thereby hampers the progress and empowerment of the Black community. In sharp contrast to this, Rinehart inhabits numerous identities that of a pimp, preacher etc. Rinehart represents an alterable conception of identity in which a person's identity is a function of a situation. It brings to the fore the imposition of manufactured identities by society on the individuals. It is due to the clash of these two ideologies which results in a deadly riot at the end of the novel. Thus, Ellison invites the reader to introspect the pragmatic alternatives suitable to them, without intruding them in decision making.

Throughout the novel, Ellison has employed powerful symbolism of imprisonment to capture the trauma and sense of entrapment amongst his people. During the entire course of the novel, the narrator is seen with a briefcase in which he has gifted the scholarship for the college. From his 'Brotherhood' identity cards to the broken pieces of the stereotypical piggy bank in the shape of a black man, the narrator keeps all the documents in it. The narrator attains symbolic freedom when during the riots he burns down all the documents to get some light. Another potent symbol is the leg chain of brother Tarp which he gave to the narrator. The narrator “neither wanted it nor knew what to do with it (203)” indicating narrator's ambivalence towards it. The chain achieves greater significance as a symbol of chaining the dreams and aspirations and black people abilities. As Pen Winther points out that during his lecture at 'women question', the narrator says, “I felt in my pocket for leg chain, at least I hadn't forgotten to take that along (263).” At this stage, the chain provides a commentary on the invisible man's reduction as a hostage to 'The brotherhood' rather than depicting the narrator's anger against them.

Lastly, Ellison efficiently uses the Blues as an important factor in the recuperation of cultural history. With frequent references to Louis Armstrong's music of protest, to narrator encountering a cart puller singing Blues in Harlem, Blues plays a very important role in the novel. Ralph Ellison pointed out that the “Blues... are an art form and thus a transcendence of those conditions created within the Negro community by the denial of social justice.” He envisages that the Blues incorporates the total way of living

of Black people. The novel follows the AAB' pattern of Blues as it starts with a prologue, ends with an epilogue, and in between is enclosed the history of an invisible narrator. His underground room acts as the stage for the Blues singer. As the actual effect of Blues is felt when we experience them. Similarly, the Blues are sung to the narrator in the first half of the novel; it is only when he experiences them in Harlem, he can discern the true meaning of them.

The novel is full of instances where either there is a direct mention of Blues or the episode somehow represents the Blues songs. For instance, when Trueblood recounts his story, he says "I think and thinks; until I think my brain gonna bust, about how I am guilty and how I ain't guilty (74)". The chaotic scenario of True blood's dream, as well as stories, recreate before the readers the chaos like situations which Blues songs describe. Another example, when the narrator is going for the interview at Mr. Emerson's office, on his way, he meets a Blues singer pushing a cart full of blueprints. The narrator does not understand the song of that cart puller, it is only after knowing the reality of the matter about his letter of recommendation he can understand his song "they picked poor Robin clean." Similarly, in the hospital when the invisible narrator is given shock therapy, the nurse says 'he indeed has got a rhythm' indicating the African-American culture association with music. The therapeutic nature of music is indicated when the narrator after the shock treatment says "when I discover who I am I'll be free (133)".

The narrator, like Blues, is full of possibilities and contradictions, limitations and freedom, a shifting changing thing with humanity. At the end of the epilogue, he realises that by the singing blues for us, he has "tried to give a pattern to the chaos which lives with the pattern of your certainties (310)". The narrator has sung his song of struggle to create an awareness of chaos as well as his mastery in moulding it into a pattern.

Thus, the narrator's mission of searching the self and recovery of the suppressed history ends with the completion of the novel. After having made a pattern out of a chaotic and everyday life of black men, Ralph Ellison in the epilogue indicates the need to now delineate history from outside. As Ted Clifton said, sometimes it is better to 'plunge outside history' because it provides an opportunity to break the pattern. So, the narrator decides to come out of his underground world, "I've overstayed my hibernation since there's a possibility that even an invisible man has a socially responsible role to play (312)." In the end, by breaking the pattern, the narrator indicates that his history cannot be moulded into boundaries- it does not follow a formulaic writing pattern. He attempts to delineate the experience of blacks so that the readers could grasp the reality on the ground. The novel envisages the need to question as well as accept both the reality of the past as well as the present. Since past of African-American people has become the inevitable part of their identities. That is why the narrator proudly concludes "They are my birthmark, I yam what I yam (266)."

Bibliography

1. Beiner, Ronald. "Walter Benjamin Philosophy of History." *German Philosophy* 12.4(1984): 423-434. *Jstor*. Web. 1 May 2017.
2. Ellison, Ralph. *Invisible Man*. New York: Random House, 1952. Print.
3. Ellison, Ralph. *Shadow and Act*. New York: Random House, 1964. Print.
4. Fabre, Michel. "The Narrator/Narrate Relationship in Invisible Man." *Callaloo* 25.Recent Essays from Europe: A Special Issue (1985): 535-543.*Jstor*.Web. 6 March 2017.
5. Graham, Marimba. *The Cambridge companion to the African-American Novel*. Cambridge: Cambridge University Press. 2004. Print.
6. Hill, Michael. *Ralph Ellison's Invisible Man: A Reference Guide*. London: Greenwood Press, 1971. *Google Books*.web. 29 April 2017.
7. Kostelanetz, Richard. "The Politics of Ellison's Booker: "Invisible Man" as symbolic history." *Chicago Review* 19.2(1967): 5-26. *Jstor*.web. 6 March 2017.
8. Nash, Russell. "Stereotypes and Social types in Invisible Man." *The Sociological Quarterly*

- 6.4(1965): 349-360.*Project Muse*.Web.28 April 2017.
9. Olderman, Raymond's. "Ralph Ellison Blues and "Invisible Man"." *Wisconsin studies in contemporary literature* 7.2(1966): 142-159.*Jstor*.Web.7 March 2017.
 10. Steele, Shelby. "Ralph Ellison's Blues." *Journal of Black studies* 7.2 (1976): 151-168.*Jstor*.Web.23 March 2017.
 11. Szmanko, Klara. "Representations of history in Ralph Ellison's Invisible Man." *Brno Studies in English* 36.1(2010): 191-203. *Project Muse*.Web.23 April 2017.
 12. Walling, William. "Art" and "Protest": Ralph Ellison's Invisible Man Twenty years after." *Phylon* 34.2(1973): 120-134.*Jstor*.Web. 29 April 2017.
 13. Winther, Per. "Imagery of imprisonment in Ralph Ellison's Invisible Man." *Black American Literature Forum* 17.3(1983): 115-119.*Jstor*.Web. 6 March 2017.

End Notes:

- 1 The given reference is from Ellison's essay "Twentieth- century fiction and the black mask of humanity", published in a collection of essays entitled *Shadow & Act* (1964).

ELEMENTS OF NATURALISM IN THOMAS HARDY'S *JUDE THE OBSCURE*

*Gursharan Kaur, House No. 231, Ward No. 1, Mundi Kharar, The: Kharar;
Dist: Sas Nagar Mohali, Punjab 140301*

Abstract:

The aim of my thesis is to depict the naturalistic elements in Thomas Hardy's novel 'Jude the Obscure'. This thesis is about naturalism and its features and elements in general. Particularly, it captures the elements of the naturalism which can also be discovered in Hardy's other novels as well. The major naturalistic elements that we find in this novel are environment in which a person lives and plays his part and is influenced by it, the milieu which depicts the causes of the social background of a character and its effect on the life of that character through which a particular character's urges are reigned, the next is heredity which influences the behavior, the psychological inclinations of the characters, and the fate which forces a character to be in a worse condition by using its traps. In this thesis I have recognized these influences of the naturalism on the novel 'Jude the Obscure' which are quite apparent in the novel and in its characters of Jude Fawley, Arabella, Sue Bridehead and Richard Phillotson.

Keywords: *Naturalism, Fate, Determinism, heredity, milieu.*

Introduction

Naturalism is a literary movement which is to give an accurate presentation of human life. It is a form of extreme realism. It describes a kind of literature that attempts to relate scientific principles of objectivity to the study of human beings. This movement recommended the roles of a family, social surroundings and milieu in determining the human character. Therefore the naturalistic writers' writings are based on the idea that their milieu governs their character. They don't have the free will. The characters are shown helpless. There is a constant struggle for existence throughout the story as in this novel Jude struggles throughout his life.

Jude the Obscure is the last novel written by Thomas Hardy. This is the pessimistic story of a country stonemason Jude. There is no ray of hope for him in his life. Actually it is the story about the catastrophic plans, hopes, desires and dreams. It describes the youth who has to pay for inherited inclinations. It also explains us that the lives of the characters are determined by their milieu, heredity, environment, fate, etc. The novel has the impressions of pessimism in the lives of the characters. Jude makes the wrong choice of a life-partner and it ruins his whole life and after marriage it becomes worse as he is unable to fulfill his ambitions which are all the more important for him. But he is still in a hope to get the best out of his life as he never misses the chance to fulfill his old dreams. After all the catastrophic consequences he still believes in the further opportunities of success. He is prone to take erroneous decisions that prove fatal for him.

Naturalism

Philosophy defines Naturalism as the belief that the natural laws and forces act in this whole universe. It is opposed to the supernaturalism. It was developed by a school of writers with some particular philosophical thesis. In literature, it is a mode of fiction. Naturalism was developed as a literary movement in the late nineteenth century.

“The French novelist Emile Zola, beginning in the 1870s, did much to develop this theory in what he called “le roman experimental” (that is, the novel organized in the mode of a scientific experiment on

the behavior of the characters it depicts)." (Glossary of Literary Terms MH Abrams, 261). He was the leading exponent of naturalism. He defines the term to emphasize the observation and the scientific method in the fictional portrayal of reality. The naturalists were also influenced by Charles Darwin's theory of evolution. Therefore, throughout the story, the characters struggle for their existence.

The naturalists have an objective point of view with completely impersonal tone. They focus on the characters' flaws and the miseries. They always depict the pessimism in their works. The characters in these novels do not progress from lower to higher esteem as they remain in the same wretched condition from the beginning. Their condition can be worse but cannot be better than before. There is a "tragic" end in the naturalistic novels but it is not the same end of the protagonist we see in other tragic novels where the protagonist dies heroically. Unlike them, the protagonist of these novels suffers throughout his life and at the end dies in his poor wretched condition.

The major themes in these novels are that the actions of the characters are always directed by their fate, heredity, environment and social conditions of the time. Determinism is also an important aspect of naturalism because everything is predetermined by fate, heredity, environment, etc. The character is deprived of his free will as his fate does not allow him to think and act freely. The idea of this literary style is to present the human life as determined by the heredity and environment that is the milieu in which he lives. Every person inherits some instincts of hunger, sexuality, social class and the milieu into which he is born. That is why; in these novels we find more elaborate descriptions of the social phenomena in an impartial manner. Their focus is more on the environment not on the thoughts of the characters.

The other naturalistic writers are Frank Norris, Stephen Crane, and Theodore Dreiser, Jack London and it was at the peak in the time of Theodore Dreiser. "Studs Lonigan" trilogy (1932-35) by James T. Farrell is one of the latest examples of naturalism.

Naturalistic Elements in *Jude The Obscure*

Jude the Obscure is Thomas Hardy's last novel published in 1895. Before its publication, it was serialized in Harper's New Monthly Magazine from December 1894 to November 1895. It had to be expurgated because of its views on marriage and sex. It was considered an offending work and was also spoiling the reputation of the family of that magazine. After this novel, Thomas Hardy did never write another novel and he completely dedicated himself to the poetry.

There are many features which prove the presence of naturalistic elements in this novel. The major naturalistic elements that we find are environment in which a person lives and plays his part and is influenced by it, the milieu which depicts the causes of the social background of a character and its effect on the life of that character through which a particular character's urges are reigned, the next is heredity which influences the behavior, the psychological inclinations of the characters, and the fate which forces a character to be in a worse condition by using its traps.

Jude's parents died in his early age and he was living with his aunt from his childhood. There are many incidents in the novel which shows that his aunt did not like him and he also received many taunts from her. In this way his life was full of stress from his early days. His condition became worse when he was departed from his favourite school teacher Phillotson who was going to Christminster. This was the greatest loss for him and afterwards he devoted himself to the books. He also made up his mind to go to Christminster and started thinking to take admission there. In his family, many of the members were obsessed with grammars of Latin and Greek languages. It proves that they had the habit of reading. And in this way, his habit of reading books is also hereditary. That was why he always indulged himself in the books. Although in his grown up age he started working as a stonemason but he did never abandon his ambitions of going to Christminster and he never left his books.

His aunt always mentioned that the desolation is his part of life as it is hereditary. It was an indication of his upcoming unsuccessful life. As he was thinking about his ambitions, fate came with its trap in the guise of Arabella to distract him from his aspirations. She was a very strong girl opposite to him.

She liked adventures that he never did. She was a stubborn, energetic and a passionate girl. It was customary for her to kill the pig as she belonged to the family of pig slaughters. In opposite to her character, Jude had a sensitive character which he inherited from his ancestors. He was too sensitive to hurt any living being. Even he was unable to tolerate the sound of animal's agony. But Jude got tempted towards her. Under her influence, he forgot all his studies and everything about Christminster and even he killed a pig. He wanted to spend all his time with her but she did not care. Because of her cunning nature she played a foolish trick on him by saying that she was pregnant. That was why he married her. "...if that's the case, we must marry! What other thing do you think I could dream of doing?...It is a complete smashing up of my plans I mean my plans before I knew you, my dear. But what are they after all!...Certainly we'll marry: we must!" (Hardy, 57). From this, it proves here that he was also well aware about his shattered dreams. But soon he got to know that they were in false relationship as they did not share any resemblance of character. When he discovered that she was not pregnant he got depressed. "Their lives are ruined...ruined by the fundamental error of their matrimonial union..." (Hardy 69). After this, they separated mutually. Jude came to know the misfortunes of marriages that brought upon his ancestors through his aunt. His aunt's warnings were always in his mind that he belonged to the doomed family and this was the cause of his suffering. From this passage we also get to know that it was in his heredity to choose the wrong life-partners and the marriages were ended with distressing consequences.

After this, he started his life again with his old ambitions of Christminster. But soon his dreams came to an end when he received a letter from the university that he could not be a part of the university. At this time he had Sue who had all the qualities in her character which he liked the most and that was why he fell in love. Here he had another trouble that she was his cousin and therefore could not reveal his feelings for her. Sue like Jude was also doomed by her ancestors for choosing the wrong life-partner because she had to marry Phillotson after leaving the training School in Melchester. In this way she made the biggest mistake. She was not happy with Phillotson. Though she was not forced by him yet she did not like him and wanted to leave this marital relationship with him. When she asked him to let her go he allowed her as he knew her hatred towards himself.

After leaving her husband Sue began to live with Jude but when she was proposed for marriage by him she refused strongly. "I don't like to say no, dear Jude; but I feel just the same about it now as I have done all along. I have just the same dread lest an iron contract should extinguish your tenderness for me, and mine for you, as it did between our unfortunate parents." (Hardy 259). Both of them were very well aware of the consequences of their union. But she got ready for marriage when Arabella had sent her son whose name was Little Father Time to them. But then they dumped this idea. As they were living together, people started to gossip about them. They started to humiliate them. Their short-mindedness spoiled their happiness every time. As a result, they had to migrate from every place they were going to reside. It's not easy for them to live at any place. "Nobody molested them, it is true; but an oppressive atmosphere began to encircle their souls...And their temperaments were precisely of a kind to suffer from this atmosphere..." (Hardy 299)

Without marriage Jude and Sue had sexual relationships and she had already given birth to the two children and she was again pregnant for the third time. She was also worried about the future of her children. Finally when they got some place Jude had to go somewhere else. Little Father Time could understand the misfortune they were having in their lives. He was an emotional child and he was thinking of himself that he was the only one who was responsible for the poverty and asked: "I ought not to be born, ought I?" (Hardy 332)

"... I think that whenever children be born that are not wanted they should be killed directly, before their souls come to 'em, and not allowed to grow big and walk about." (Hardy 333) This was the conversation between Sue and Little Father Time in the same evening when he was thinking of his unfortunate fate. And this conversation proved fatal for everyone. Sue confided that their next child would

come soon and this would lead to the disaster. On the very next day when Sue and Jude came back to their place, they found the dead bodies of all the children. This cold and brutal description of the act was generated by the naturalists. "It is best, perhaps, that they should be gone Yes I see it is! Better that they should be plucked fresh than stay to wither away miserably!" (Hardy 339) After this incident Sue retreated into the shell. She was in regret for the tragic death of their children as she thought that she was responsible for the cruel act done by Little Father Time. She also blamed herself for that impious life she and Jude had led. But soon she regained her strength and forgiveness for her acts of guilt. Because of her regret she left Jude and went back to her husband, Richard Phillotson. Phillotson was very glad and he remarried her.

Jude started drinking after their separation. Here again he was caught in the trap of the fate in the guise of Arabella who again made him remarry her. But his condition was miserable and Arabella did not treat him well. Then he went to meet Sue for the last time and their moments were joyful and it seemed as if they still loved each other. After this meeting he died. His death was like the death of other naturalistic protagonists as he could neither get his ambitions nor his love but he was in despair till the end of his life.

Conclusion

It is evident that this tragic novel has presented the influences of the elements of naturalism especially heredity and fate. Whatever happens in Jude and Sue's lives it's all because of their ill fates and heredity especially regarding their marriage and objectives. Jude's aspirations have been proved responsible for his self-destruction. There is a struggle for existence, one of the main features of the naturalists as every character in this novel wants to prove his existence. In fact, all the protagonists in such novels are always in struggle with their fate for the choice of their own way of life. Jude tried hard to fulfill his ambitions but failed before his destiny as he was unable to control it. He was too prone to make wrong decisions because of his heredity. And the same happens with Sue. She chose Phillotson her life-partner with whom she was living unhappily. The social status also affects the psychology of the characters especially their economic conditions. Jude's poverty at Christminster with his three children became the reason for the misery in Little Father Time and it ended up in the brutal murder of the children. Jude had to undergo many hardships; first his dream of Christminster remained unfulfilled. Then he desired to have Sue in his life but the result of their relationship was the bitter separation although they loved each other. And at the end, Jude dies peacefully after meeting Sue.

References:

1. Thomas Hardy, Text. *Jude the Obscure*, London: Penguin Books, 1998.
2. M.H. Abrams, *A Glossary of Literary Terms*, seventh edition.

PRAYAAG AKBAR'S *LEILA* AS AN ILLUSTRATION OF TUSSELE OF THE HUMANE TO SURVIVE IN A REIGN OF SUB-HUMANS

Arya Sekhar, Department of English, Amrita Vishwa Vidyapeetham (Deemed to be university), Amritapuri campus, Kollam, Kerala

Anusudha R S, Assistant Professor, Department of English, Amrita Vishwa Vidyapeetham (Deemed to be university), Amritapuri campus, Kollam, Kerala

Abstract:

Amoral human minds establish solid lines of distinction between the superior and inferior for asserting self-prominence. Humanistic values have been overshadowed by the eminence of materialistic profits in the current era. This paper examines how the contemporary world of human-subhuman encounters is depicted in Prayaag Akbar's debut novel, Leila. The author, being a renowned journalist in India, has entwined reality with the fictitious world of his novel. The paper also validates the existence of inequity in the social realm of the novel through the application of Marxist literary criticism. Michael Foucault's theory of Panopticism and the Social dominance theory of Jim Sidanius and Felicia Pratto are also discussed in context to the novel. Segmentation of people based on religion and caste and alienation of those with divergent and rational thoughts signify a society of subhuman supremacy in Leila. Through the realistic depiction of the torments of submissive people, the paper also attempts to unveil the necessity to fight against the irrationality in the world and to defend for the basic human rights of oneself and others. Thus, live and let live.

Keywords: *Hegemony, Human rights, Ideology, Moral consciousness, Power.*

Obsession with power shrinks humanity to a subhuman level by ebbing away the spirit of brotherhood. Moral degradation and utmost prominence for one's own self have made the contemporary society an arduous place to live in. Proclamation of Human Rights by the United Nations General Assembly on 10 Dec. 1948 was the aftermath of the brutal killings of the Second World War ("Universal declaration of human rights"). Though the Universal Declaration of Human Rights envisages a world of equality, freedom and secularism; it is frequently violated in the modern reign of sub-humans. According to Robin. G. Collingwood, "Art is community's medicine for that worst disease of the mind, the corruption of consciousness" (Blackburn). Prayaag Akbar, a journalist based on Mumbai, India, in his debut novel *Leila*, thus enunciates a cure for fundamentalism and vigilantism by portraying their adverse impact on our future and discloses a darker world that the well-off society willingly neglects. His novel is not a reproof of a particular political body or a specific community, but a forewarning of a dusky future if the necessity of a moral conscience is neglected. As a novelist, he succeeds in engendering empathy in the minds of readers: a vehement emotion that unites the whole humanity to raise their voice for the victims of human rights violations.

Prayaag Akbar, son of M.J. Akbar, a Muslim, and Mallika Joseph Akbar, a Christian, has encompassed ideas of secularism in his novel by depicting the atrocious cruelties of the dominant groups to preserve endogamy. His life in the city of Mumbai and Delhi has also enabled *Leila* to become a social and realistic novel. The intense hope of a mother to find her missing daughter, amidst a world where religion and caste embodies one's real identity, persists throughout the novel. Shalini, who was born to a Hindu family, marries Riz, a Muslim and gives birth to Leila. She also witnesses a swift change in her community,

with the sector walls dividing people of different castes and the governing power in the hands of "Council" members (1). The council employs a group of people, called "repeaters" (23) to enforce their authoritarian principles in the society, with the aid of physical violence. Shalini and Riz move to "east end" (63) after their marriage, where the residents live without the partition of sector walls. Shalini's relationship with her home maid, Sapna also delineates suppression of the weak by the powerful, in the modern era. Shalini gets separated from Leila, her three year old daughter, after an attack from the repeaters, during which Riz gets fatally wounded. They enslave Shalini in "purity camp" (14) where women who have rebelled against the irrational laws of community are imprisoned and forced to accept their guilt. The sham purity camp fails to impair the purest motherly love in Shalini and her quest to find her daughter, for which she herself forcibly accepts the norms of the society. The humane in her thus struggles to survive in a bigoted world. After sixteen years of endurance of inhumane treatment, her journey to find Leila ends in her old home maid Sapna, who at present lives a life of authority in the political sector. Sapna blames Shalini for mistaking her daughter Lakshmi for Leila. Thus the identity of Leila remains as an enigma to the readers, who are unable to comprehend whether Lakshmi is Leila or not and the novel ends with the same void: the absence of Leila in Shalini's life, as in the beginning (Krishnan).

Marxist theory that originated in the nineteenth century England with the writings of Karl Marx and Friedrich Engels can be appertained to Prayaag Akbar's *Leila*. Prejudice based on race, class and gender is universal and still prevails in the contemporary ultra-modern world. Marxist cultural theory empowers the readers to acknowledge and annihilate the subhuman and to revitalize the humane. According to Pramod K. Nair:

It [Marxist theory] is one of the most political forms of cultural theory because (i) it links art with actual conditions within a particular culture and (ii) it sees forms of art not as some special realm but intimately linked to the existing power relations within a particular culture. (122)

The theory helps to unveil the violation of human rights in *Leila*, by those who are obliged to maintain them in a society. Capitalist and labour class of the industrialization era is analogous to the dominant (the council) and the subservient (common people) in *Leila*. Inequity in the conduct of the high and middle class towards the "slummers" (3) in the novel also reciprocates the dark side of real India, where the human rights become a mere offering to the people based on their class and caste.

The council standardizes their ideologies by fostering a fear of physical humiliation and alienation in common people. This assertive and continual domination of the council culminates in the unconscious acceptance of these violations as permissible, in the minds of the oppressed. In Marxist criticism, this "ideology" or "false consciousness" is the "twist of reality" whereby the oppressed are oblivious to their rights and regard the sovereignty of the sub-humans as "pre-ordained" (Nayar 130). The sixty feet high wall that enfolds the political sector is considered as the "purity wall" in *Leila*. Shalini says, "People come here to pray and plead" (1). Thus irrational suppositions embed the mind of people due to the incessant domination. The ironical purity assigned to the wall by the council unveils the efforts to naturalize their ideologies and make people presume that a concealed purity is engulfed in these walls, which when revered bestows contentment in life. Purity walls: the only sector wall that is pure and clean thus exemplifies the authority of the council. Even Shalini has begun to believe in the power of purity walls. She blames herself for not respecting the purity wall and considers it as the cause of misfortunes in her life; but these adversities were in reality inflicted by the council for her being a non-conformist. Ideologies of the council get imprinted in the subconscious minds of the people with a continuous forbearance. Naz, Riz's brother who has helped Riz to enter Shalini's sector with a duplicate id proof and has even defended for Riz against the tough repeaters becomes the cause of Riz's death and Shalini's plight. His credulity and greed have replaced the righteousness with a subhuman. He has denied his three year old innocent nephew the warmth of her mother's love for the sake of an unethically ordered society. In the novel, subversive women,

who have dissented from the irrational majority, are confined to “purity camps” (14). A peculiar kind of pill, which imprisons their sensible mind in a world of illusions, are taken by these women, thus submitting themselves to the standards of the council by instilling insanity instead of rebellion. But the illusionary world of Shalini becomes devoured by her love for Leila and thus strengthens her to survive and endure the amoral attitudes of the dominant sub-humans.

Michael Foucault's theory of Panopticism that expounds the discipline imposed on a society through a panopticon model of surveillance mirrors the supervision of the council over the fragmented city from the political sector in *Leila*. The panopticon model was proposed by Jeremy Bentham for the eighteenth century prisons, whereby the prisoners separated from each other, in a circular prison, was being continuously observed from a central tower (Mason). The power resides with the observer in the tower, as the council in the novel. Individuals are denied of freedom and are forced to act according to the norms of the council. The “purity pyramid” (168), which is hundred feet tall, in the middle of the political sector is akin to the central tower in a panopticon. Thus the common people in *Leila* parallel the prisoners and thereby live a life of naturalized oppression.

Ideas of fallacious benefits mould a majority of human minds in *Leila* to accept the unethicality of authoritative sub-humans as intuitive and thus the novel expounds the term “interpellation,” invented by Louis Althusser, a Marxist theorist, which can be defined as “the process of consenting to ideology, accepting it and not being aware of it” (Nayar 135). He also propounded the significance of “ideological state apparatuses”: schools, family, media, religious institutions, etc., in the internalization of the dominant's ideologies by the submissive (134). In *Leila*, even the educational system has fallen into the impact of various communities. Each of them has been affiliated to a particular sector. Every sector has their own schools, in which children share the commonality of caste. Shalini decides to get an admission for Leila in the Yellowstone school, the only school which is free from communal influences and the “last mixed school in the city” (80). The ideal education that enables children to mingle with 'the others' receives the contempt of majority and is blamed for propagating valueless and cultureless ideas that are against the norms of the council.

Dearth of rational thinking and moral consciousness has led to the subhuman hegemony in *Leila*. Antonio Gramsci popularized the term “hegemony” that explicates the “unequal power relations” in a society, whereby the dominant class impose their authority over the weak with their consent (Nayar 130). Thus hegemony is the silent acquiescence of oppression by the oppressed. In the novel, the Repeaters who guard the sector walls claim that they are protecting people of each sector from the grossness outside: from the “filth in air. In character” (40). These groups of people, who enact according to the council's principles, are unaware of their own unconscionable conducts and thus believe and make others believe that welfare of the society is the priority of the council. The council has never framed strict and homogeneous rules for individuals; instead they have divided the society into segments and have given every sector the freedom to formulate their own regulations. Thus the concept of purity becomes different for different sections. For Muslim sectors, it is associated with the abomination of alcohol and pork meat, for some other sectors consumption of any kind of meat is considered as impure, while some others give an exemption from impurity only to the fish eaters; and those with divergent notions are completely dissociated from these communities. This avers the council's agenda of creating communal disparities with the abetment of feigned liberty to the local.

The social dominance theory by Jim Sidanius and Felicia Pratto elucidates the Varna system mentioned in *Manusmriti*, an ancient religious text of Hinduism. In accordance with the theory, social hierarchy includes three stratification systems and the social context in *Leila* parallels with the third system:

An arbitrary-set system in which socially constructed categories are hierarchically arranged. These arbitrary sets may be constructed to associate power and legitimacy with

social categories like race, caste, social class, religion, or any other group distinction that human interaction is capable of constructing. (Langue 418-419)

Thus the dominant culture in the novel exploits the ancient Indian culture of caste divisions to fractionize the whole society. The oppressed are tactfully deprived of the vigor to fight for a common cause through this splintering. Joshi, a council spokesperson symbolizes the sector division as “flowering of an ancient consciousness” (Akbar 36). He considers a society with no community divisions as the result of spiritual degradation and negligence of cultural roots. These communal divisions culminate in insularity and caste discriminations. Prejudice against the minority community is internalized by the privileged groups. Even Shalini, a woman of rational thoughts was never free from this prejudice, and is evident through her conduct towards Sapna, her home maid. Her inability to remember Sapna's surname despite their long relationship, forbidding Sapna to kiss Leila in the furtherance of propriety and her egregious mannerisms towards Sapna merely to relieve her own anguish; depicts the subhuman in the subconscious mind of people. But Shalini, unlike others, feels guilty for her amorality and yearns for the restoration of the humane. But Sapna, even after being settled in the political sector, follows these consistent conventions of society: she even says to Shalini, “See when Chotu [servant] comes back. We also follow the rules. It's tradition, isn't it? No one's fault” (198). Servants of low caste community are only allowed to enter a sector after the examination of their physical body, where they are ordered to strip down their clothes by the repeaters; thereby shattering their dignity as a human being. They confront both physical as well as mental humiliation for their predestined fate: for being born to a marginalized community. In *Leila*, people living in slums are held culpable for the fire in the vast stretches of landfill sites. Slummers, who have their abode near these garbage mountains and lead a life risked by these fires, are beaten up by the repeaters for the ruination they are unaware of. These fires are the aftermath of construction of the sky domes that emit heat to the outer atmosphere to keep the sectors air-conditioned. Thus, those who are responsible for the destructions humiliate and criticize the sufferers with an arrogance of being born in a superior caste. Thus caste and money determines the rights of a human being in *Leila*. Image of a peon “dark and small, arms held together in silent imploration” (78) facing the repeaters, typifies the inferiority assigned to the lower class people. Even the societal motto, “Purity for All” (40), connotes the prominence of caste and religion over the basic human rights. Purity as a concept is associated only with those who reside in sectors and the slummers or people of low castes are forsaken. Every sector is protected from the filth of the streets with fifty nine inch tall sector walls and numerous flyroads to travel. Flyroads enable them to willingly neglect the sufferings of the slummers who are forced to live amidst the debris from these sectors. Even sky-domes are erected by the council to protect the sectors from the filthy air that the low caste community breathes. Only the lower sector people occupy the streets and travel by the clammy out roads which are engulfed with garbage thrown away from the trash- towers of these different sectors:

It's the rancid smell, and the rats, big as cats, scuttling out from the garbage and scampering hairily over your feet...Festering peels, thick trickles of fluid, unidentifiable patches of white and yellow, bulging polythene packets breached at the gut, oozing. Soaked, blackened rag like emanations, long as dupattas, fished out from blocked sewers by scavenger- caste men who dive in little chaddhis into manholes. (8)

In *Leila*, Division of the society into various fragments based on religion and caste with huge sector walls echoes the post-colonial era in India. Pre-independence India witnessed the bifurcation of nation. Rights of the people to reside in their homeland became contingent on the religion to which they were born. In *Leila*, Shalini's father says, “These walls diminish us. Make us something less than human” (31). Shalini reckons the diversification of sector walls as an outspread of “malignancy” all over the city (64). The council has divided the city into various fragments and the right to reside is based on one's birth. Shalini's night walks till morning, after her tedious days, symbolize her confrontation with psychological trauma from the strained conformity to unethical principles. Her night walks are accompanied with mongrels, a

kind of mixed-breed dogs, who are even assigned with territories: “one at a time the dogs turned back to their territory” (21). Every other human acquaintances of Shalini lack the compassion and tenderness of these mongrels, thus signifying a world where the subhuman encapsulates most humans and the animals concretize the humane.

Representation of landscapes as aesthetic is a mode through which art veils the dismayed social context. According to Pramod K. Nair, “concepts of beauty and taste invariably mask questions of power—who decides what is beautiful? - and class where particular forms and styles become established as standards” (146). In the novel, filthy slums and unbearable extreme heat are presented as an antithesis to the environment inside the sectors. The sector's “glittering emerald lawns” (81), beautiful avenues, orderly planted boscajes with squirrels and macaques playing amongst them; have not offered a peaceful temperament; instead they have escalated the existential angst of the people outside these sectors in the minds of readers.

Power becomes the only factor that aids in the transformation of inferiority to supremacy in *Leila*. Ashish, boyfriend of Sapna, works for Joshi, a council member. The council has given a sham promise to resolve the water scarcity to the people of Sapna's colony. Though Ashish pretends as a representative of the struggles of the slummers, he eventually exploits his association with the council for his personal welfare, thus finally settling in the renowned political sector with his family. Thus the council that perpetuates power with the aid of ideologies enwrapped in pretentious benefits for the common people becomes analogous to Ashish who has dissimulated his egocentric attitude beneath the service for his colony. Thus the weak and helpless are always in agony due to their domination and utilization by the sub-humans. Helplessness of the ordinary people in the reign of sub-humans is depicted in the novel, not only through the unequal power relation but also through the miserable and unendurable environment with extreme temperature and acute water scarcity. Though the video clips in television have unveiled the wretched conditions: “slum women with pots to collect water, lean children who “breathed in jerky, rapid gulps and cried without tears” (67); middle and high class enjoyed a luxurious life with their money and power. They pay bribe for the limited supplies and thereby unjustly take away the vital natural resources as their own, which is affirmed by an advertisement of the Kamrupi Brahmin's new residential complex with “twenty-four-hours power backup, twenty-four-hour water” (81).

Ghettoization based on religion and caste in *Leila* is explicit through the need to acquire prior permission to enter another sector, thus avows the violation of freedom of movement for individuals. Shalini's father demurs against the repeaters for the breach of his rights: “Who are you to tell me where I can go? . . . I go where I want! This is my city” (40), but he gets brutally beaten up by them; hence every protest is silenced with physical violence. Agony of physical violence and his family commitment to endow them with a survivable atmosphere instead of the filthiness in the slum forces him to conform to the idea of sector divisions and finds an abode in the arora sector. Thus deviant behaviors in individuals are curbed by the council with the assistance of power, as Riz, who has been murdered by the repeaters for defending *Leila*. Shalini says that the authority might have abandoned his corpse in the city's eastern edge, where “hundreds of men were left there, those who spoke against the summer's madness” (19). Others are made silent with instilling fear and are compelled to live the life of a coward. Shalini even after being traumatized with *Leila*'s loss was not able to safeguard Roop, a helpless young boy, separated from his father and mother who belong to different sectors and chased by the repeaters. This affirms the tussle of the individuals, who have demolished the conceptual barriers of religion, caste and class for the standards of humanity, to exist in the social realm of violations of basic human rights.

Women who reside in the purity camps are the victims of ruthless violations of human rights. Inter caste and inter religious marriages have ended up with honor killings, where the women are forced to witness the death of their partners by family members. These women are then abandoned by the family and live a life of servitude in the purity camps until they accept their so-called sins. Intolerance towards

homosexuality and even rational education has resulted in their enslavement. Sana, a young educated woman, who has stood against her sector's unjustifiable custom of cutting the girl's genital before puberty, came to the camp herself when the insular community began to offend her family. "East end," where the people have repudiated the sector walls is considered as "godless" by other communities (63). Marriage of Riz and Shalini, an inter-religion marriage, though is not against law; the society has made them feel it as a misdeed. Legal formalities have taken several months to be completed. Even after marriage, they are denied a peaceful life by the bigoted communities, who accept only the binary oppositions and have a parochial attitude towards the amalgamated facets. Thus, individuals with discordant thoughts and beliefs are marginalized and estranged from the society.

Stick figures of people holding their hands together, made by the children in East End, represents a world of unity in spite of caste and religious differences. A sudden shift of plot from the warmth of unity to the violence of the mob or repeaters in East End signifies the hostile environment of violations that annihilates humanity for the supremacy of sub-humans. Their slogan, "unity from purity" (74) devalues the notion of unity from love. Women from purity camps, after several months of enslavement, are taken to the "towers" (14), and are offered with peon jobs in various establishments. A trivial act of setting up badminton court in the tower and fraternizing among themselves indicates the implicit faith of these tower women to rebuild their lives in the midst of despotism and also unveils human's instinctive disinclination to accept subjugation. Sixteen years of separation from Leila has not effaced her memories from Shalini. Her quest to find her daughter engulfs the murky social background in the novel with an ardent hope. Shalini's sanguinity becomes the breath of her life. She pleads to Dipanti, one of her friends for a single photo of Leila, after being released from the purity camp. She fears of a future where her memories fail to remember the appearance of her own child. The heart rendering agony of a mother discloses the iniquitous principles retaining in the society and the humane is also kept alive throughout the novel with Shalini's indomitable motherly love:

To her I am emptiness, an ache she cannot understand but yearns to fill. No. I have left more, a glimmer at least. The blurred outline of a face. A tracery of scent. The weight of fingertips on her cheek. The warmth of her first cradle, my arms. (5)

Though the ending of Prayaag Akbar's novel *Leila* elucidates the concept of "learned helplessness" (Nolen), put forth by Martin Seligman, where the victims of oppression become incapable of relieving themselves from the hostile circumstances, as Shalini who has failed in her journey to regain her Leila; the novel also instills a dread in the readers on the impact of sub-humanistic traits that eradicates the humane or the moral conscience from human kind. The low caste community or the slummers in *Leila* are tormented by the violation of their right for equity, while the residents of east side suffer the breach of freedom of expression and a life of liberty. Their ideas and beliefs are shattered by the council through iniquity, with an aim to purify the city. Human rights violations in the contemporary India, as the detention centers in Assam where the foreigners are enslaved and several ruthless killings of the minority class in Haryana and Uttar Pradesh gets echoed in the novel, thus "locates not only the text and author within a social context, but also the readers" (Nayar 127). The need of the hour is to become aware of the woes of our fellow beings and unite to fight against injustice or discrimination by defending our rights. *Leila*, an open-ended novel, triggers hope and optimism with an assumption of Shalini to continue her struggle to regain Leila, by overpowering the reign of sub-humans through her tenacity and moral righteousness; as Maya Angelou, in her poem "Still I Rise" says, "You may shoot me with your words, / You may cut me with your eyes, / You may kill me with your hatefulness, / But still, like air, I'll rise" ("Still I Rise by Maya Angelou").

References

1. Akbar, Prayaag. *Leila*. Simon & Schuster India, 2017.
2. Blackburn, Simon. "Being and Time." *New republic*, 3 April 2010,

- <https://newrepublic.com/article/73818/being-and-time>. Accessed on 3 July 2018.
3. Krishnan, Nandini. "Leila': A Mother's Quest for Her Daughter." *The wire*, 30 April 2017, <https://thewire.in/books/leila-prayaag-akbar-review>. Accessed on 27 June 2018.
 4. Langu, Paul A.M. Van, Arie W. Kruglanski and E. Tory Higgins. *Handbook of Theories of Social Psychology*. Sage publications, 2011.
 5. Mason, Moya K. "Foucault and His Panopticon." *Moyak*, n.d., <http://www.moyak.com/papers/michel-foucault-power.html>. Accessed on 3 July 2018.
 6. Nayar, Pramod K. "Marxism." *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2009, pp. 121-152.
 7. Nolen, Jeannette L. "Learned helplessness." *Britannica.com*. Encyclopedia Britannica, 17 Aug. 2009, <https://www.britannica.com/science/learned-helplessness>. Accessed on 20 June 2018.
 8. "Still I Rise by Maya Angelou." *A research guide*, n.d., <https://www.aresearchguide.com/still-i-rise.html>. Accessed on 1 July 2018.
 9. "Universal Declaration of Human Rights." *UN.org*. United Nations, n.d., <http://www.un.org/en/universal-declaration-human-rights/>. Accessed on 29 June 2018.

BARBARA KINGSOLVER'S VISION THROUGH HER NONFICTIONAL NARRATIVES OF LAND VIA HOME

Ansul Rao, Research Scholar, Department Of English, Indira Gandhi University, Meerpur, Rewari, Haryana

Prof. Nikhilesh Yadav, Professor & Research Supervisor, Department of English, Indira Gandhi University, Meerpur, Rewari, Haryana

Abstract:

Well-known American novelist Barbara Kingsolver has also published two essay collections. Ecological concerns remain uppermost in her works directly or indirectly. This paper aims to analyze Kingsolver's use of tropes of home and land in her essays in order to elucidate her ecological vision. In the interconnected web of life, the place of humans is not independent of the biological world in which they dwell and neither is human culture self-sustaining in the absence of the biota and the material world. Kingsolver examines our present ethical system, its historical roots, and makes an earnest appeal to re-evaluate our relationship with the nonhuman world. There is no dearth of facts to enlighten us about the ecological dangers that the present time is facing, yet there is a lack of awareness and commitment on behalf of the general public and policymakers. In such a scenario Kingsolver's invocation of images of the home gives an emotional push to the arguments backed by facts.

Keywords: *Interconnected, Ecological, Home, Land, Nonhuman.*

Home is place, geography, and psyche; it's a matter of survival and safety, a condition of attachment and self-definition (*Small Wonder* 197).

As a novelist, Barbara Kingsolver has received critical acclaim as well as popular appeal. Her nonfiction has also been greatly admired. Among her nonfiction writings are two essay collections: *High Tide in Tucson: Essays from Now or Never* published in 1995, and *Small Wonder: Essays* published in 2002. This paper examines Kingsolver's use of tropes of home and land to unpack her ecological vision. The home stands for shelter, safety, and a sense of belongingness. The Land is also home to its biotic and abiotic community as Aldo Leopold elaborates in "The Land Ethic." Kingsolver challenges the distinction between culture and nature that has led the former to destroy the latter. Her meticulous observations of the natural world make her writing alive with sensory details. She is often identified as Southern or Southwestern writer, and she takes forward the one characteristic which is associated with both these categories i.e. a strong attachment to the place which gives rise to bioregionalism. Her essays capture her personal moments and place these in conversation with the most pressing issues of our generation. As a result, not only do we see the social commentary but also the commentator. In the essay "Small Wonder" she tries to find ways to deal with the grief and anger experienced by her and fellow Americans in the aftermath of 9/11. She clings to the lessons taught by her parents to have faith in the land to provide solace and dares to draw attention to the flaws in the unsustainable lifestyles of a majority of American people fuelled by a consumerist culture.

Christine Cusick in her essay, "Remembering Our Ecological Place: Environmental Engagement in Kingsolver's Nonfiction," focuses on the role of memories and stories of the place in enhancing our understanding of the present environmental crises. Cusick proposes that "through her narrative engagement with memory, story, and place, Kingsolver offers an environmental ethic of bioregionalism,

ultimately suggesting that when humans begin to understand their place within an evolving biological context, their actions will move toward the sustenance of and care for their human and nonhuman communities” (214). This paper proposes that the literal and metaphorical image of home is central to Kingsolver's ecological vision and ethics. As the home is a landscape of memories, its image evokes a strong sense of familiarity and attachment. Kingsolver passionately advocates a shift in our ethos to arrest the ongoing environmental degradation. She moves from a restrictive conception of home to include the idea of the earth as home and all the living beings as equal residents. By pointing out the damage done to our natural home, her essays trigger a revision of the concept of home. Environmental educator Mitchell Thomashow in his book *Bringing the Biosphere Home: Learning to Perceive Global Environmental Change* suggests that in order to make global environmental crisis more palpable we need to develop “a place-based perceptual ecology.” This can be achieved by combining “natural history and local ecology, the life of the imagination, and spiritual deliberation” (5). Barbara Kingsolver's essays offer us this combination. Many of her essays throw light on her childhood spent in a small town in Kentucky. Her memories are filled with the time spent in the lap of the woods surrounding her home, a place abundant in the bounty of nature. This childhood shaped her lifelong love for nature.

The recurring motif of home makes the reader connect at an emotional level with the natural world, and thus, it becomes an effective literary strategy to spread her message of ecological awareness. In “Four Master Tropes” Kenneth Burke posited, “Metaphor is a device for seeing something *in terms of* something else” (421). Kingsolver expands the idea of dwelling from home to the earth. The focus on the similarities of attributes of home and land as a place of refuge and sustenance (material as well as spiritual) for all living beings engenders a new perspective toward our natural home.

Kingsolver's two home places, rural Kentucky and Tucson in Arizona, appear predominantly in her essays in *High Tide in Tucson*. The titular essay in this collection begins by describing the accidental transfer of a hermit crab from the Caribbean to her home in Tucson. Comparing the crab's displacement with her own deliberate relocation to Tucson, Kingsolver comments upon her culture which associates movement away from home as part of growth. The home that she left behind has shaped her identity, has given her a sense of rootedness and a lasting appreciation for the natural world. Though she has made her home in the desert now, she yearns for the home left behind. She declares her love for her adopted home, yet her intuitions are shaped by her attachment to the “original home.” She constantly contrasts the topography of these two places. This sense of belonging to the land creates an emotional bond with the earth and inspires her to tread carefully. She writes: “No creek runs here, but I'm still listening to secret tides, living as if I belonged to an earlier place: not Kentucky, necessarily, but a welcoming earth and a human family. A forest. A species” (“High Tide”7). From personal narratives the essay smoothly transits into a commentary upon human species' collective behavior which sullies our thinking and the world we live in. Buster, the crab, functions metonymically to denote the sway of evolution over all living beings. Buster's inexplicable behavior opens a window on the evolutionary truth that all species respond to internal impulses. What we need is to reclaim our animal nature and realize that we are an integral part of the natural world that sustains us. Evoking notions of past communities, Kingsolver calls us to revisit our ideas of “want” and “need,” consequently this will enlighten us about our place in our natural home. While hiking in the Eagle Trail Mountains she comes across some relics of Hohokam people. Though they disappeared around A.D. 1450, their stories reach us by their domestic items. Their settlements were inspired by the land favorable for their survival. They had no need for any other religion than the faith inspired by the life supporting land. The story of Hohokam people again works as a metonymy explaining the essential correlations between human home and the land. The interconnectedness of our home and the land is astutely explained in the following lines:

It's starting to look as if the most shameful tradition of Western civilization is our need to deny we are animals. In just a few centuries of setting ourselves apart as landlords of the Garden of Eden, exempt from

the natural order and entitled to hold dominion, we have managed to behave like so-called animals anyway, and on top of it to wreck most of what took three billion years to assemble. Air, water, earth, and fire so much of our own element so vastly contaminated, we endanger our own future. Apparently we never owned the place after all. Like every other animal, we're locked into our niche: the mercury in the ocean, the pesticides on the soybean fields, all come home to our breastfed babies. In the silent spring we are learning it's easier to escape from a chain gang than a food chain. Possibly we will have the sense to begin a new century by renewing our membership in the Animal Kingdom ("High Tide" 10).

Thus, Kingsolver demands a re-evaluation of the term "human" itself. The culturally constructed "human" has become completely dissociated with the physical world necessary to maintain the animal "human." Kingsolver's point can be understood more clearly by the concept of "trans-corporeality" proposed by Stacy Alaimo in her book *Bodily Natures: Science, Environment, and the Material Self*. According to Alaimo, one way to understand trans-corporeality is as "material interconnections of human corporeality with the more-than-human world" (2). This constant flow of material between human and "more-than-human" is central in our relationship with the natural world. This awareness destroys the notion that our home (or culture by extension) is an isolated unit separate from the rest of the biosphere.

Trans-corporeal perception can give a better understanding of the ecological hazards. Kingsolver takes the bull of genetic modification of crops by its horn in "A Fist in the Eye of God" in *Small Wonder*. She provides strong instances of trans-corporeality in a world that can lose its survival insurance gained by evolution to the greed of few. She begins the essay by describing in detail a hummingbird making its nest in a tree outside her kitchen. The interrelatedness in the nature propels an almost religious awe, "The spectacular perfection of that nest, that tiny tongue, that beak calibrated perfectly to the length of the tubular red flowers from which she sucks nectar and takes away pollen to commit the essential act of copulation for the plant that feeds here every piece of this thing and all of it, my God" ("A Fist" 95). The description of the hummingbird's domestic preparation represents the influence of evolution and natural selection in any species' life story. She calls for attenuation of religion's interference in the teaching of science to children so as to enable them to understand the ecological changes happening around them. Her strong criticism of genetic modification of food crops stems from the understanding that nothing in nature is isolated. Acknowledging that in public discourses most of the objections to genetic modification of crops focus on human health hazards, she pin points larger dangers to our "habitats and food systems" encompassing the globe ("A Fist" 104). This essay weaves imaginative scenarios with scientific facts to correlate poor farmers of the developing countries, global agri-businesses, free-market policies, and butterflies and insects to create a picture of a world enmeshed together. This world is the only home that we have and we need to be aware of the consequences of our actions. As Thoreau proclaimed in *Walden*, "moral reform is the effort to throw off sleep," awareness is crucial. This is the main reason that Kingsolver passionately advocates teaching of evolutionary biology in schools, and favors a science that can coexist with ethics.

Buster, the crab, makes an appearance again in the last essay of this book, "Reprise," completing the circle of interconnectedness, and so does her faith in life that she expressed in the first essay. The structure of this collection becomes "internally synecdochic" (Burke 427) as the end includes the beginning. Here she discusses how she created a pond behind her house which gets filled during rain and within minutes becomes home to a variety of lives. The comingling image of home and land in this essay celebrates the miracle of life: "Everywhere you look, joyful noise is clanging to drown out quiet desperation. The choice is draw the blinds and shut it all out, or believe" ("Reprise" 267).

The second essay in this book, "Creation Stories", celebrates the cultural diversity that Tucson offers. "Existence is always coexistence," writes Timothy Morton in his book *The Ecological Thought* (4). The idea of coexistence is expressed in Kingsolver's spiritual musings on different types of creation myths that she encounters among the residents of Tucson on her way to the post-office. The stories come from

culturally diverse human beings as well as from the desert animals and the river. Each story is equally important; homes and land telling their stories. This “coexistence” becomes a complicated relationship in the next essay, “Making Peace.” This essay chronicles Kingsolver's movement from downtown Tucson to the edge of the city in desert. Using home as a symbol for human and land for nonhuman, this essay depicts the tension between the two. Her descriptions evoke the history of land conquest in America: “Like a pioneer claiming her little plot of prairie, I immediately planted a kitchen garden and hollyhocks outside the door. I inhaled silence, ecstatic with the prospect of owning a place that was really my own: rugged terrain, green with mesquite woods and rich in wildlife” (“Making Peace” 24). But her conquest is short lived as her garden is eaten and trampled by pigs and other creatures. As she struggles to save her kitchen garden and flowers from the wild creatures, she reflects upon the notions of territory and possession. The battle of wits between the author and the pigs is one of the finest examples of Kingsolver's ability to evoke humor. When every trick fails, the realization comes, “ownership is an entirely human construct” (“Making Peace” 26). The origin of this concept of “ownership” is traced as the root cause of man's disconnecting with the natural world. The rise of the abstract religion that preaches of dominion over all other living creatures, symbolized by the image of “God the Father” grew along with the image of “Man the Owner of the Flock” (“Making Peace” 30). This abstraction has made us blind to the value of things that can never be owned. Forgoing the human notion of ownership of land can lead to spiritual experience of sharing our lives with countless other creatures.

The tension between the home and land becomes acute in some cases and leads to drastic loss of many unique species. “Infernal Paradise” presents such a case. This essay records Kingsolver's visit to Haleakala Crater in Hawaii Islands. Recounting the natural history of Hawaii, Kingsolver narrates the epic struggle of the native flora and fauna against the invasion of human culture on these islands. The very idea of home as a human construct comes under attack: “The human passion to carry all things everywhere, so that every place is home, is well on its way to homogenizing our planet. The casualties are the species trampled and lost, extinguished forever, at the rate of tens of thousands per year” (“Infernal Paradise” 204). Here, it is a race against time to preserve what little is left of once a lively land. The endemi

serts, the arid-adapted silver swords evolved without the danger of being eaten. Defenseless, they became a delicacy for wild pigs. Such bad luck. This landscape was so unready for what has come to pass” (“Infernal Paradise” 200). This human penetration has cost Hawaii its native species. Haleakala Crater is still home to some highly endangered species because of its topography and its protected status. By pitying the human notion of home against the land as natural home, Kingsolver unravels irony of our ex

only happen because we decided to notice, and hold on tight” (“Infernal Paradise” 199-200). The perils of this ecosystem must make us aware of what is in store for our planet; a terrible loss of biodiversity. She acknowledges that it is very difficult to argue for preservation of every species but it is necessary. It will require a new perspective: “To love life, really, must mean caring not only for the garden plot but also the wilderness beyond the fence, beauty and mystery for their own sake, because of how meager a world would be without them” (“Infernal Paradise” 205). In order to reconnect with the land we need to pay attention. In “The Forest in the Seeds,” she discusses a new collection of Thoreau's unpublished writings, *Faith in a Seed*. She admires the patience which is necessary if we wish to witness the natural processes as simple as the dispersal of seeds. We seem to run out of time as far as paying attention to the most essential

things is concerned. She muses, "If only we could recover faith in a seed-and in all the other complicated marvels that can't fit in a sound bite. Then we humans might truly know the glory of knowing our place" ("The Forest in the Seeds" 242).

In "Knowing Our Place" from *Small Wonder*, she describes the two places that have become her homes in her adult life. One is in the desert outside Tucson and the other is a farm in southern Virginia (which resembles her childhood home). Both landscapes are distinctly different from each other, and Kingsolver professes her love for both in lyrical language teeming with sensory details. She discusses how she relies upon these landscapes for providing her clarity of thought. Connection with the land can save us from a life which is ignorant of its origin. As the urban sprawls are increasing we are losing our bond with the land. She states, "What we lose in our great human exodus from the land is a rooted sense, as deep and intangible as religious faith, of why we need to hold on to the wild and beautiful places that once surrounded us" ("Knowing Our Place" 39). She makes a strong case for preserving wilderness. Living in a world controlled by consumer culture, we need to taste the immensity of nature: "Wildness puts us in our place. It reminds us that our plans are small and somewhat absurd" ("Knowing Our Place" 40). The sensory details work as a synecdoche representing the countless other lives that also inhabit the land with us. These details remove humans as predominant part of the whole, and provide agency to all living beings.

"Why are river accounts so often elegiac?" Don Scheese asks this question while discussing Edward Abbey's account of his last journey along the Colorado River before it was dammed (311). Kingsolver has dedicated two essays to two different rivers. Both the essays are sad accounts of human intrusion upon the land. Rivers have always occupied a special space in human culture as well as imaginative representations of it. The slow demise of a river or permanent changes to its course evokes strong emotions because a river symbolizes beauty and power that encompasses many generations. The two rivers that Kingsolver describes belong to two different kinds of lands. The Horse Lick Creek flows mainly through human habitation, irrigating farmlands in Kentucky. The other river, the San Pedro in Arizona, is part of a precarious ecosystem. "The Memory Place" in *High Tide in Tucson* depicts her visit along with her daughter to the Horse Lick Creek in Jackson County, Kentucky. This place resembles her childhood home place. The essay begins with her memories of her childhood when she used to roam the woods in the company of her siblings. She immediately provides agency to the land to shape a person's identity when she acknowledges that all her knowledge and beliefs were formed in those woods ("The Memory Place" 171). In this essay, Kingsolver puts two distinct views of environmentalism in conversation with each other. We all raise our voices for preserving wilderness that is still untouched by human interference, but ignore the places that surround our homes and are marred by human activities. It is imperative to protect our "homeland" lest we become disenchanting with it and lose the sanctity of our memories. The tragedy befalling the Creek is in the form of scarred land and muddied water. The movement of traffic and cattle across the Creek is making the water muddy. This mud in water is death trap for the rare mussels found here as they have evolved in fresh water. The feeling of home is continuously maintained by describing the local activities and the town, and this land is also home to some rare species of bats and mussels. The slow death of the land here makes her realize the value of her present home as "a family treasure," for her daughter, which she vows to protect (179). One of the reasons of the Horse Lick Creek's woes is that this place has stopped being a home to a populace. People have migrated to towns for work and comeback for temporary pleasure. This land is going to ruins like an abandoned home: "Careless recreation, and a failure of love for the land, are extracting their pound of flesh from Horse Lick Creek" ("The Memory Place" 177). By weaving the metaphor of home with this land Kingsolver makes a case for seemingly tame land which forms the core of our experiences. We need to embrace both wildness as well as our backyards as both constitute part and parcel of our home planet.

Another essay dedicated to a river is "The Patience of a Saint" in *Small Wonder*. This essay traces the journey of the San Pedro River from being marshy to a trickle in the desert. Human civilization has cost

this riverine ecosystem its life. A river is a home to a number of different species. The metaphor of home is again central here:

From a resident's point of view, though, the price of gold couldn't touch this family home. For the water umbel spreading delicate roots in a lucid pool, the leopard frog peering out through a veil of duckweed, the brush-prowling ocelot, and the bright-feathered birds that must cross this hostile expanse of land or find a living on it, the San Pedro is a corridor of unparalleled importance. ("The Patience of a Saint" 42)

In order to value this river "an animal frame of mind" is required (43). The tension between human home and natural home is visible here. The river harbors cottonwood forest on its banks. This forest, home to many species, is now under threat due to the falling water table. The visits to this river do not remind her of her childhood home but these visits are taken as a way to revere the nature and feel blessed. Saving this river is costly in terms of human world. But this river is a home to several species and is a sojourn in the path of migratory birds. The remnants of human settlements here tell a story of continuous human intrusion. Images of natural home versus man-made home (civilization) is juxtaposed to shake us from our complacent attitude: "People come and go, as plans begun so modestly inevitably burgeon and bluster until the land beneath our feet finally fails to support our big ideas" ("The Patience Of a Saint" 46). People can abandon the land and go but other creatures will continue to thrive as long as the river flows. Though the appeal to revise our concept of home is persistent and full of anguish, Kingsolver's message is always of hope and optimism. When someone asks how big this river is, the answer is "as big as life" (49).

If this essay ends with anguish, "A Forest's Last Stand" depicts that balance can be restored to the damaged ecosystems; and humans can coexist with nonhuman without ruthlessly destroying it. This essay relates her visit to the Calakmul Biosphere Reserve. This Reserve is located in the southern Mexico and is the largest tropical forest on the continent. The forest is losing its life to "cook fires and corn patches" of refugees pouring from neighboring Guatemala or fleeing Mexican poverty (80). This forest is saved by bringing about a change in the perspectives of the settlers. The homeless people are granted land around the forest and are educated about sustainable agriculture practices. But the change has not been easy for a group of people who have no cultural legacy of having a permanent home. This enormous shift in behavior is an inspiration.

"Called Out" is a beautiful small peace dedicated to nature's clock which mystifies humans. Describing the wild flower boom in Southern Arizona in the spring of 1998, the essay elaborates upon the mystery of evolution. Beautifully combining lyrical prose and science, Kingsolver pays homage to Darwinian principle of natural selection: "The species that have made it this far have encoded genetic smarts enough to outwit every peril. They produce seeds with different latency periods: Some germinate quickly, and some lie in wait, not just loitering there but loading the soil with many separate futures" ("Called Out" 91). Human agendas seem insignificant and myopic compared to this preparation taking place in nature. "Called Out" calls us out of our preoccupation with self-contained human life and places us in conversation with the nature around us. Taking an event from her home turf, she infuses us with the idea of paying attention to the larger schemes continuously taking place in the natural world. The meticulous contrast with the human garden and the nature's wildness puts us in our place. A species has worked for eons to prepare its design for survival, and we will need patience to comprehend that, "The flowers will go on mystifying us, answering to a clock that ticks so slowly we won't live long enough to hear it" ("Called Out" 92).

"Seeing Scarlet" in *Small Wonder* records a trip to Corcovado National Park in Costa Rica to see the scarlet macaw in order "to know this bird on its own terms" ("Seeing Scarlet" 51). One of the most widely recognized bird is also the one least associated with its natural habitat. Kingsolver puts the habitat and habits of this endangered bird at the core of this essay. To witness this magnificent bird at its home ground is a spiritual experience for the author. This bird is a victim of humans' inexplicable desire to own the beautiful nature. Though its beauty has economic value for the villagers dwelling in its neighborhood,

the image of village school children painting the school walls, and giving the scarlet macaw a central space in the painting is an indication of change in the attitude of the locals toward preserving their natural heritage. "Setting Free the Crabs" makes significant contribution to the environmental debate and makes her own stand clear. The damage we are causing to our biosphere is vast and irreparable. Though we are waking up to this realization, choosing the right course remains problematic. The anecdote about her "orchid grower" friends represents the irony of our situation. We may attempt to save the specimens of wilderness in our homes, but soon the bane of development will reach our homes and we will be left with nothing but specimens. Saving a species means saving its habitat, and a sufficient number of its members to continue its existence.

In the last section of *Sand County Almanac*, presenting his famous land ethic, Aldo Leopold states that such an ethic will require "love, respect, and admiration for land, and a high regard for its value." He means value in "the philosophical sense." Barbara Kingsolver enacts this principle in her life. Letting go of possessive attitude is crucial if we wish to continue our survival. By evoking the image of home repeatedly, Kingsolver not only creates affinity with the nonhuman world but also points out that a home disjointed from the land that supports it will not last long. She underscores the importance of perception to fill us with a sense of appreciation for nature and encourages us to patiently observe nature around us, understand some basic principles of biology and ecology and feel grace in the lap of nature: "The first steps toward stewardship are awareness, appreciation, and the selfish desire to have the things around for our kids to see. Presumably the *unselfish* motives will follow as we wise up" ("Setting Free the Crabs" 68). When observation, understanding, and appreciation are combined we become capable of making sense of our place in the biological world, of understanding the routes and choices (cultural as well as ecological) that brought us to our present state, and of clearly envisioning a future for the generations to come.

Works Cited:

1. Alaimo, Stacy. *Bodily Natures: Science, Environment, and the Material Self*. Indiana UP, 2010.
2. Cusick, Christine. "Remembering Our Ecological Place: Environmental Engagement in Kingsolver's Nonfiction." *Seeds of Change: Critical Essays on Barbara Kingsolver*, edited by Prissilla Leder. The U of Tennessee P, 2010, pp. 213-232.
3. Kingsolver, Barbara. *High Tide in Tucson: Essays from Now or Never*. Faber and Faber, 1997.
4. _____. *Small Wonder: Essays*. Faber and Faber, 2003.
5. Leopold, Aldo. *A Sand County Almanac and Sketches Here and There*. Oxford UP, 1949.
6. Morton, Timothy. *The Ecological Thought*. Harvard UP, 2010.
7. Scheese, Don. "Desert Solitaire: Counter-Friction to the Machine in the Garden." *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty & Harold Fromm, U of Georgia P, 1996, pp. 303-322.
8. Thomshow, Mitchell. *Bringing the Biosphere Home: Learning to Perceive Global Environmental change*. MIT P, 2002.
9. Thoreau, Henry David. *Walden or Life in the Woods*. Wisehouse Classics, 2016.

RAISING FLAG OF PROTEST: REPUDIATION OF THE VICTIM ROLE IN CHIMAMANDA NGOZI ADICHIE'S *HALF OF A YELLOW SUN*

S. Poornima, Research Scholar, National College, Trichy

Dr. T. S. Ramesh, Associate Professor, Department of English, National College, Trichy

Abstract:

Margaret Atwood proclaims Four Basic Victim Positions in her critique of Canadian literature, titled Survival: A Thematic Guide to Canadian Literature. This paper uses the model to analyse Half of a Yellow Sun by Chimamanda Ngozi Adichie. It treats the characters as victims since the novel narrates the lives of people who suffer physically and psychologically due to the political, economic, and ethnic conflicts. The positions are conceptual models that group work of arts dealing with the story of victims as Atwood says "I here propose to regard novels and poems as though they were expressions of Positions..." (HYS 37). Adichie's novels enunciate such positions as they all portray survival of the victims in their given situations. Her debut novel Purple Hibiscus is centred on Kambili, a victim of a father who turn out to be a religious fanatic, Americanah shows the racial victimisation of Ifemelu, and The Thing Around Your Neck presents the lives of oppressed women.

Key Words: *Victims, ethnic conflict, survival, fanatic.*

"What matters is not what they went through but that they survived."
(C. N. Adichie)

Margaret Atwood proclaims Four Basic Victim Positions in her critique of Canadian literature, titled Survival: A Thematic Guide to Canadian Literature. This paper uses the model to analyse Half of a Yellow Sun by Chimamanda Ngozi Adichie. It treats the characters as victims since the novel narrates the lives of people who suffer physically and psychologically due to the political, economic, and ethnic conflicts. The positions are conceptual models that group work of arts dealing with the story of victims as Atwood says "I here propose to regard novels and poems as though they were expressions of Positions..." (HYS 37). Adichie's novels enunciate such positions as they all portray survival of the victims in their given situations. Her debut novel Purple Hibiscus is centred on Kambili, a victim of a father who turn out to be a religious fanatic, Americanah shows the racial victimisation of Ifemelu, and The Thing Around Your Neck presents the lives of oppressed women.

Olanna and her twin sister Kainene in *Half of a Yellow Sun* find themselves in the Position Three of repudiating Victim Role: "To acknowledge the fact that that you are a victim but to refuse to accept the assumption that the role is inevitable." (Atwood 34). Though the novel talks about the lives of many important characters like Odenigbo, Ugwu, Kainene, and Richard, Olanna and Kainene are the focal points of the novel. Adichie throws considerable attention to the characterization of Olanna and Kainene by placing them as archetypal women. Olanna is a beautiful, educated, and rich young woman returning from London to her homeland Nigeria, to live with her beloved Odenigbo, a lecturer in the university of Nsukka. Though bold, and outspoken, Kainene underestimates herself as "ugly" and "unattractive". Olanna admires Kainene for being "The sort of person who did not need to lean on others" (HYS 103).

Olanna's determination is explicit while refusing to be a victim for the illegal profit expected by her

parents using her as a sex bait. She constantly refuses her parents' persuasions to marry wealthy politicians like Chief Okonji, who offers her a job in ministry. Olanna's choice to move away from her parents is reasoned out while she "looked at the photo of her and her mother... their faces contended and complacent, at a cocktail party hosted by the British high commissioner... the discomfort that came with being a part of the gloss that was her parent's life." (HYS 34). As a knowledgeable woman, she is able to grasp the minds of the people around her. Through the bitter experiences enforced by their parents' business motives to coax and marry so called 'powerful' big men who only cares for physical beauty, she resolves to move to her lover at once. It is visible when the narrator speaks for her of the elite men who court beautiful woman like Olanna: "She was used to this, being grabbed by men who walked around in a cloud of cologne-drenched entitlement, with the presumption that, because they were powerful and found her beautiful, they belonged together." (HYS 33). But it is visible, Olanna values 'braveness' over 'beauty' as much as she values 'dignity' over 'power'. Though Odenigbo's economic status is comparatively lower than that of Olanna's, she chooses to move in with him to Nsukka, the university town which further implies her interest in seeking knowledge and self-respect. Adichie seems to imply through Olanna's characterization that women should express their own self to confront the situations that subjugates them. Olanna expresses her mind when her father tries to persuade her by pointing out Odenigbo's low-income job and lifestyle. Whenever Olanna faces a criticism of Odenigbo, she cuts them plainly with straight reply. For instance, when Ariza suggests her to marry the handsome Mohammed instead of not-good-looking Abba men, she says, "Odenigbo is not ugly. Good looks come in different ways" (HYS 42), affirms her stance to her reluctant parents by saying, "I don't want to work in Lagos. I want to work in the university, and I want to live with him." (HYS 35). Unlike Olanna, Kainene is more assertive for taking charge of her own life. Nobody could move into her sphere unless she allows them to, even her twin sister Olanna. Her straight-forward, open-minded statements are sometimes mistaken as rude behaviour. Richard becomes the only person who could win her heart, though she befriended many white boyfriends during study in London. Kainene simply put full stop to conversations that lead to embarrassment of Richard. When Udodi blabbers about having a white man as her partner who questions her for being a new slave of a white man despite having the status of a Big Man's daughter, she gives an immediate daring reply that "My choice of lovers is none of your business" (HYS 80). Adichie crafts her character like Auntie Ifeoma's "who knows where she is going" (PH 71). Richard could sense Kainene's preferences in her life, where she plays business first and people next.

Both Olanna and Kainene are betrayed by their lovers at some point. They both disagree the common attitude of the African women, as in *Imitation*, "men are like that" (TAYN 34), which shows defeatism of Position Two. Rather, they show a strong contempt towards the persons for breaking their trust on them, nevertheless they forgive them. They take responsibility of their choice they make in their life. They are honest and do not reside in bad faith. Odenigbo's betrayal drives her back to Kano, because it's the only place where she could think clearly" (HYS 225), further shows her attempts to see things and analyse before taking any decision. The motif of sisterhood can be apparent as she could think of Kainene and Kano in order before leaving Odenigbo. She expects Kainene to be there for she "would say something clever and sarcastic and comforting all at once" (HYS 225). In Kano, she is boosted up by her Aunt's empowering speech that made her to observe her own self. Auntie Ifeka is one such bold woman, who would never want to compromise her life for anyone. It is quite clear that Olanna's act of repudiation is strengthened by her words, "You must never behave as if your life belongs to a man... Your life belongs to you and you alone..." (HYS 226). Olanna's resentment to carry the image of the "wounded woman" proves the fact that she refuses to be a victim. Nor she resides in the state of bewilderment, or she concludes her situation as unchangeable as in Position Two. Her deportment is substantiated by the narrator: "She could be a woman taking charge of her own life. She could be anything" (HYS 228).

Kainene's perception of Richard's betrayal is not like that of Olanna's. Kainene never places her

situation of choicelessness for Olanna. Richards's observation of Kainene clarifies her intrepid attitude: "hers was a life that ran fully and would run fully even if he was not in it... he was not the only occupant of her world, but stranger still was how her routines were already in place... Her work came first, she was determined to make her father's factories grow, to do better..." (HYS 77). It is an immediate decision of her to burn Richard's manuscript of his book, an act of retaliation, which Richard hopes as, "by burning the manuscript, she had shown him that she would not end the relationship; she would not bother to cause him pain if she was not going to stay" (HYS 258).

The institution of marriage means nothing to Olanna as well as Kainene, for they both eschew it as a trap, which cannot true relationship. It is clear when Olanna puts it: "Each time he suggested they get married, she said no... she feared that marriage would flatten it to a prosaic partnership" (HYS 52). Motherhood becomes one of the main factors of victimization of women, especially for those who do not happen to experience it. It causes a sense of guilt and the threat of disgrace to women who fear of being branded as barren or evil. Olanna is even shamed by Odenigbo's mother as an educated witch, degrading her character by saying: "These girls that go to university follow men around until their bodies are useless. Nobody knows if she can have children" (HYS 97). The commodification of women as bodies that are only meant for reproduction and child-bearing is prevalent in African societies, which praises mothers and curses single women, as Remi Akujobi observes in her article:

Motherhood in Africa is seen as a God-giving role and for this reason it is sacred. So whether one sees African women as victims or actors, whether or not one depicts women's travails... Motherhood is so critical in most traditional societies in Africa that there is no worse misfortune for a woman than being childless. A barren woman is seen as incomplete, she is what Mbiti calls the dead end of human life, not only for genealogical level but also for herself (2-3).

Women are curbed to roles of good wives and mothers. Most of the female characters except Olanna and Kainene express the anxieties of marriage and motherhood. Olanna's cousin Arize worries much for her delay in marriage fearing she "will expire" if she waits too long (HYS 41). The pressures of family depress women wanting to acquire the status. "Odenigbo's mother's visit had ripped a hole in her safe mesh of feathers, startled her, snatched something away from her... The thought came to her slowly: She wanted to have Odenigbo's child... She once told him that she did not have that fabled female longing to give birth, and her mother called her *abnormal* until Kainene said she didn't have it either... the longing in the lower part of her belly was sudden and searing and new. She wanted the solid weight of a child, his child in her body" (HYS 104). Olanna acknowledges the fact that she is a victim of cultural implications on the motherhood, but does not ever resides on the fact that she has been victimized by her husband, or her parents, or the social crisis she goes through. She does not complain for she determines to treat the hurdles as experiences that can be overcome with the power of love and concern. Residing onto her pitiful state seems impossible for her.

War begets incongruity in the minds of people since they are extricated from their everyday life and pushed into facing pain and death. *Half of the Yellow Sun* shows the darker side of war and the pessimistic attitude of women in response to war. Nationalism gives them strength to endure the pain inflicted by cruelties of war, for every woman actively participate in the discussion of forming Biafra. Jane Bryce in her article "Conflict and Contradiction in Women's Writing on the Nigerian Civil War" observes that, "Women became the cohesive force in a shifting, diminishing people who were slowly losing what they saw as a war of survival" (33). Educated and empowered women like Olanna and Kainene try their best to do something for their nation, even though they are startled at the beginning by witnessing heart wrenching scenes of war. Olanna's transformation is marked by the revelation of the absurdity of death. The notion of the absurd particularly emerges out in the conditions of war as individuals exposed to most unpleasant occurrences.

This enables the interpretation of Sartre on the human condition that “they lack a foundation outside of themselves” (AZE 51). The transformation from her Position Two attitude of resignation to the Position Three rebellion can be ensured in the following lines:

Death was the only thing that made any sense as she hunched underground...The war would continue without them. Olanna exhaled, filled with a frothy rage. It was the very sense of being inconsequential that pushed her from extreme fear to extreme fury. She had to matter. She would no longer exist limply, waiting to die. Until Biafra won, the vandals would no longer dictate the terms of her life (HYS 280).

Power and solidarity propels women to move forward and channel their energy into constructive actions. As an intelligent woman, Olanna shows pessimistic attitude that she could “distinguish between the *role* of Victim...and the *objective experience* that is making you a victim” (Atwood 34). So no longer dwells on the state of victim of war, rather showing the guts to protest as she was first to climb out of the bunker. She teaches children about war and gives hope to her jobless detached husband. As for the broadminded Kainene, she demonstrates the brave and undaunted stance against war. Her patriotism is no less than the men around her. Adichie characterises Kainene, a stereotype of proud and independent woman, who never fears for anything. supply army boots, Her Position Three constructive anger seems to move forward to attain Position Four freedom. These women overcome the obliterations of war through their unabashed progressive attempts. Kainene calls to mind Debbie Ogedemgbe, “the radical and modern” woman of Buchi Emecheta, who “remains a product of her class and a male-defined 'exceptional' woman, doing a man's job” (Conflict 40). Like the twin sisters, Debbie return from England to Biafra to support her husband by all means. Woman provide a huge backing and a source of power to sustainability and survival. *Half of a Yellow Sun* captures the break of submissive silence to evolvement of what Atwood calls, “self-confidence (call it faith) to sustain such a rebellion” (Atwood 276).

In *Half of a Yellow Sun* Adichie seems to tribute the women who became the ray of aspiration to the people who suffer the trauma of Biafra War by acknowledging remarkable female characters. The Position Three revolutionary attitude alludes to the readers the reinforcement of one's moral strength to look forward and welcome a hopeful future.

Works Cited

1. Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. London: Harper Perennial, 2007. Print.
2. . *Purple Hibiscus*. London: Harper Perennial, 2013. Print.
3. . *The Thing Around Your Neck*. London: 4th Estate, 2009. Print.
4. Adichie, Chimamnda Ngozi. *Americanah*. London: Fourth Estate, 2013. Print.
5. Akujobi, Remi. “Motherhood in African Literature and Culture.” *CLCWeb: Comparative Literature and Culture* 13.1 (2011): 1-7. Web.
6. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi Press, 2012. Print.
7. Bryce, Jane. “Conflict and Contradiction in Women's Writing on the Nigerian Civil War.” *African Languages and Cultures: The Literatures of War* 4.1 (1991): 29-42. Web.
8. Michelman, Stephen, ed. *The A to Z of Existentialism*. Toronto: The Screecrow Press Inc., 2010. Print.

NARCOPOLIS: AN ANALYSIS

Gurjit Singh, Department of English and Cultural Studies, Panjab University, Chandigarh

Abstract:

The novel Narcopolis is about an Indian city named Bombay that has undergone a drastic change over three decades. The author does not present an innocent and aesthetic picture of the city rather he explored the ugly reality of the drug culture and day-to-day social transaction of the underworld. Thayil remained successful in portraying the true picture of the drug-ridden city. Thayil's candid narration, which includes the use of many graphic scenes and strong language, may shock the prudes.

Key Words: *Indian City, aesthetic picture, drug culture.*

This article deals with a novel written by Jeet Thayil. Thayil is also a performance poet, songwriter and guitarist. The novel is set in Bombay in 1970s. A city, which is a den of drugs. The word Narcopolis is a portmanteau of the words 'Narco' and 'Polis'. According to the Oxford Dictionary, the word 'Narco' is an informal word for narcotics or illegal drugs while the word 'Polis' has Greek origin which means a city-state in ancient Greece, especially as considered in its ideal for philosophical purposes. The word 'Narcopolis' is very similar to the word 'necropolis', hence can create a confusion, that means a large, designed cemetery with elaborate tomb monuments. The name stems from the Ancient Greek nekropolis, literally meaning "city of the dead". The polis of the title is Bombay, which in Thayil's words, has obliterated its history by changing its name. The author does not reveal the changed name anywhere in the book that is of course Mumbai.

Bombay' is an Anglicization of the Portuguese name "Bombaim," which is believed to derive from the phrase "Bom Bahia," or "Good Bay." (Portugal held territories in western India until 1961. The author himself believes that Bombay stands for and has always stood for. It was a place where anybody was welcome as long as you had talent, ambition, a desire to work very hard... if you had these, the city welcomed you with open arms. In a way, it's a tragedy that Bombay no longer exists.

The action of the novel revolves around five characters namely Dimple, Dom, Mr. Lee, Rashid and Rumi. The book begins with a prologue titled 'Something for the Mouth'. The peculiar thing about the prologue is its first sentence, which spills over almost seven pages containing 2294 words making it one of the longest sentences in the English Literature. The sentence is written without a semicolon. The author sets the rules for readers that it is not a typical Indian novel and the reader must prepare oneself to encounter such oddities throughout the novel. This style is suggestive of the of James Joyce a classical author who wrote in the tradition of modernism. For example, his sentences just like Thayil's, run over several pages. Molly Bloom's soliloquy in the James Joyce novel Ulysses (1922) contains a sentence of 3,687 words. However, this sentence is simply many sentences without punctuation. One of the longest sentences in literature is contained in William Faulkner's Absalom, Absalom! (1936). The sentence is composed of 1,288 words (In the 1951 Random House version) Another author who employed similar stylistic features is Marcel Proust who used many long sentences in his work. Thayil talks about the inspiration for writing such a long sentence. There's actually a book by a great Turkish author called Dancing Lessons for the Advanced in Age by Bohumil Hrabal. The entire book is one sentence

The prologue sets the tone of the novel with the disturbing imagery of sickness, dirt, brothels and

murders.

One afternoon, I took a taxi through roads mined with garbage, with human and animal debris, and the poor, everywhere the poor and deranged stumbled in their rags or stood and stared, and I saw nothing out of the ordinary in their bare feet and air of abandonment, I smoked a pipe and I was sick all day, hearing whispers in my stone sleep about the Pathar Maar, the stone killer, who worked the city at night, whispers that leaked upward from the poor, how he patrolled the working-class suburbs of Sion and Koliwada and killed them while they slept, approached those who slept alone, crept up to them in the night and killed them, but no one noticed because his victims were more than poor, they were invisible entities without names or papers or families, and he killed them carefully, a half-dozen murdered men and women, pavement people of the north-central suburbs, where the streets are bordered by effluents and sludge and oily green shimmer, and all that year he was an underworld whisper, unknown to the city's upper classes... (Thayil 2).

In a spectrum of a single sentence, Thayil wove political, religious and personal thread without entangling the loop. Thayil portrayed the events which led Dom to leave New York city, pondered over the failed Planned Socialist State of India, reflected on the caste-ridden society of India, nature of dreams and the narration etc.

I mean the particular way Christianity caught on in Kerala and how Kerala's Hindus, instead of adjusting themselves to Christianity, adjusted Christianity to themselves, to the old caste divisions, and, this is my question, would Jesus have approved of caste-conscious Christianity when his entire project was the removal of it, a man who fraternized with the poor, with fishermen, lepers and prostitutes, the sick and dying, women, his pathology and compulsion to espouse the lowest of the low, his message being God's unconditional love, whatever one's social standing? (Thayil 4)

The author makes a pun on the word 'I' personal pronoun and 'eye' the organ of human body. Another peculiarity about the prologue is the play of word heroine and heroin. Heroin is a strong drug which has taken over opium in Bombay. The word heroin does not fit the sentence but it clearly has meaning considering the context of the novel. Bombay, which obliterated its own history by changing its name and surgically altering its face, is the hero or heroin of this story, and since I'm the one who's telling it and you don't know who I am, let me say that we'll get to the who of it but not right now. The first sentence hints at the Dimple, the only explored female character in the novel. The phrase surgically obliterated its history refers to her tragic fate when she was castrated. Her identity is a contentious issue in the novel.

Interestingly the writer was a drug addict himself for a long period of his life. This is certainly not the first book, which was written about the drugs. Neither Thayil is the first writer who took drugs. In the history of English literature, a good number of classical authors who took drugs and their works either influenced by the drugs or somehow related to the drugs. The Beat Generation is notorious for that. The prominent name is S.T. Coleridge a romantic poet who wrote many famous poems and prose works under the influence of drugs. The other such poet is Thomas de Quincey who wrote *The Confession of the Opium Eaters* a work, which is also a detailed study of drugs from a different angle.

The novel contains elements of magical realism. The term, magic realism, in itself is self-contradictory because magic and reality cannot go together. Magical realism, magic realism, or marvelous realism is a genre of narrative fiction and, more broadly, art (literature, painting, film, theatre, etc.) that, while encompassing a range of subtly different concepts, expresses a primarily realistic view of the real world while also adding or revealing magical elements. While the term magical realism first appeared in English in 1955, the term *Magischer Realismus*, translated as magic realism, was first used by German art critic Franz Roh in 1925.

They do, thought Rashid, sitting on the floor of Dimple's living room, as the crows went

quiet and the street turned red from the glow of a timber warehouse that was burning nearby. Dreams leak from head to head; they travel between those who face in the same direction, that is to say, lovers, and those who share the bonds of intoxication and death. That's why the old Chini's head is in mine. I'm dreaming Dimple's dream and I want to stop but I don't know how. The beggar woman is dead and Dimple too is dead and I deserve to die for fucking the dead. He smelled the smoke from the burning warehouse as the sweat broke on his face and the room turned red. I deserve to be here in hell, he thought, as he reached down and squeezed his dick with his hand, squeezed as hard as he could, squeezed until he was shouting and he saw a vision of himself in the future, sitting in a room while the evening gathered, still dreaming her dream, except the dream was not of Mr. Lee but of himself, years after Dimple's death, when he was old and pious and waiting for her ghost, and he heard her future words, the lovely words with which she would greet him: dreams leak and the dead return, but only if you love us. Of the dozen words she would speak in the future, he'd be struck by the word love, because it had never before been uttered between them, not in all their time together. By then, Rashid would know the truth of the words, though he'd be glad to hear them from her; and by then he'd be grateful, bewildered but grateful that she'd come back to pay him this compliment (Thayil 184).

The character can have their dreams transferred to one another's head. The dream leak appears so real that it does not seem odd even for a fragment of a minute. The character can envision their future. The supposed time traveling appears very much genuine.

The other writers who wrote in the same genre were Gabriel Garcia Marquez, Salman Rushdie, Gunter Grass. Magical realism is considered to be an element of postmodernism. It works on the basic tenet of postmodern that is the mixing of real and fantasy. In this mode of narration, the author presents something bizarre in such way that it appears natural to us. In the novel, there are many instances. The character under the influence of the drugs talk to each other they seem to discuss understand each other's dreams. This is the mastery of writer that he presents odd events in such a way that it seems plausible. The character of Mr. Lee after his death visits and haunts Dimple in such way that it appears almost true. Dimple indulges with him in real life conversation. Although she is frightened by him she accepts her shortcoming in delivering his ashes to his homeland. The presentation is done with absolute dexterity.

There are many diversions in the text. This is also a hallmark of postmodernism. The difference between modernism and postmodernism is that the former thrives on asceticism. The practitioners believed in the notion of less is more but the proponents of postmodernism believed in exactly opposite. They revel in the excess, digression, diversion from the main line of thought. In the novel, the writer presents a series of vignettes along the storyline. If those events have to be removed then it will not change the overall meaning of the text. There is a long description of various kinds of saints who is the patron saint of whom, who protects whom. The overly erudite information can be safely left over without affecting the meaning. On the other hand, it will move the action fast. Nevertheless, the same feature makes it stand in the line of other novels of this genre. Then there is another diversion in which book by a nun has described the story does not glue or move the plot but it is just an addition to the story.

The novelist presents the act of pyaali making in such a way that hints at author's own delight in discussing such a thing. Dimple is adept at pipe making. This quality sheds light on the author's lived experience of taking drugs. The fact that the author is also a poet is evident from the reading of the book. There is the use of wordplay and puns. Apart from having poetic qualities the language is quite rough the use of cuss words and expletives are very often. This is done to a large extent to render the touch of authenticity and realism. In the corresponding real world, the language of the gangsters is certainly full of cuss words. In using this type of language Thayil has portrayed the true picture of the underworld. The frustration of characters is well capsulated with that type of language.

The work is full of allusions. First, the narration reminds us of the similar narrator of *Heart of Darkness*, which also has two narrators. It has two narrators: Dom and the 'pipe'. The pipe tells the story, in the words of the narrator himself, to him and 'he merely wrote it down word after word beginning and ending with the same letter Bombay'. There is a reference to classic hero James Bond. The novel ends with the chapter titled 'The Enfolding' which is also the title of a story written by Dimple. It confirms novel's lineages to postmodern fiction. The name of the brothel, where Dimple had been sold and now working, is known as 007. Bond is a fictional character created by Ian Fleming who is an intelligence officer in the Secret Intelligence Service, commonly known as MI6. Bond is known by his code number, 007. The character Newton Xavier, who is a postmodern subvert, constantly denies the label of postmodernism is similar to writers of the Beat Generation in his way of living.

The character of Lee is the only foreign character he is alien he does not speak Hindi properly. Although there is another one named Xavier, he makes a guest appearance and goes away. In case of Lee, his life is narrated in full details spanning the three generations of his family. Starting from his grandparents to his parents and girlfriend and army career to his death. He is the only character whose life is well documented along with the history of his nation. Lee a handsome fellow in his youth fell out of favor with the leader of his country had to leave his country.

The book contains a beautiful epigraph from the holy book of Quran. An epigraph is a phrase, quotation, or poem that is set at the beginning of a document or component. The epigraph may serve as a preface, as a summary, as a counter-example, or to link the work to a wider literary canon, either to invite comparison or to enlist a conventional context

We made the whole earth a couch for you,
And the mountains tent stakes.
We created you of two sexes,
And ordained your sleep for rest.

The question of the differences between sexes is discussed at length in the novel. Evidently, Dimple takes perhaps greatest pleasure in talking about the difference between man and woman. She certainly has a disdain for men as it is evident from the dialogues and images she uses to describe men. Dimple particularly reflects on the difference between man and woman. A conversation between Dimple and the narrator reveals that Dimple prefers a woman to hold a conversation. But for sex, it is better to be a man. She believes women to be more evolved biologically and emotionally. She related man to the dogs. Of course, Dimple is a character which is best for the making a commentary on man and woman at the same time. She has been a boy whose penis was amputated in a brutal way.

In the beginning, it is about the identity of the city which has obliterated its history. Then the identity of narrator which was challenged as someone Syrian Christian. Dimple whose identity has taken away from her as she was born as a boy whose penis was cut in the childhood in the most heinous way. The identity she carries in the word is none of her rather it has been thrust on her. She is neither woman nor man rather she is a *hizra*. Her name Zeenat or Dimple seems to signify many things especially in the context of a country where religion wield a great deal of power and considered an integral part of one's identity.

Woman and man are words other people use, not me. I'm not sure what I am. Some days I'm neither, or I'm nothing. On other days I feel I'm both. But men and women are so different, how can one person be both? Isn't that what you're thinking? Well, I'm both and I've learned some things, to my cost, the kind of thing you're better off not knowing if you mean to live in the world (Thayil 11).

The identity of Mr. Lee is also problematic as a soldier he perhaps takes his country as main part of his identity. In a way, his identity is also taken away from him forcefully. Rashid's son is saved by Dimple when she calls him her own son. The identity of Rashid as one of the greatest drug dealer to one of the most obscure person is also an interesting phenomenon. His obscurity represents the obscurity of all the

old things.

Towards the end of the book, the city has changed with the passage of time. In the new city, there is an emergence of new blocks, short glass and steel buildings. Brothels and drug dens are gone and are replaced with McDonalds, mini-malls, supermarkets glass elevators. Rashid's khana has turned into an office space.

But what remained the same was the noise frenzy and slums, traffic jams, fleeing by *rikshawalas*. The change is not only the physical world but the fabric of communication also has changed. The technology has brought a change in communication. It is evident from the words like gr8, rotflmfao, ftds, etc. The drugs like opium and garad have been taken over by new drugs like MDMA, Cocaine, Ecstasy. The old khanas have been taken over by clubs where druggies can get their drugs. There is an overall drastic change in the city. In a way, the old has given way to the new. Rashid's son, a self-righteous man, has started selling cocaine replacing his father's business of opium.

He didn't like to dance: it made him feel foolish. Come on, soldier, Farheen said, I'll show you how. If he refused, she would have danced alone. So he let her lead him to the floor. The dance was crazy and beautiful, people of all races and classes, all moving to one beat. Some swayed as if they were too high to stand, others hardly moved, or they moved only their hips (Thayil 279).

Works Citation

1. "Bombay". *Wikipedia, The Free Encyclopedia*. www.en.wikipedia.org/wiki/Mumbai
2. "Epigraph (literature)." *Wikipedia, The Free Encyclopedia*. [https://en.wikipedia.org/wiki/Epigraph_\(literature\)](https://en.wikipedia.org/wiki/Epigraph_(literature))
3. "Longest English sentence." *Wikipedia, The Free Encyclopedia*, www.en.wikipedia.org/wiki/Longest_English_sentence
4. "Magic realism." *Wikipedia, The Free Encyclopedia*. [Wikipedia. www.en.wikipedia.org/wiki/Magic_realism](http://www.en.wikipedia.org/wiki/Magic_realism).
5. "Narco", "Polis". *Oxford Dictionary*, Oxford UP. www.en.oxforddictionaries.com/definition/narco, www.en.oxforddictionaries.com/definition/polis
6. "Necropolis". *Oxford Dictionary*, Oxford UP. www.en.oxforddictionaries.com/definition/necropolis
7. Thayil, Jeet. "Jeet Thayil wins over Arpita and all!". Interview by Debajan Chakrabarti. *The Telegraph India*, 21 Aug. 2012.
8. Thayil, Jeet. *Narcopolis*. Kindle ed., Penguin Books, 2006.

MAKING OF A BANDIT: A DALIT WOMANIST READING OF PHOOLAN DEVI'S AUTOBIOGRAPHY I, *PHOOLAN*

*Lalitha Joseph, Assistant Professor, Department of English,
St. John's College Anchal, (Affiliated to the University of Kerala)*

Abstract:

Indian Dalit activist researcher Cynthia Stephen applied the phrase “dalit womanism” to designate the diverse lived experiences of dalit and other subaltern groups of women in India. This concept is employed in this paper to probe into the social, economic, and political features of injustices that have given rise to gendered destructive practices comprising of discrimination and violence. The paper, intends to map out the different planes of exploitation and resistance of a female bandit from a dalit womanist perspective. Phoolan Devi's life is dictated by the hegemony created through a matrix of gender, caste and economic differences. The lived experience of discrimination and exclusion, lend support to the fact that social-inequality in India, is a stark reality. The paper investigates on how Phoolan Devi relates to, and challenges the caste stigma, economic exploitation and gendered roles by exploring the dynamics of oppression and resistance. It also brings to fore the contexts that are blameable for making a female bandit and thereby, calling social attention to the ignored areas of dalit women empowerment. All kinds of discriminations and systemic violence wielded against dalit women will be studied in detail so that these can be easily identified, rectified and the dalit women could be sensitized about their integral role in the society.

Key words: *Dalit womanism, patriarchy, feminism, womanism, discrimination, exclusion, caste stigma.*

Hegemonic caste and class play an integral role in subjugating the Dalit communities in the society. Dalit women are positioned at the intersection of gender and caste. Violence and abuses these women have faced within home and society have failed to enter the canons of Dalit and feminist movements. The woes they suffered, are generalized, and eclipsed as the homogenized sufferings of the marginalized and women. Cynthia Stephen, an activist and independent researcher, has found that “feminism” is an umbrella term and is preoccupied with issues of privileged women in general. In order to incorporate the specific experiences of the women from lower rungs of the society with diverse experiences, Stephen believed that a specific theory has to be formulated. “Dalit women are slowly attempting to come to grips with their invisibility in the discourse, and are beginning not just to speak out, but also to theorise and build wider solidarities so as to earn the place, hitherto denied, under the sun” (Stephen). Taking cue from Alice Walker, Cynthia Stephen found the word “womanism” more appropriate than “feminism”. Walker in her seminal work *In Search of Our Mother's Gardens* (1983) elaborates the term “womanism”. This concept applauds women's culture and strength and defies all western material yardsticks of beauty. It celebrates the grit and resilience of the black women. Moreover, it is a consciousness that integrates race, sex, economics, politics and socio-economic considerations. Dalit womanism incorporates not only the experience of the dalit women in general, but also provides space “for the expression of the diversity of the experiences of religious minorities, tribal and ethnic identities who are presently termed subaltern...” (Stephen). It aims at empowering Dalit women and equips them to fight back when humiliated, to demand their rightful wages, to do away with social and religious hierarchy and to get rid of conventional norms of beauty. It also has the objective to evolve an eco-friendly life style by preserving indigenous culture by

putting an end to untouchability. Thus Dalit womanism specifically caters to addressing the social, economic, emotional, political and psychological problems of unrepresented subaltern groups. This concept aims to address these issues in tandem with feminist and womanist groups and at the same time act in unison with Dalit and other subaltern movements. "Dalit womanist discourses not only question the mainstream Indian feminism's hegemony in claiming to speak for all women, but also the hegemony of Dalit men to speak on behalf of Dalit women" (Saroja 446). Feminism in India gave little space to describe the struggles and diverse experiences of women belonging to different castes, religion and economic background.

The embarrassments, deprivations, suppressions and segregations are an integral part of a Dalit woman's consciousness. She has to narrate her life by bringing to focus three hegemonic planes of oppression: class, caste and gender. Phoolan Devi's life is dictated by the domination created through a matrix of gender, caste and economic differences. The lived experience of discrimination and exclusion lend support to the fact that social-inequality in India is a stark reality. From early childhood, Phoolan Devi was troubled with the social equations that was difficult to comprehend. In her autobiography *I, Phoolan* she expresses this trauma: "It was as if I wasn't allowed to exist in my village, as if my family was worse than the fleas on a dog. Was it just because we were *mallahs*, poor people?" (9). The autobiography was written to testify to the world the gravity of injustices she suffered, to inspire women who have undergone similar pain and disgrace, and strengthen men who are continually exploited. Being the first woman from her community who got the opportunity to express the truth, Phoolan as the representative of the *mallah* community, "... wanted to prove that we all have our honour, whatever our origins, our caste, the colour of our skin or our sex" (496).

Autobiographies, as Satchidanandan remarks, are attempts at "self-expression, self-construction, self-understanding and self-transcendence" and women's autobiographies are "explorations of female-selfhood". It is a means of "survival for women, a way of seeking freedom from patriarchal definitions, stereotypical images and expected social roles" (7). A woman finds it difficult to carve an identity for herself as she is torn between a culturally defined self, constructed by the patriarchal society and the self that deviates from the dominant cultural prescriptions. The eventful life of Phoolan Devi was marketed by many in order to make money. She was illiterate but couldn't stand the way her life was written by others. Therefore she consented the publisher of *I, Phoolan Devi*, to record her story on an audio tape. Two writers transcribed her words. Later, it was read to her and she approved it by putting her signature on each page. This was a challenging task but in his note from the publisher, Bernard Fixot writes: "After everything she lived through, she deserved to be given the chance to tell her story herself" (500). The autobiography is an assertion of her identity and a recapturing of self-respect. Phoolan's life was appropriated by the media, photographers, movie directors, politicians and policemen. "They all thought they could speak about me as though I didn't exist, as though I still didn't have any right to respect. The bandits had tried to torture my body, but others tried to torture my spirit" (496). Phoolan Devi is the representative of a community muted by history, caste and class.

Biographies of dalit women are resistance literature, fraught with a history of stigmatization. The "I" in the title *I, Phoolan Devi* emphasizes her identity and assertion that she is capable of narrating her story. She becomes a voice and a representative of many voices that are stifled by casteism and patriarchy. Phoolan's family has been subjected to economic and social exploitation. Refusing to adhere to the dominant social norms, Phoolan has etched out her identity as a dissenting woman with a revolutionary fervour. Her autobiography resounds the poverty, subjugations and miseries that were an integral part of her life since she was born. Deviant manners from accepted gender norms distance Phoolan from society and gender. Her auto biography is a mapping of the self and society. It is a proof of how "dalit women are gradually attempting to speak out their traumatic experiences as well as theorizing their pain, their anger in their stories, novels, memoirs and autobiographical writings" (Saroja 446). Phoolan Devi's

autobiography, *I, Phoolan Devi* is not restricted to her sufferings alone. It is a tale of survival, hope and courage intended to inspire. The book, begins with this short message from her:

This book is the first testimony that a woman of my community has succeeded in making public. It is an outstretched hand of courage to the humiliated and downtrodden, in the hope that a life like my own may never repeat itself. I should be dead today but I am alive. I took my fate into my hands. I was born an underdog, but I became a queen - Phoolan Devi, 1995

This autobiography becomes a chronicle of human misery and vulnerability, a tale of survival and a saga of a woman's journey that transcends social boundaries.

Child marriage is customary in many dalit communities. The girls are married off before they come of age. It takes place with the approval of society and religion. The major reasons are many: poverty, no concern for female education and health, the worry about paying a large sum as dowry if the girl is in her 20s, the fear of social disapproval if daughter is unmarried, and, above all, the attempt to control female sexuality (Will Child Marriage 9). Phoolan was married at the age of eleven to thirty year old Puttilal. The custom was that the girls remained at their own home till they attained puberty. Phoolan's father refused to send her with Puttilal. "Taking an eleven-year old was like taking a slave, with the difference that we were the ones who paid him" (Devi 88). Puttilal insisted that there is none to cook or do chores at his home and Phoolan was taken to her husband's place. "Regardless of their age, women and children are positioned through forced marriages as victims, as properties or commodities in a system that devalues and dehumanizes children and infantilises women" (Caputo 202-203).

Patriarchy carries with it, gender inequality, authority, control and violence. It infiltrates into society through socially endorsed institutions like family and socialization processes. Men, by default, take moral charge of women and children and even exercise power over the body of them (Meera 43). This authority is maintained through the use of force. Thrashings, as per accepted belief, remind a woman to be loyal to her husband. This justification asserts the view that a woman's sexuality is her husband's possession (Tolton 39-40). Violence against child brides is a method of mastering them. It roots the idea that their inferior position is natural and irredeemable. In child marriages, children who are ignorant of their own body are subjected to the atrocities of men who see women just as bodies. Phoolan's age was just a number for her husband, Puttilal. Regardless of her age, he forced her into a physical intercourse under the guise of a game. She mistook his penis as a "serpent" and thought that he was beating her with it as a punishment for some misdeeds. While she was reeling under unbearable pain, he took a knife to rip open her genitals and she managed to flee from the house (Devi 98-105). The trauma of this incident remained with her throughout her life. The innocent child's complaint to her father is not about trivial issues but serious sexual abuse.

Oh, Pa. That man hurt me. He tortured me. He wanted to put things in my belly. He was going to cut it open....He had a serpent and then he took a knife because the serpent couldn't go in, and then he did like dogs in the village. It hurts so much, Pa, I can't even go to the toilet (Devi 110).

Male power, prejudice and domination are an integral part of patriarchy. They exert it through sexual violence. The trauma created by such acts is difficult to heal and creates psychological damages. Sexual exploitation of dalit women is a privilege enjoyed by the upper castes. A woman who is abandoned by her husband is treated as a public property. She could be raped at any time. "...rape is not a crime of irrational, impulsive, uncontrollable lust, but is a deliberate, hostile, violent act of degradation and possession on the part of the would-be conqueror, designed to intimidate and inspire fear..." (Brownmiller 72). Domestic violence is sanctioned by law and society. When Phoolan returns to take vengeance, her anger is directed at Puttilal's penis. "It was the serpent in him that I wanted to destroy". She crushed his "serpent". The note left on his body stated: "Warning: this is what happens to old men who marry young girls!" Phoolan takes revenge on all other sexual abusers in a similar manner. "The only thing to do with

men like that was to crush their serpents, so that they could never use them again! That would me my justice!” (Devi 281-282). Sarpanch's son, Pradhan's sons, Babu Gujjar, Shri Ram and thakurs from the village of Behmai, all molested her. Apart from causing physical wounds, they left incurable bruises on her mind. “Teaching a lesson to Dalit men involves many times a violation of their apparent 'property' albeit, the bodies of Dalit women. In them is said to reside the honour of their fathers, brothers, husbands, and the larger patrilineal group. Thus the idea of 'showing Dalits their place' by humiliating them often takes the form of sexual violence against Dalit women” (Saroja 445). Phoolan was intentionally raped to demoralise her dissenting spirit. There was “...some force in me they were all trying to crush, a force that made me retaliate, a force that made me desperately to survive” (Devi 199-200).

The female bonding that emerges from empathy scaffolds each other, even if it lasts only a brief period. The women who came out hearing the wail of Phoolan form the integral part of an empathetic sisterhood that dissipates in fear at the presence of a domineering patriarch. The women consoled her but had no courage to speak against Puttilal, as he was the owner of his wife. Still an old woman argued with him for molesting his young wife. Puttilal asserted his authority and dragged Phoolan home in front of the villagers. “He could beat me and abuse me as much as he pleased. That was the custom and that was the law” (Devi 105). Wives are forced to follow and accept what men devise and formulate. Female experiences, opinions and perspectives are undervalued. Woman's unquestioning obedience to husband is interpreted as the law of the land.

Girls are required to negotiate their lived experiences in ways that are often ignored by institutions like family and law. A married girl's prolonged presence in her father's house is viewed suspiciously by the society. Even if she has fled from the in-laws fearing for her life, it is viewed by the community as a sign of bad upbringing. They remain silent about the abuses they suffer, keeping in mind their parent's respect which is at stake. Phoolan went for the last time with Puttilal to safeguard her parent's honour in the village. She was treated as an outcaste servant and was refused food and entry into the house. She had to sleep in the cowshed (Devi 145).

Unequal distribution of resources is one of the main features of caste division. Dalits were either unpaid or underpaid. Self-reliance and economic independence are the foundation of women empowerment. The evolution of Phoolan to a courageous young woman began after being abandoned by Puttilal. The first step she adopted was to demand wages for the work done. Thakurs often forgot to pay, postponed or would dismiss her with lame excuses. She was not ready to go back without getting paid for the work she has done. Even her own family and community disowned her for her robust reactions and decisions. She insisted that it was her right and decided to elicit her rightful money. Forced labour was thrust on Phoolan's family by Pradhan. He and his family had little respect for the time and service of Phoolan's family. In return for tiresome labour, they would be thrashed if they asked for food, grains or money. Phoolan resisted with tooth and nail. The Pradhan and his sons jointly attacked Phoolan's parents and her sister Chotti but she didn't let go. In spite of the severe lashes she suffered, she was determined to work and live in dignity (Devi 154-167).

Caste stigma forms the dominant theme of dalit autobiographical writing. The constant rebuke by thakurs using phrases like “mallah whore” creates social stigmatiation. Shri Ram, Vickram's guru, a thakur, often abused Phoolan as a bitch of backward caste trying to lure him (314). Even when Vickram Mallah was educating her on the rules of caste, Phoolan couldn't come to terms with it. She was against sparing Mayadin from vengeance as he was the member of the family. “...I couldn't accept it, I couldn't abide by it, because I was a woman. I had no place in the hierarchy of caste. I was lower than all of them, and the demons I had to slay were more devious. Whatever caste they belonged to, they were all men” (298). The most powerful exclusion that is ever present in dalit writing is from access to the otherwise common resource of water, the very basis of life without which the possession of land itself would be rendered meaningless” (Chakravarty 138). Phoolan was treated as a pariah as she has gone to jail. Women

chased her saying that she was unclean and refused her water from the public well Sarpanch, decided that Phoolan's family has to give a deposit of eleven hundred rupees to draw water from the public well (Devi 212-213).

Shared stories of sufferings empower the marginalized. The abuses and reminders from the upper castes that they are underlings hurt their dignity and self-respect. Their dissent is not only targeted at individuals but also at the hegemonic hierarchy that makes possible such segregation. Vickram Mallah and Phoolan Devi belong to mallah caste. Vickram has witnessed the pride, greed and lust of thakurs in banditry. Phoolan Devi, being a woman has to suffer more. Her body is the site to establish this pride, ego and lust of thakurs. Driven by poverty the members of mallah community wear worn out cloths. Thakurs are always immaculately dressed and look down upon the "ugly" mallahs. Hatred for these men and their deeds unite Vickram and Phoolan. Most of the villages raided by Vickram Mallah belong to thakurs. When Shri Ram, who belongs to thakur caste is released from prison and takes charge as the chief of dacoits, his first aim is to kill Vickram Mallah, for he is perceived as a threat not only to Shri Ram but also to the entire thakur caste.

Men, for Phoolan Devi were embodiments of power, lust and violence. Therefore she disliked men in whole. Vickram Mallah, the dacoit treated Phoolan with respect. She was not used to such ways. In her village, all men demanded respect but Vickram asked her consent to be her husband. Apart from this, he asked his gang members to promise allegiance to him and treat all women with respect. He assured her that she wouldn't have to undergo the disgrace and humiliation she suffered before. Her fear of dacoits gave way to respect and pride when Mallah became the chief. She sought his assistance to avenge Mayadin and deliver her and to impress upon the people of her village that she was not a pariah, but a human being (Devi 259-265).

Education empowers an individual. Phoolan is illiterate but she is sensitized about the ways of the world. Her transformation into a bandit happens under the training of Vickram. He trained her to be a leader. She was taught to be firm in decisions, to talk authoritatively, not to trust anyone, and use the rifle. Vickram Mallah explained to her about the universe, the earth, the sun, the sea and the countries. He also taught her to count the currency and to live with self-respect without stooping in front of the upper castes. Phoolan understood that dacoits were not born but made by the circumstances. "They had been caught up in the land disputes or family feuds like my fight with Mayadin and because they couldn't get justice from the police, they had taken it into their own hands" (Devi 286-287). Phoolan was treated with respect by the bandits in spite of the absence of laws and restrictions. In the village everything was based on customs and duties and men behaved like dogs. Therefore Phoolan liked the uncertainty of jungles and hills more than the crude life in the village. After Vickram's death Phoolan understood that survival was her destiny. She started looting the rich and establishing justice by distributing it among those who have nothing.

Phoolan was a true leader. She respected the confidence and trust of the men in her group. She ensured they were properly fed, clothed and protected. She was the last to run when there was a police raid ensuring the safety of her gang members. She refused to surrender because she was a woman. Unlike men she will be stripped naked and humiliated to establish their power. Miseries and consistent threat to life make one suspicious of the people and environment. Even after being careful and vigilant, ignorance of technology and language caused trouble for her. Phoolan was cautious while talking with the police officer Rajendra Chaturvedi. In spite of that, he managed to get her snaps. Phoolan negotiated her conditions for surrender. Even though most part of it is judiciously formulated, traces of ignorance can be discerned in many places. Even though she lacked skills acquired by learning, she knew "how to sniff out their traps, read their faces and interpret their words" (Devi 456-457).

The mystery and exotic elements embedded in the life of Phoolan made her a commodity of high market value. The police and administration made a public show of Phoolan before her surrender. She was given back her uniform, unloaded rifle and cartridges. She was instructed to tie the red cloth over her

forehead and garland the chief minister. She was placed on the roof of the car and displayed in front of the crowd. The journalists annoyed her by taking photographs of whatever she did. Movies on her life was made without her permission. Prison staff bribed people to show Phoolan devi to strange visitors. Even they offered her a share of it which she refused. She protested saying she was not there to entertain anybody (Devi 471-482).

Phoolan Devi was born a feminist. She refused to conform to the stereotyped gender roles and behaviours assigned by the society for women. She rebelled, answered back and walked alone provoking the patriarchal society. Her father's submissive attitude to the rich and powerful men infuriated Phoolan. Phoolan didn't become a dacoit because of greed for money.

At an age when young women wait patiently for their husbands, squatting by the fire and cooking chapatis. I was a stone in the jungle, a stone without feeling or regrets. I was no longer a woman. A stone couldn't marry a man when it was the man who made the stone (Devi 487).

Even in prison Phoolan rebelled and fought against corruption, laziness and filth. She twice went on hunger strike. She admired to strong women, one from politics, Indira Gandhi and another from administration, Kiran Bedi. She liked Indira Gandhi, as she upheld and respected the agreement Phoolan made with the government. Besides being knowledgeable and powerful Kiran Bedi had authority and used it powerfully to fight corruption. Bedi initiated steps to free Phoolan, ordered the prison officials to leave her in peace and take good care of her. She was released in February 1994 (Devi 489-495).

Geographically certain places disown while others accept Phoolan. Displacement and being on the move empowered Phoolan. Suspicious of the people and surrounding, she developed a sense to identify danger. Social boundaries overlap geographic boundaries to make situations worse for her. Margins of exclusion hinders Phoolan to exist in society with dignity. She not only defies these margins, but also violently react against those who draw and insist on margins

Inequalities reinforce each other to make life miserable for the dalits. Domestic violence and abuse, marital rape, child marriage, kidnapping women, all social injustices find a space in Phoolan Devi's life and her autobiography. In spite of all miseries, sufferings and setbacks, Phoolan is not cowed down. Instead, she gathers courage, take decisions and leads her group with great self-confidence. The conflict Phoolan experienced in her mind is stemmed from social injustices. As a result, she suspects every man. Suspicion coupled with fury prompt her to put an end to all injustices with a gun. Dissent is channelized to improve social conditions. Apart from a few men like Vickram Mallah, many men viewed women as a commodity and had least respect for them.

Dalit womanism as a movement has great responsibilities ahead. It has to create awareness in dalit women of inequalities that are normalized and naturalized, and probe constructive ways of promoting equality by doing away with biased customs and traditions. Phoolan is an image and symbol and her autobiography is an inspiring tale of survival. Her life depicts the evolution of a battered, powerless and submissive woman to an assertive, challenging and confident woman.

A bandit is an outlaw who engages in plundering. Phoolan Devi was a bandit. She robbed the rich and fed the poor. Bandity gave her an opportunity to assert her identity and to establish equality in the society. The real robbers were the rich like her uncle Bihari and cousin Mayadin who robbed Phoolan's father of their land and pushed the family into poverty. Sarpanch, Pradhan and other thakurs who didn't pay wages to workers also were dacoits. The upper caste, who robbed the dignity and self-respect of the marginalized, the police who acted in accordance with the rich and the powerful, the media fabricating news of her identity and capture, and the movie makers who had little respect to verify the details with her before exhibiting her biopic are strands of the wide network of bandity. The only difference is Phoolan didn't get the protection of law while all others were either emissaries of law or people who enjoyed its safe protection.

Works Cited

1. Caputo, Virginia. "Too young to wed': Envisioning a 'generous encounter' between feminism and the politics of childhood". *Feminism and the Politics of Childhood: Friends or Foes?*, edited by Rachel Rosen and Katherine Twamley, UCL Press, 2018 pp. 201-217.
2. Chakravarti, Uma. "IN HER OWN WRITE: Writing from a Dalit Feminist Standpoint". *India International Centre Quarterly*, vol. 39, no. 3&4, winter 2012-spring 2013, pp. 134-145, JSTOR <https://www.jstor.org/stable/24394281>
3. Devi, Phoolan, et al. *I, Phoolan Devi: the Autobiography of India's Bandit Queen*. Warner Books, 1997.
4. Meera, M. "Social Exclusion and Patriarchy: An Empirical Study of Rural Women". *International Journal of Social and Economic Research* Vol.6 , no. 3, July-Sept 2016, pp. 42-54, DOI: 10.5958/2249-6270.2016.00037.4
5. Saroha, Khushee. "Bama: Through a dalit womanist lens". *International Journal of Applied Research*, vol.3, no. 1, 2016, pp. 444-448, <http://www.allresearchjournal.com/archives/2017/vol3issue1/PartF/3-5-177-671.pdf>
6. Satchidanandan K. "REFLECTIONS: Autobiography Today". *Indian Literature*, vol. 54, no. 2(256), Mar.-Apr.2002, pp. 6-9
7. Stephen Cynthia. "Feminism and Dalit Women in India". Countercurrents.org. 16 Nov., 2009. <http://www.countercurrents.org/stephen161109.htm>. Accessed on 11 Nov. 2018
8. Tolton, Laura. "'He beat her so hard that she fell head over heels': Normalising Wife Abuse in Columbia". *Living with Patriarchy: Discursive construction of gendered subjects across cultures*
9. "Will Child Marriage Ever End?" *Economic and Political Weekly* 2 Nov 2013, p. 9. Editorial.

UNDERSTANDING VIOLENCE AND ASSERTION IN MEENA KANDASAMY'S *WHEN I HIT YOU: OR, A PORTRAIT OF THE WRITER AS A YOUNG WIFE*

Dr. Amandeep, Assistant Professor in English, DES.MDRC Panjab University Chandigarh

Abstract:

The paper aims to analyze women isolation in-gender-oppressive ideology and explore the various socio-political causes which led to the emergence of an independent woman in India. Women have always occupied a distinct position in every society. Being always looked upon with respect to the position enjoyed by men in society, there had always been an element of doubt on the nature of the real status that women enjoyed in the group. Her quest for identity, her social and political awareness was due to the scientific and technological advancement in the post- Independence India. It is her first-hand experience of the horror of marital violence and alienation. As her ambition of becoming a writer in the process, she attempts to push back-a resistance he resolves to break with violence and rape. When the novel reaches its end the speaker portrays the new role of modern women in the contemporary society. It also analyses several other factors that have come to play as important agents of changing the status of women.

Key Words: *Gender Oppressive ideology, quest for identity, marital violence.*

The Indian women's movement started from nineteenth century social reform movement and progressed through the period of freedom struggle towards a democratic era in post-independence period. The constitutional guarantee of equal rights for women could not fully realize the feminist aspirations in India. This provided a new momentum to the Indian feminist movement. Pawar, a Dalit feminist argues: Even the dalit feminist politics by mentioning another area in which dalit women are making new forays, again as a consequence of new legislation. (Moon, 19). The contemporary women's movement is expressing itself in various forms such as women's organizations and groups and agitations and campaigns around contemporary issues. Dalit women writings, deep down are the narratives of identity formation. Contemporary dalit writings are very assertive as the new dalit writers do not rely upon society's goodwill for the uplift of their society. Alok Mukherjee observes: Dalits have preferred an identity-based approach to politics, to Marxism's class-based approach" (Limbale, 15). Women's writing is important, today more than ever before. Jain rightly says in this regard:

Literature in itself is a rich source material for interpreting the past. Women's writing focuses attention on both the manifestation of a female sensibility, a feminine reality, and on its significance as a means of bringing about an awareness of this reality. Gender, like other categories such as race and class, it has become abundantly clear, is a significant category of social and political reality. (Jain, 2).

Although Dalit women suffered a lot from different levels as illaih argues: But the position of upper caste women is different. Their distance from work in the fields or in any public space and confinement to the house isolates and stifles them, though economically their lifestyles are far richer than those of the working class/caste women. (Illaih, 82).

Meena Kandasamy's second novel *When I Hit You* (2017) after *The Gypsy Goddess* (2014) is story of a newly-wed writer experiencing rapid social alienation and extreme violence at her husband's hands. Just like her battered young protagonist, whose marriage unspools into a nightmare when she moves with her husband to a new city to set up a life together, it's a lesson that Kandasamy had to learn the hard way, too. Seduced by politics, poetry and an enduring dream of building a better world together, the unnamed

narrator falls in love with a university professor. She describes how in 2011, she married the man she loved she had met him during the course of her Leftist activism and he had seemed to share her ideals. But, in the four months that followed, hemmed in by a cycle of escalating physical and emotional humiliation, it was her intellectual life that offered her the gritty resolve to write her own ending.

At the very beginning of the novel she has described the burden of her marriage 'Stress. Stress can have any reaction on the body. Stress is what's making your psoriasis worse. Skin and hair. That's the first level where stress operates. When my daughter was having a bad time- yes, in that marriage- you cannot imagine what happened to her hair. What can I say? Distance yourself from the stress. Do breathing exercises. Learn to be relaxed.' (6)

In the beginning of the novel the narrator describes Primrose Villa, her husband's place, as a place of kept secrets, an enclosed space of unheard and unvoiced secrets of her marriage. To escape the after-marriage difficulties she imagines her life to be a film in which she is trapped. She confesses she became an actress in real life even before she faced cameras. Her movement is restricted within the walls of Primrose Villa which becomes her setting to act.

She portrays that how it is only one of the expectations that she must consider in her role as a perfect wife. The most important, of course, as an actress, is how she look and for the sake of her marriage or The effect of adhering to her husband's wishes gives her the appearance of a woman who has given up and all set to play the part of the good housewife. She says:

I begin by wearing my hair the way he wants it: gathered and tamed into a ponytail, oiled, sleek, with no sign of disobedience. I skip the kohl around my eyes because he believes that it is worn only by screen-sirens and seductresses. I wear a dull T-shirt and pajama-bottoms because he approves of dowdiness. Or, I wrap myself in an old cotton sari to remind me of my mother. Some days, when I am especially eager to impress and to escape punishment, I slip into the shapeless monstrosity that is: the nightie. (16).

A crucial aspect this book brings out is the way violence perpetuates in a seemingly “modern”, “love” marriage... ” The narrator escapes the brutality and the curfews imposed on her by writing letters to imaginary lovers. The novel is a meditation on love, marriage, violence and how someone who is a feminist gets trapped in an abusive marriage. She is being a wife playing the role of an actress playing out the role of a dutiful wife watching her husband pretend to be the hero of the everyday. She plays the role with flair. The longer she stretches the act of the happily married couple, the more she dodges his anger. It's not a test of talent alone. Her life depends upon it. She says:

Trying to recollect the first time she was hit by her husband, there are only hot glass tears and the enduring fear of how often it has come to pass. The accusations stand out because of how trivial they are- Why does this man call you 'dearest'? Why have you cleared your trash can in your email inbox? Why are there only nine telephone calls on the call log of your phone, whose number have you deleted? Why haven't you washed the sink? Why are you trying to kill me by trying to over-salt my food? Why can't you write as 'anonymous'? Why did you not immediately reject the conference invitation when you bloody know that I'm not going to let you travel alone?- sometimes, his bones of contention are so thin that they make me wonder if any accusation is only a ruse and excuse to hit me. I do not have anyone I can talk to about what is going on behind these closed doors. At the moment, I am not even sure if I want to talk to anyone about what I am going through. (69).

She invokes Elfriede Jelinek, Margaret Atwood, Anne Sexton and many more on various pages thus linking her to feminist writers beyond caste, race or culture, even beyond language difference. It's one way of subverting the argument made by the novel's abuser that the Indian female writer working in English. This is not just a story of the abuse that the unnamed narrator faces at the hands of her misogynist husband, but also an account of the struggle a young writer faces in absolute isolation. The book also exemplifies her struggles where she has to remind herself that you are more useful alive than dead, over

and over again. The narrator escapes the brutality and the curfews imposed on her by writing letters to imaginary lovers. In order to escape the present hellish world of slaps, hits and torture by questions she starts writing letters to imaginary lovers to whom she discloses all her feelings and her unanswered questions. She gets the sheer pleasure of writing without his knowledge when she writes the letters even though they are temporary. She gets revenge by writing to the word lover again and again and rubbing salt on his wounded pride which reclaims her 'right to write' 'I write letters to lovers I have never seen, or heard, to lovers who do not exist, to lovers I invent on a lonely morning. (88).

She wonders how an opportunist like her husband managed to make inroads into a political party that she has always respected; how he succeeded in hoodwinking the leadership at every stage, how he came to be what he is today. For all its celebration of introspection and self-criticism, how could they not have seen him for what he is? Were they relaxed with what they saw, did they wash it all away as patriarchal, feudal tendencies that are inevitable in someone coming from a small village? She argues:

Did they not notice his attitude towards women-were they fine with it, did they try to censure him, or did they themselves share the same kind of nervousness and disdain towards feminists? Was respect and love something that the radical only reserved for women who were gun-toting rebels, women who attended and applauded at every party meeting, and women who distributed pamphlets and designed placards? How did these women survive these violent, aggressive men in their ranks? Did they walk out? Did they fight? Did they leave their sexuality behind or did they barter it to make life in the organization easier? (88).

Not only has this book taken us on a journey through structures of toxic masculinity and patriarchy, which allow such violence to be perpetuated. She describes violence in personal and poetic way:

My husband is in the kitchen. He is channeling his anger, practising his outrage. I am the wooden cutting board banged against the countertop. I am the clattering plates flung into the cupboards. I am the unwashed glass being thrown to the floor. Shatter and shards and diamond sparkle of tiny pieces. My hips and thighs and breasts and buttocks. Irreversible crashing sounds, a fragile sight of brokenness as a petty tyrant indulges in a power-trip. Not for the first time, and not for the last. I hold back tears. I will not become a traitor to my cause. Tomorrow, the clean-up is going to be all mine. He continues smashing things. Try harder, husband. Try harder. I am not going to be tamed by these tantrums (131).

Her husband decided to set her free he deleted the 25,600 odd e-mails from her inbox. Everything about her life as a writer is gone. There are no contacts. There is no email conversation that she can return to at a later date. There is no past. There are no drafts of poems I sent to friends. There are no love letters. There is no history of the emails my mother sent me, typing with one finger, telling me to stay warm in Shimla when she was there for a research seminar, telling her to call home often, telling her to be happy. This book takes us on a journey through structures of toxic masculinity and patriarchy, which allow such violence to be perpetuated.

'Hold your tongue. He is your husband, not your enemy.'

'Do not talk back. You can never take back what you have said.'

'Your word-wounds will never heal, they will remain long after both of you have patched up and made peace.'

'It takes two to fight. He cannot fight by himself. It will drain his energy, to fight alone.' Her father told her to stay silent is to censor all conversation. To stay silent is to erase individuality. To stay silent is an act of self-flagellation because this is when the words visit me, flooding me with their presence, kissing my lips, refusing to dislodge themselves from my tongue. 161)

These token bits of 'wisdom' are nothing new to anyone who has contested marriage and its parochial ways

of subordinating women.

Though the narrator is a feminist she gets trapped in an abusive marriage. At one point of time she is forced to climb the incredible sadness of silence. She conceals all her shame within the folds of her sari and censors her conversation by staying silent. The narrator's brutally honest account of marital rape and the way penetration is used as a weapon against women is numbing. She writes how a body that is considered polluted can be punished as a man pleases. That is philosophy of caste that is the philosophy of her rape.

This is rape that tames, the rape that puts me on the path of being a good wife. This is the rape whose aim is to inspire regret in me. This is the rape whose aim is to make me understand that my husband can do with my body as he pleases. This is rape as ownership. This rape contains a husband's rage against all the men who may have touched me, against all the men who may touch me, against all the men who may have desired me. (174).

Again a big trauma prevails on author when Four months into marriage, polite enquiries about providing 'good news' have already turned into a pressing demand to produce child. Her husband is the only male heir for his grandparents on both sides, and this fact blossoms into questions on the future of this family tree. A visit to the gynecologists is the first step. But she does not want the child of a man who beats her. She does not want to carry a child and bring it into a world because she was raped within a marriage, on a bed where my 'no' held no meaning. I'm distraught. I fight to stay back at home. He throws things around the house. He leaves a ladle on the gas stove, threatens to burn himself if I do not go with him. I will him to do it; I want him to hurt. I refuse to leave the house. Calmly, he removes the red-hot ladle from the stove and pushes it into the flesh of his left calf, right above the ankle. I miss the hiss of scorching skin because I begin to scream. I disarm him. I pull him away. He is insistent that we leave immediately, that we do not miss the appointment. He doesn't even stop to attend to the dark shape of the burn. (*When I Hit You or a Portrait of the Writer as a Yong Wife*, P-195)

I do not want to bring into the world a son who will watch his mother being beaten up, I do not want to bring into the world a daughter who will be beaten up. (200)

She decides that she will not allow herself to be portrayed as the hot-blooded woman who ran away from one man into the wide open arms of another. She will not allow herself to become the good wife, the good mother, the good-for-nothing woman that marriage aims to reduce me to. She will not allow her story to become a morality tale- about loose women, about lonely writers, about melancholic poets, about creative, unstable artists, not even about a war against head lice. So she begins a plot to escape. She becomes what he wants her to be: the good housewife. She cooks food that pleases him. She allows him sex when he wants it. She wears the clothes that he wants her to. She learns Kannada, as her husband does not speak the language of love. She also begins to use language to conquer.

For the first time in her marriage, she is not afraid. She knows that her words have stripped away his manhood, they have shamed him into impotence. She knows that her words have rendered him incapable of acting on his threat, and that now, in the space between us, there is his invisible cowardice that has been called out by name. But his verbal threat to kill is enough. It's what she came for. He is scripting the ending that she wanted for them. All that she need, she carry with her in a shoulder bag. Passport. ATM card. Laptop. Her phone that he never let her use. All of this is hers. This is all she could think of taking. This is all she wanted to take. She calls home. She tells her mother about her comingness. Bruised but alive. The moon is on her back. The auto-rickshaw races into the night. She shed this miserable city like a second skin. After that she writes:

I'm not afraid of men; I have fashioned myself in the defiant image of its exact, uncompromising opposite- the woman men are afraid of. I am anti-fragile. I've been made not to break. That is one of the reasons why it becomes harder to talk about the violence. Who I am proves to be my own undoing. Is this happening to you? The disbelief.

Did you let this happen to you? The shock.
 Why did you put up with all of this? The shame.
 You knew better, didn't you? The shame, again.
 Why did you not reach out to one of us? The lack of trust.
 If only we had known (220)

She begins the process of forgetting and healing and indulges herself with her world made up of words, sentences and books. Hiding Pain through Language She makes up a beautiful world with the dimension of her language and hides her pain. She hides her scars behind her neatness in dressing. A world made up in the dimension of her language is beautiful, but it also hides pain and she beautifully explained in poetic way:

This actual body of mine, I am ashamed and embarrassed and secretive about. My scars are my secrets. My straight shoulders sometimes slump; I wish my breasts would disappear. My hair falls out in handfuls, a shame like no other for a woman, one that can barely be admitted to even the closest of friends. Every hairstyle is a style to hide. My back hurts from sitting for long hours. I am a howling, screaming mess on the days of my period. My knees wear the rough defiance of a thousand kneel-down punishments at school. My cracked heels map the idea of a woman who does not have time for herself. I shave my legs depending on whether I am going to be with a lover that week and only if that meeting holds the possibility of intimacy (239).

Being a woman now she calls herself accused of ultra-feminism in the divorce petition, the one who will not be shamed by the questions at the cross-examination. She is the woman who will be cursed by society for being passed from man to man, hand to hand to hand whom society cannot spit or throw stones because she who is made up only of words on a page, and the lines she speaks are those that everyone hears in their own voice. So she begins a plot to escape. Meena Kandasamy's style of writing is experimental and totally different from other dalit writers as her first novel *Gypsy Goddess* she tackles the plight of a community of Dalit agricultural labourers who live and work in inhuman conditions, with unending unrelenting exploitation and heartbreaking atrocities inflicted upon them by their ruthless upper-caste landlords in the southern Indian state of Tamil Nadu. She writes:

Most people are tired of history, and also tired of history repeating itself, so I am constrained to try a new way to chart and plot my way past their boredom. Since fiction is all about reaching out to an anonymous audience, I shall try and drown my story in non-specificities for the first thousand and eight narrations. (14).

Finally, she enters the world of books; the world which welcomes her with willingness; the world created by her in words; the world where she burrows word-tunnels to bury herself. She begins her writing career by writing a postmortem analysis of her marriage for a magazine. She is astounded when she receives written statements from thousands of women all around the world saying that her pieces of writings reflect their stories, their voices and their tears. She slowly climbs up the ladder of life and wakes up to new series. She begins the process of forgetting and healing and indulges herself with her world made up of words, sentences and books. At last she writes how she is the woman who can be removed from the brutality of the everyday-from its drying grasshoppers and fading flowers and starving children and drowning refugees and who still believes, broken-heartedly, in love.

Works Cited

1. Limbale, Sharan Kumar. *Towards Aesthetics of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherji. Hyderabad: Orient Longman, 2004.
2. Jain Jasbir. *Women's Writing: Text and Context*. New Delhi: Rawat Publications, 2004

3. Ilaiah Kancha. *Buffalo Nationalism*. Samya, January 2004
4. Meena Kandasamy. *The Gypsy Goddess*. HarperCollins Publishers, 2014.
5. Moon Meenakshi and Urmila Pawar. *We also Made Hisstory*. Zubaan, 2008.
6. Meena Kandasamy. *When I Hit You: or, A Portrait of the Writer as a Young Wife*. juggernaut, 2017.

MAN-WOMAN RELATIONSHIP IN MADHUR BHANDARKAR'S FILM *CHANDANI BAR*

*Milind Mane, Assistant Professor, Department of English,
Vyankatesh Mahajan College, Osmanabad, Maharashtra, India*

Abstract:

Movie is the mirror of society which clearly reflects what is going on in the society. Madhur Bhandarkar, a famous realistic film-director's award winning movie Chandni Bar is also such a realistic movie which portrays the bizarre and gritty life of Mumbai beer bar dancing girls, their struggle for survival and underworld. Under the Shlok Films banner the movie is released in 2001. He is a master to portray vividly the corruption, changing morality and violence in Indian society. The horrible reality of man-woman, live-in, extra-marital and gay relationships and prostitution is always his favourite theme in changing Indian scenario. Yet there is another aspect of the movie, that is, woman's life is the perception of men in India. The concept that woman is inferior to man was universally accepted by the people in medieval times. The movie has female protagonist who narrates her story from her childhood as a helpless woman who succumbs to pressures of the society. The movie explores the darker side of the Mumbai life and is slightly heavy and depression in its narrative, much or less flamboyant and more realistic in sensibility than a typical Bollywood film.

Key Words: *Man-Woman relationship, realistic, bizarre, changing morality.*

The protagonist of movie *Chandani Bar* Mumtaz migrates to Mumbai with her lone survived uncle after she loses her parents and her town in UP is destroyed in communal riots. Young Mumtaz has difficult time adjusting to a place where jobs seem scarce and life is cheap. She accepts the job of beer bar girl against her wish for her survival, happily marries a short tempered gangster, begets children, becomes widow after his massacre, and again joins the bar for her children's better career but now waitress due to her over age and even accepts prostitution and let her daughter to become a bar girl to bribe the corrupted police officer for the rescue of her son from police custody. The movie ends on the note on her helpless final submission to circumstances when her son murders two boys who molested him at jail as his revenge on the same path of his father.

As the theme of man-woman relationship is not new to the movies, it is as old as the first Indian feature film *Raja Harishchandra*. This theme is quite popular and fresh for Indian Cinema since ages. Madhur Bhandarkar presented it with minute details changing moral values in rapid modifying Indian society. As the movie is female orientated, Mumtaz's relationship with Potya Sawant is more important segment of the movie. Being a frequent visitor of the bar, Potya is already engaged in a physical relationship with another bar girl Shabana. While observing the dancing bar girls he says, "I am sick off the same tired faces". At once Mumtaz (a fresh face) is get spotted by him in *Chandni Bar*. Getting attracted towards her he enters the private room of the bar on an excuse to meet Shabana. Being not habituated by the bar's bold atmosphere shy Mumtaz once again becomes successful to increase his carnal desires for her. Shabana takes him off in privacy for their usual lusty meetings; Potya comes to know that money minded Shabana is not supporting him in their physical proximity but keen to getting money from him which instigate him to get Mumtaz by hook or crook. Mumtaz impressed him a lot in their first meeting but Mumtaz is not attracted by him and considers him like any other customers.

In their second meeting *Mumtaz* again attracts *Potya* (as he is looking for her) much as she is busy with other customer, seeking money from him, bearing his lusty touches and gaze who irritates short tempered *Potya*. He vents his anger upon the customer and beats him, all the bar people including bar owner *Anna* are afraid of the *Bhai* like *Potya* so nobody oppose him. All the bar-girl including *Mumtaz* run to their room, *Potya* enters boldly the room and being unable to wait anymore directly makes an indecent proposal like any other bar girl. She is stunned by such proposal for first time and she leaves him unanswered which is rejection mostly which annoys him. Humiliated *Potya* threatens her pimp and forces him to make her available for him. *Mumtaz* is forced by his uncle and *Iqbal*, she comes to know that *Potya* is dangerous and can spoil her future. She makes compromise and accepts its inevitability. She meets him in a lodge but unable to adjust with him she responds him like a dead body in their physical proximity which annoys him. He comes to know that she is not habituated and money minded like any other bar girl but shy and simple girl forced into this profession. He leaves her and pays her which she denies; he takes more interest in her and wants to know her past. He stabs her uncle for being molested her and forced her into this profession for their survival. The very next moment he put forth two substitutes for her to go back and to marry him. She is not able to go back so chose another substitute which avails her opportunity to the life of stability, status and happiness moreover her permanent good bye to the suffocated profession of bar girl.

Her marital life with *Potya* begins: he loves her lot but being a patriarchal male dominates her and not provides equal plane necessary for a healthy man-woman relationship. *Potya* shows his true colors by abandoning his family leaving them to fend for themselves. Surrounded by his criminal friends and twenty four hours underworld career *Potya* naturally neglects her. They are bound spiritually but circumstances spoil their private life. He remains busy with outside gritty world while she sticks up with household duties and rearing children. She observes that *Potya* is arrogant with his friends and she concerns about him but keeps mum suitable to her nature. Though being his wife her status remained too much lower because *Potya* is her *savoir* who has brought her back from the slimy world of bar and prostitution. Their planes always remain imbalanced. Male always enjoy superior status in marital relationship in a patriarchal society, Simone-de-Beauvoir aptly observes, "marriage is a destiny traditionally offered to women by society". Woman in reality is essentially a subservient partner in marriage. In a way marriage for her is a trap which negates her rights to individuality, independence and self-realization. Usually in the institution of marriage a woman is reduced as an object of decoration, possession and man's sexual gratification. It turns out to be an institution of oppression for her in various forms rather than her protection for which it was primarily instituted. The same happens with *Mumtaz* after her marriage. She is caught in no win situation. Finding no other solution she concentrates on the better future of her son *Abhay* and daughter *Payal* and weaves her own world around their bringing up. A rift in their conjugal life starts and negligence form both speeds the gap widening them apart. *Potya* casually comes home and uses his home like lodging-boarding. No doubt he loves his family who occasionally takes them to functions and even proudly introduces them to their friends but at the same time he is promoted in his career which leads him to become busy with outside world. In her narration she agrees his drawbacks, "he can never control his anger, initiates into an illegal act without thinking for himself, her and his family". It stuns her when he runs to kill a police messenger mercilessly leaving her back. Like any other Indian girl she had cherished a dream of stable life which fate had heartlessly snatched away from her at an early stage of her life. But her destiny plans another disaster for her now, police kill *Potya* in a fake encounter due to the murder of their messenger for being rude, dashing and thoughtless. She musters up her courage and prepares herself for another ordeal of her life. Man-woman relationship ends with the death of her husband.

The movie depicts her relationship with another wealthy *Sheth* but it has only commercial purpose for her and satiates carnal desires for the male. It lasts only for single night. Man-woman relationship of *Mumtaz* and *Potya* triggers male domination in marital relationship worldwide in general and Indian

society in particular. An important factor to consider *Potya's* overreaching maleness is his socialization as a male child. As he is the representative of typical Indian society and its patriarchal system, one has to focus upon the development of male psyche in Indian society. Wikipedia, the free encyclopedia defines gender roles:

The male ethos is war, domination, competition, scarcity, control etc. for the purpose of having the power to choose and enforce the survival of their seed. Within the context of the patriarchal system, women are reduced to sexual toys and caretakers of children (www.wikipedia.com)

From the early stage of his childhood the male child is nurtured often with extra care; he is offered all possible avenues like good schooling, good food, good dressing and expensive toys. On the other hand, the female child is made aware of her subjugation and painful existence at every stage. The parents impart gender discrimination from their childhood. Though the movie does not depict *Mumtaz's* early childhood but the society and her uncle trains her to shrink from male domination to be meek and submissive. She is constantly reminded of the worthlessness of her sex. As Shubha Tiwari puts it:

Social stereotypes about gender roles are stronger than we can imagine them to be. One can present hundreds of examples. A gift of male kid- electric train, and for female child- a doll (quoted in Bala (ed):2001:71)

The parents impart the gender discrimination from their childhood. *Mumtaz* keeps mum at every stage when she observes short tempered *Potya* is going out of control and even comes to know its evil effects. She contracts herself suitable to her nature and diverts herself towards her children. Conversely, *Potya* enjoys everything outside home neglecting his wife and household duties, the male chivalry specially observed in world of gangsters as it the only qualification needed for such type of 'job'. He remains outside of the irresponsibly for whole night let her waiting and be anxious about him. The male traditional mindset makes them think that they are born to control weaker sex. Male sex is superior and female sex inferior. As *Urvashi Sinha* and *Gur Pyari Jandial* comment:

The husband is expected to be authoritarian figure whose will should always dominate the life of a wife. The wife should regard him as her master and should serve faithfully. Thus the traditional concept of superior husband and subordinate wife had been the guideline of Hindu marriage (quoted in Mohan(ed):2004:130).

The same attitude is responsible for crack or rift in man-woman relationship observed in the movie. Never the less she has no objection for her husband and she leads happy life of being a wife rather than a bar-girl. He once again leaves her penniless widow by his thoughtless behavior for gnawing by society.

The movie has portrayed another man-woman relationship that is *Deepa Pande*, *Mumtaz's* friend from bar and her husband *Gokul*, a rickshaw driver. Once again a male domination is observed but as compared to above here he imparts a total negativity in his domination. She is a victim of his atrocities, being money minded he sends her to bar to dance and even forces for prostitution. Being his wife for four years *Deepa* naturally wants to be a mother of her legitimate child but he never cares her feelings and forces her to sleep with his customer even when she is pregnant. He already aborted her for three times for money. His atrocities heightens when he kills her in his intoxication leaving her wish unfulfilled of being a mother. She was so passionate to be a mother of her husband that she never quits him and tolerates his heartless beating every night, continues as a bar dancer where she seek refuge and prostitute and dances to his tune. *Mumtaz* says in her narrations, "her wish becomes her sad demise". He thinks technically and mercilessly while *Deepa* is quite emotional. Man-woman relationship between them is estranged and is marred by male chauvinism.

The other girls of *Chandni Bar* are victims of male domination as well. *Puspa* is cheated by her lover *Azahar*, he lends money from her to settle in his business and marry with another girl by cheating her. *Pushpa* is also called to satiate carnal desires of police officer *Gaikwad*. *Shabnam Shaikh* is cheated by

Potya. Meena is sold off by her parents to the bar-owner. *Farida* is deceived and sold by her husband to a customer on the first night of their marriage and fled away to Dubai leaving her at bar. Every bar-girl is a different painful story of male-domination. Man-woman relationship of these bar girls apart from their customers is declined by male oppression. On the other hand, their relationship with their customer becomes foundation which badly affects their relationship with their lovers, husbands or boyfriends. The relationship is mostly on the physical level. The relationship is that of user and used. Lack of normal support system and creations of new substitution is needed. They lead their lives for survival, *Deepa* observes, "All male are equal may he sit in office or bar, they only take undue advantage of woman's helplessness". Her further dialogue is quite suggestive "this is a male dominion". Thus man-woman relationship in this movie is marred by male supremacy and woman's submissiveness.

References:

- 1) Movie. *Chandni Bar*. The *Shlok* Films banner.2001
- 2) Quoted in 'Shashi Deshpande a Critical Spectrum' (ed) Indira Mohan:2004: New Delhi: Atlantic.
- 3) Iyengar, K.R. Shrinivas, Indian Writing in English: 1983: New Delhi
- 4) Quoted in 'Women in the Novels of Shashi Deshpande' (ed) Bala Suman: 2001: New Delhi: Khosla Publishing House.
- 5) Beauvior Simone De, Translated and ed H.M. Parshley. *The Second Sex*. 1974. London. Vintage.
- 6) www.wikipedia.com

RECLAIMING FEMALE IDENTITY AND AGENCY THROUGH STORYTELLING IN *FOLLOW THE RABBIT-PROOF FENCE*

*Aadishree Dixit, Department of English with Communication Studies,
Christ (Deemed to be University), Bangalore*

Abstract:

Storytelling is a vital aspect of the lives and the identities of native aboriginal women from Australia. The stolen generation underwent experiences of erasure and control which forced the aboriginal feminine away from her culture and its rituals of storytelling which gave her both rights and identity. This paper examines how female identity and agency is reclaimed through the form of life writing by studying Doris Pilkington Garimara's book 'Follow the Rabbit-Proof Fence'. The book, with its rich ethnographic details of the relationship between nature and aboriginal tribes, also enables an insight into the deep roots that aboriginal cultures share with nature. The paper explores the power of storytelling in reclaiming the cultural roots and identity for both the stolen generation and those that are descended from the stolen generation.

Keywords: *Stolen generation, storytelling, Australian Aboriginal Women, identity, postcolonial study, feminism.*

Much Aboriginal history is difficult to relate because it is literally unspeakable. (Longley, 370)

It is essential to consider the denial and erasure of Aboriginal narratives and Aboriginal recollections in the process of colonisation and the period that comes after it. One must also note that the erasure of aboriginal history and suppression of aboriginal culture mirrors the way that female voices are not recorded in historical documents. Australian anthropologist W. E. H. Stanner referred to non-Indigenous Australians as a “cult of forgetfulness or disremembering”. While Doris Pilkington Garimara's book *'Follow the Rabbit-Proof Fence'* was made into a major motion picture titled *'The Rabbit Proof Fence'*, a conscious choice was made to study the account of this historic escape in its original form - from an aboriginal perspective rather than the film, which was directed by a white film-maker. The voices of three aboriginal girls, recounted by an adult aboriginal woman mark the text not just as a postcolonial text but also one that deals with gender. Considering the unique features of the aboriginal sense of identity and way of life, this study aims to establish that the women's narration of the invasion and exploitation of aboriginal land and culture play an important role in enabling aboriginal women to reclaim their identity.

Diane Bell's *Daughters of the Dreaming* explains the rights and responsibilities of women- one of which is protection of the 'dreaming'. Tom Calma, an Indigenous Australian theorist, explains the Dreaming the word used to denote aboriginal spirituality, an essential part of daily life. The Dreaming contains important spiritual knowledge- of the origins of the community. He further explains that the land is an essential part of the dreaming as “Land, sea and sky are the core of all Indigenous spirituality and relationships” (pp. 324) He states that the land is the source of life, law and lore. The women thus have both rights and responsibilities when it comes to the land, along with spiritual positions. Bell also states that women have a high degree of control over their own lives “in marriage, residence, economic production, reproduction and sexuality”

Longley adds that men can be punished by women for violation of the sacred spaces and rituals. Additionally, she explains: Obviously, much of the content of these ceremonies is unavailable to a general

reading public, but the structures are being revealed because of Aboriginal women's desire to publicize the strengths of their cultures to as wide an audience as possible. (pp. 373)

Story-telling forms an important part of aboriginal life as it is through stories that the spirituality of the tribes and communities are practiced and preserved. It is a social instance, markedly different from its colonial counterpart which was primarily individualistic. Women thus possess autonomy and hold places of respect in the tribe. They are charged with preserving these stories through sacred and secret ritual ceremonies. These ceremonies are completely the domain of women, inaccessible to men and outsiders. Thus, one can rightfully state that storytelling when undertaken by aboriginal women assumes a twofold importance- preserving culture and asserting identity and rights as an aboriginal woman in a postcolonial, patriarchal world.

With the loss of their land Australian Aboriginal women also faced a loss of their traditional tribal power base. Through recollections and by means of autobiography Australian Aboriginal women construct and reclaim not only identity but attempt to establish the bond the share with their land which forms a crucial part of aboriginal culture and identity. Longley states that contemporary life narratives are being written to consolidate or re-establish links with Aboriginal communities, and to restore crucial links with traditional tribal lands. She elaborates upon the importance of the stories that aboriginal people are sharing with the world and their place in the reclaiming of culture "they look backwards not just to "preserve" their recent history but with the more urgent need to justify their demand for a revision of all Australian history to incorporate crucial Aboriginal histories into ways of reading the contemporary world" (pp 372).

In the introduction, Pilkington establishes the tight bond that the aboriginal people share with nature by introducing and explaining the traditional way of marking time - 'Nature was their social calendar, everything was measured by events and incidents affected by seasonal changes.' Time was also calculated by activities that were culturally significant. Aboriginal storytelling used seasonal components in recounting events unlike its western counterpart which counted time mathematically. Pilkington establishes that the knowledge of the flora and fauna is a fundamental part of the collective knowledge in Aboriginal cultures as its people lived on and with the land.

This makes it important to consider Pilkington's narration- the story is essentially pieced together by the bits and pieces recollected from memory by her mother and her aunt, who are "anxious for their story to be published before they die" as stated in the introduction. *Rabbit-Proof Fence* thus becomes memory work and carries on the traditional role played by women in the aboriginal culture of tracing origin, roots and the relationship with the land. The collaboration between three women also brings back the element of story telling as group activity as carried out in traditional aboriginal society.

Pilkington firmly establishes that the reader must obtain an insight into the historical and cultural content to understand the gravity of the story of her mother and her aunts. In the first few chapters the invasion of Australia by white colonial forces must be viewed from two distinct perspectives. The aboriginal community is nomadic and peaceful, relying on the land for their sustenance. They work alongside nature to obtain only what is necessary for survival, never taking more than what is needed. Examples include using the rain to their advantage while hunting. Spirituality forms a crucial component of their way of life, as shown by their welcoming of the 'gengas', the white men to their land and sharing what the land has to offer with the 'gengas'. It is through this kindness that the white colonizers exploit the aboriginals first by taking the women and then the lands.

For the aboriginal communities the land is a source of life and is to be taken care of and respected. In contrast to this perspective, the white colonizers see the land as a resource to be used and exploited for their own gain. The invasion of Aboriginal traditional hunting land showed the ignorance of the colonizers. Additionally, the imperialist, anthropocentric view of the colonizer factored heavily in the introduction of non-native species such as horses, cattle, foxes and rabbits for the convenience of the

colonizer. Rabbits thrived in the land and caused ecological damage and posed a threat to the native species of flora and fauna. This foreshadowed the damage that was to be done by the whites, another non-native species, to the land and its inhabitants. The rabbit proof-fence was built in 1907 in an attempt to contain the rabbits. This led to establishment of Jigalong, one of the many maintenance depots.

The second invasion by the White colonizers is that of the Aboriginal culture and of female aboriginal bodies. Ignorance and lack of respect for the aboriginal way of life factored into the violence inflicted upon the Aboriginal community commenced with rape and brutal of their woman and the violation of their lands. Restricted access to the land they had hunted and lived in caused the aboriginals to struggle in order to fulfil the very basic needs of survival. The Aboriginal culture suffered a curtailment-the observance of sacred rituals and ceremonies were regulated by the White government. These factored into the aboriginals adapting themselves into a semi-nomadic life for their own survival. This included becoming labourers and domestic help and adhering to the law of the Whites. The increase in the number of Muda-Mudas, the half white, half aboriginal children, was one of the outcomes of this invasion.

Thus, the similarities between the treatment meted out to the aboriginals, particularly the half castes and the land are important elements of the story, considering the importance that the land holds for the people, particularly the traditional place of women in society. In the novel, one can infer that the otherness of the aboriginal culture from the colonial perspective mirrors the wilderness of the land which the colonizers seek to tame. Similarly, the 'blackness' in the half-caste children is seen as something to be erased, replaced with the civilized white culture, language and laws.

Molly's story is a result of both invasions. The rabbit proof-fence is the site of meeting for her parents aboriginal mother (Maude) and a white father (Thomas Craig). It can also be noted that the fence is not a part from the natural world and yet an important landmark for the aboriginals. The rabbit-proof fence, like the rest of the natural landscape, becomes an important source of information and a tool for Molly. Additionally, the rabbit-proof Fence, like Molly, like the other half caste children, has a dual identity. The fence is a colonial symbol as well as "a symbol of love, home and security" for Molly, whose father taught her about the fence (Pilkington, 109).

However, it is the spiritual and aboriginal knowledge that Molly obtains from her tribe that ultimately helps her find her way back home to her land, to her people. Interconnectedness, co-operation and co-existence with other members of the community as with the natural environment form important principles of the aboriginal way of life. These eco-centric principles guide Molly's mindset, enabling her to read and to use the landscape, climate and the flora and fauna to her advantage. The bond of trust between the girls and Molly along with Molly's resourcefulness imparted to her by her cultural knowledge make the story a powerful narrative of not just physical survival but of subversion of power structures established by the colonial dominance. Molly, with her initiative to take charge of her own destiny, enforces her traditional right as an aboriginal woman and the reclaiming of her identity begins when she decides she is too old for 'school' if she is old enough to be a co-wife. It is thus established that the exploitation of the Aboriginal feminine is inseparable from the exploitation of nature and the Australian land as women's identity is constructed in terms of their bond with nature, with the stories they preserve about the land and the spiritual importance of their role in society.

In this context it is also of importance to note that Doris Pilkington Garimara herself underwent separation from her mother and her aboriginal roots. The effort that she put into researching her culture and writing the rabbit proof fence enabled her to not only understand her culture but come to term with her mother's resilience and an insight into a navigation of the landscape through her mother's eyes. Thus, narrating her mother and her aunts' stories functioned as a way for Pilkington to trace her aboriginal origins, re-affirm her role as a woman in aboriginal community and reclaim identity and agency as an aboriginal woman.

In conclusion, it is important for these women to tell their stories outside the aboriginal community

to banish the idea that women do not play important roles in the community and thus, reclaim their identities and their agency through their narratives.

Works Cited:

1. Calma, Tom. "Respect, Tolerance and Reconciliation rather than Opposition and Denial: Indigenous Spirituality and the Future of Religion in Australia" *Pacifica*, Vol 23, Issue 3, pp. 322-336. <https://doi.org/10.1177/1030570X1002300305> Accessed on 2018-08-10.
2. Longley, Kateryna Olijnyk. "Autobiographical Storytelling by Australian Women" *De/Colonizing the Subject: The Politics of Gender in Womens Autobiography*, edited by Sidonie Smith, and Julia Watson, University of Minnesota Press, 1988, pp. 370-384. ProQuest <http://ebookcentral.proquest.com/lib/christuniversityebooks/detail.action?docID=316678> Accessed on 2018-08-11 02:37:19.
3. Stanner, W E H, *After the Dreaming*, The 1968 Boyer Lectures, Sydney, 1969 pp. 24-25.
4. Pilkington, Doris, *Follow the Rabbit-Proof Fence*. University of Queensland Press, 1996.
5. Walters, Janice. "Trauma and Resilience among a Stolen Generation of Indigenous People" *Fragments of Trauma and the Social Production of Suffering: Trauma, History, and Memory*, edited by Michael O'Loughlin, and Marilyn Charles, Rowman & Littlefield Publishers, 2014. Pp 127-148.

RELATIONSHIPS IN ROHINTON MISTRY'S *FAMILY MATTERS*

Aiswarya R, Kizhakkekara Bhavan, Karamala PO, Kozhipilly, Koothattukulam, Ernakulam, Kerala

Abstract:

Rohinton Mistry's Family Matters focuses on the relationship between various characters in the novel, underlining how each and every member of the family is instrumental in addressing the problems, questions and practicalities of the family operation and how they contribute their share to the smooth functioning of the family. The major characters who make up the story line are all members of one extended family along with an employee of one of the family members and his employer. Mistry portrays the ever changing relationship across generations among the family members through the novel.

Key Words: *Changing relationship, discordant family, sacrifice.*

The structure of the story of *Family Matters* is the life and living of an elderly patriarch of a small discordant family, Nariman Vakeel who is a former Professor of English stricken with Parkinson's disease and Osteoporosis and disturbed by the memories of his good old days. He is a decaying septuagenarian who lives in a large apartment named Chateau Felicity with his two step children, Coomy and Jal, both in their forties. Out of sheer family compulsion, Nariman had sacrificed his love for a non-Parsi, Lucy Braganza and unwillingly yielded to the marriage with Yasmin Contractor, who committed suicide a few years after the marriage. Their daughter, Roxana is married and lives with her husband, Yezad and two children, Jehangir and Murad. Nariman, who loves to go for short walks, falls in to a hole and gets his ankle injured, leaving him with no option but to depend upon Coomy and Jal for the daily necessities. The former, who resents him for being unfaithful to her mother and having long seen Nariman as a little more than a burden, snatches the opportunity and takes him to 'Pleasant Villa', which is home for Roxana and her family. Though Roxana's flat is a cramped and a claustrophobic one, Mistry's shows the deep bond shared by its inmates in spite of highly contradictory emotions. Despite of Yezad's displeasure, Roxana selflessly devotes herself to the need of her father without any hesitation. Through her, Mistry emphasizes that one can survive in life by making compromises in one step or the other. She brings to her husband's notice the meaninglessness of following the age old conventions and traditions and strongly upholds the view that the essence of religion is in the service of the weak, the old and the unfortunate. She is a dutiful daughter who can be compared to the loving and compassionate Cordelia in King Lear. The relationship between Coomy, Roxana and Jal is portrayed as half or hyphenated relationship since they lack warmth despite their birth from the same womb. Coomy uses the word 'second class' to describe her relationship with Nariman, accrediting "the daughter of his own flesh and blood" status to Roxana. As the novel progresses, Yezad finds it difficult to retain monetary stability and seeks solace in sacred texts. Jal takes pity on his brother-in-law and enters the scene as a saviour and shows them a way out from the dejected state by suggesting that they sell Pleasant Villa to ensure a livelihood and move into Chateau Felicity. As the novel progresses, Nariman gets gradually reduced to silence and ultimately death. The voices and role of Yezad, and Jehangir take over as the novel further unfurls. Family matters with its narrative style prove that "the world can be made to inhabit one small place and that the family can become the nexus of the collective and the universal". (Bhautoo-Dewnarain, 38)

Nariman Vakkeel had been forced to marry Coomy and Jal Contractor's mother, a Parsi widow out

of sheer family pressure. Even after his marriage, Lucy, in her distressed obsession for him follows him and takes up a job as an ayah with one of his neighbours in order to be near him. She says: "I still believe you love me. Admit it. I know that something is still possible between us". (FM, 246). For eleven years, he and Lucy had struggled to create a world for themselves but to the so called 'duty' of a son and to uphold the morals and the purity of his community he was forced to end his "ill considered liaison with that Goan women" and settle down (FM, 11). Finally, he marries a forty year old Parsi widow with two children. However, he found it difficult to be fully committed to her as Lucy's memories never left him at peace. Ultimately it was because of the fact that Lucy had provoked jealousy to his wife Yasmin that led to both their deaths in a fall from the roof. Nariman leads a depressed life till his last breath and is unable to forget his love for Lucy, who remained his silent beloved till the end of his life.

In his diseased state, Coomy thinks that Nariman's own flesh and blood daughter, Roxana should take care of him. Perhaps, Coomy uses Nariman's illness as a way to pay him back in kind for his unfaithful attitude towards her mother. She revolves between resentment and responsibilities towards her stepfather. Coomy says: "I don't want to be disgusted with Papa while he lies helpless in bed. But I can't help hating him". (FM, 302) Her resentment, annoyance and exhaustion at the very thought of attending to the needs of her stepfather forces her to damage the plaster ceiling of her apartment purposefully. Jal tries to correct her, but without much success. He laments: "Family does not matter to you! You keep nursing your bitterness instead of nursing Pappa. I've begged you for thirty years to let it go, to forgive, to look for peace". (FM, 193) However, fate interferes and Coomy pays her life as the price to her evil intentions.

Yezad had the least tolerance for his children's proximity to their grandfather. He says: "First they should learn about fun and happiness, and enjoy their youth. Lots of time to learn about sickness and dying" (FM, 278). Roxana, who is an epitome of kindness has an entirely opposite view of the situation. She opines: 'be glad our children can learn about old age, about caring-it will prepare them for life, make them better human beings.' (FM, 278)

Later in the novel, Yezad realises the importance of the old and Mistry has shown the transformation of Yezad from a rude, uncaring and grumbling husband to a sweet and caring son after several months' coexistence with his father-in-law. Earlier, he had seen Nariman as a burden that shattered the monetary stability of his family. In the later phase of the novel, he is seen to trim the nails of Nariman and even shave him which shows that he repents his previous attitude towards him.

Roxana who is truly devoted towards the wellbeing of her father, is an epitome of peace, patience and devotion who has accepted what fate offered her, be it good or bad. She manages to maintain a good relation with the family members with love, care and respect. Roxana's selfless concern for her father even under tense atmosphere and Coomy's self chosen avoidance of her responsibilities even living in more comfortable surroundings brings about the contrast in their base characters.

A striking example of hatred towards inter religious relationships is brought to the arena when Yezad gets disturbed when he finds his son Murad developing attachment with Anjali, a non-Parsi girl. He remains adamant in his decision that he would not let the affair continue. According to him, the laws of Parsi religion are absolute and mixed marriages would destroy their race. He further argues: "Inferior or superior is not the question. Purity is a virtue worth preserving" (FM 483)

The concept of Mistry about relationships is that which is sprouted in care, harmony and kindness. When Roxana couldn't attend to her father, it was her younger son, Jehangir, who filled the void whereby, creating an intimate bond between him and his incapacitated grandfather. He comforts his troubled grandfather at night when memories of his days with Lucy followed him. Thus, the intimate relationship between Jehangir and Nariman is also explicitly visible in the novel.

The title of the novel '*Family Matters*' speaks volumes as the novel is centered around the lives, memories and relationships of an ordinary Parsi family. Thus, Mistry, through his novel, succeeds in asserting that a lasting and healthy relationship is possible in this concrete jungle of modern world only by

mutual tolerance and better assimilation of human values.

Bibliography

1. Mistry Rohinton, *Family Matters*. London: Faber and Faber, 2006. Print
2. Bhrucha Nilufer. E. *Rohinton Mistry Ethnic Enclosures and Transcultural Spaces* . Jaipur and New Delhi: Rawat Publications, 2003. Print

38
**CULTURAL NATIONALISM AND AUSTRALIAN
 CULTURAL PRIDE IN CARTOONS**

Nisha Khan R., Research Scholar, University of Kerala, All Saint's College, Trivandrum, Kerala

Abstract:

The concept of nation implies a large community of people with apparent difference in language, culture, ethnicity, and history; who share a singular identity with a territory or government. Nation and culture are inseparably linked and is a common way of life which unites people together. A contested identity of a multicultural nation is of currency in literature today and 'nationalism' has been looked upon from different positions. The concept of a nation is emotionally associated and therefore imagination has a vital role in defining or describing a nation. Works of art which are treasured by the readers accompanied by imagination play a key role in the transmission and dissemination of national images, memories and myths. Culture is one of the building blocks of a nation and the culture of a nation often serves as the national culture which ultimately shapes a nation. Recently, nationalism became an ideology which is directly linked to the notion of sovereignty. Australia is believed today as the warmest and most welcoming home of different cultures but with strong cultural nationalistic ideologies. 'Real Australian' stories are made by Australians, for Australians, using only Australians, and only in Australia. These Australian stories are questioned clearly through cartoons. The production of Australian multicultural stories is spirited enough to question the 'cultural pride' in the country. Australia assures equity of status to all cultures, but let us not fool ourselves that there is any solid logic to this.

Keywords: *Cultural Nationalism, Ethnicity, Australian Diaspora, Cultural Pride and Multiculturalism.*

The concept of nation implies a large community of people with apparent difference in language, culture, ethnicity, and history; who share a singular identity with a territory or government. Nation and culture are inseparably linked and is a common way of life which unites people together. A contested identity of a multicultural nation is of currency in literature today and 'nationalism' has been looked upon from different positions. The concept of a nation is emotionally associated and therefore imagination has a vital role in defining or describing a nation. Works of art which are treasured by the readers accompanied by imagination play a key role in the transmission and dissemination of national images, memories and myths. Culture is one of the building blocks of a nation and the culture of a nation often serves as the national culture which ultimately shapes a nation. Recently, nationalism became an ideology which is directly linked to the notion of sovereignty. Australia is believed today as the warmest and most welcoming home of different cultures but with strong cultural, nationalistic ideologies. 'Real Australian' stories are made by Australians, for Australia. These Australian stories are questioned clearly through cartoons. The production of Australian multicultural stories is spirited enough to question the 'cultural pride' in the country.

This article takes its subject matter as the images which represent the concept and policy of Multiculturalism in Australia. These images represent specific aspect of the superiority of white Australians. Their racist attitude, political outlook, and cultural democracy can be assumed as the voice of the 'True Blue Aussie'. The article sets out to read these images in two ways: through the art as spectacles of aesthetics; and secondly, as it mirrors the interspaces between cultures. The object is to understand the everyday assumptions - about Multiculturalism in Australia, about its working, about political and

governmental policies - which the cartoonists shared with their audience, and which facilitated to shape into abstractions like class, culture and nation. I also endeavor to interrogate the 'cultural pride' that cartoonists or artists found in terms of cultural identity. The rich visual material contained in these cartoons and the politics behind its representations concerned with issues of class and cultural identity are analyzed.

The political cartoonist, John Ditchburn represents the bifurcation in the Australian society regarding cultural pluralism. Ditchburn exposes the decaying of multiculturalism as well as the xenophobic pulsations among the whites. In the image, 'RIP' to Multiculturalism is displayed and a Muslim and a White Australian are going opposite direction tearing the flag of Multiculturalism. The white man represents a group called 'Reclaim Australia' and now they are called as 'True Blue Crew' formed in 2015 are described by academics as displaying "overt white racism, xenophobia and social conservatism aimed at bolstering male values and privilege. They understand themselves as Australian patriots preserving and protecting white, Anglo-Saxon heritage against particular groups including Muslims, Jews, immigrants and indigenous Australians" (180). The 'True Blue Crew' were attempting to arrange vigilante patrols to monitor the 'out-laws' in the society like the Muslims and young African men. The Africans were placed in the lower strata in the 'invisible' multicultural pyramid. But here, Ditchburn is focusing on the intolerance of Aussies towards Muslims. Muslims became the subject of fear and threat as some Australians assume an inherent connection of terrorism with Islam. The very fear is politicized to fend off Muslims from the multicultural land. Ditchburn clearly delineates the slow death of multiculturalism and an emerging nationalism based on white culture.



This cartoon appeared in the editorial of 'The Herald' by Peter Lewis in April 2105 regarding the 'Reclaim Rally' in New South Wales. Lewis looks at the concept of 'Reclaim Australia' from the indigenous perspective. It also captures the protest of 'True Blues' against immigration and multiculturalism. They are struggling for the claim of Australia for 'Pure Australians'. At the same time the indigenous couple in the image also wish if they could claim their Australia which was branded as 'Terra Nullius' by the forefathers of these protesting white Aussies. It was the land of Indigenous people who were called by the Whites as aboriginals or Abos. Their long struggles to reclaim their own land went in vain. The cruelty meted out to the natives by the whites can never be forgotten or forgiven by them. With their land, they lose their identity and now struggling to place themselves among the multicultural space in Australia. Those who claimed the land from the indigenous people are clamoring for it by the reason of their 'racial purity' and it seems to be awkward.



Matt Parrott pictures the ironic situation of the most promised aspect of multiculturalism: right to perform racial and cultural identity. The white man's comment, "we are a very tolerant society", itself is a statement of superiority and it gives the implied meaning that they are civilized and empathetic towards migrants and at the same time they want the immigrants to follow the 'Aussie way of life'. This image represents the racist attitude of White Australians that they will accept and accommodate those who live according to the 'white standards'. Through this cartoon, Parrott satirizes the hypocrisy of the whites.



Chris Wildt, the cartoonist expresses his idea about how diversity works in Australian multiculturalism. It is a much thought provoking one and it satirically portrays the definition of 'diversity in Australia' in 2015. Here Chris states that they have attained diversity and now they have to compartmentalize the diversity marking every boundary clearly visible and in that way amalgamating all cultures. That's is exactly what happens in the multicultural world of Australia. Australia finds it hard to make out the 'unity in diversity' and the efforts rather makes it a 'categorized diversity'. It offers nothing but a catalogue of different cultures and nationalities. The core of multiculturalism is diversity and its success is determined by the harmony among the multiplicity. The image demonstrates that Australian society had attained diversity but they cannot make it 'United, Strong and Successful' as they claim in their latest Multicultural Government Policy Statement which was released in March 2018.



Ditchburn's another cartoon which depicts how Australians celebrate their national pride. Ditchburn tries to unearth the truth that Australians assume full of pride about their Nation than other immigrants. The Australians tries to project their cultural pride as National one. The Artist shows that their national pride shifts soon from a 'multicultural pride' to a 'True Blue' pride.



The same flag acts as a weapon of violence towards the non-whites. Australian national pride is projected not as the pride of the diverse ethnic groups from across the globe; but as the pride of Anglo-Saxon racial pride. It indirectly hints towards the 'One Nation' policy propagated by Pauline Hanson. Hanson's 'One Nation' Policy promised to drastically reduce immigration, particularly Asian immigration and to abolish discriminatory policies attached to Aboriginal and multicultural affairs. Hanson and her followers believed that multiculturalism is a threat to the very basis of the Australian culture and values, 'One Nation' spirit against immigration and multicultural policies can be traced from the image. White Australians possess a

cultural pride and they associate it with their national pride. As Brendan O'Leary believes "Nationalism is a very strong force in the modern world, in most cases it prevails, and it does set the standard for what constitutes a modern state...Nationalism implies that loyalty to the nation should be the first virtue of a citizen" (203). In this context, whether the immigrant Australian citizen's loyalty towards the nation is questioned and threatened in the multicultural Australia. White Australian Cultural nationalism, as Edward Alden observes "is exclusionary, arguing basically that the country should circle ...around the white man's world" (108). John Ditchburn implies that some Australians are using nationalism to justify racial violence.

Amy, a non-white seven year old child from New South Wales speaks at great lengths about Multicultural Australia. Amy illustrates how much hesitant are the white men to become assimilated into social harmony. This image gives a glimpse about the conversation between an Indian and an Australian. How culture and language affects the social cohesion in Australia is well depicted here. The image narrates that the Indian English is not accepted or looked down upon by the White Aussie. Though the Indian speaks in English, the other man mocks and asks him to speak 'his English'. The White man is shown as a confident and smart and on the other hand, the Indian is depicted as diffident and apprehensive. The White man's T shirt bears the inscription "IF YOU DON'T LOVE IT LEAVE". 'Love



Australia or Leave' is an Australian political party registered for federal elections since October 2016. The party platform includes opposition to immigration and Islam in Australia, founded by Kim Vuga who had appeared in a television documentary in 2015 called 'Go Back to Where You Came From' which sought to expose the interests of ordinary Australians towards refugees and asylum seekers. She used the slogan 'Love Australia or Leave' which has become the name of her party. Thus the insecurity of a seven year old child in Australia is revealed through this image. Amy represents younger generation in Australia and in her eyes, multiculturalism seems to be unsuccessful. It reveals the apprehension of non-white migrant in Australia to get accommodated and accepted in a white society. It points to the threatened status of multiculturalism in Australia. Mutual respect and recognition in a multicultural society can be achieved through 'mutual exchanges' as observed by Pinto,

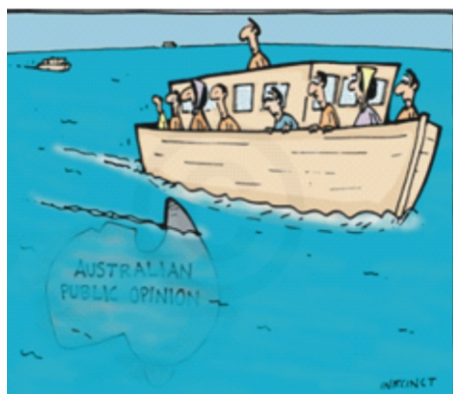
Individuals shape their cultural identity in the process of dialogue, and they aim at getting recognition for it from society. This process of dialogue is also a process of struggle for recognition. In other words, people do not simply receive recognition for the way they form their cultural identity. They have to win it through exchange. This process can also fail. People do not receive recognition from society for every life choice. (703)

Australian multiculturalism sometimes fails to receive the recognition for ethnic migrants. Their struggles to affirm and perform a particular cultural or ethnic identity creates intricacies and in some way it fixes an inferior status among the "true Aussies".

The next image is a cliché image of the depiction of cultural difference in terms of out fits by Karsten, Schley. Schley gives the impression that the Whites believe that their outfits make them superior and they are proud in their dressing. They look down upon other's dressing. Meital Pinto analyses that "claims of offence to feelings as claims of offence to integrity of cultural identity... the more one's cultural identity is vulnerable, the more severe is the offence to the integrity of his or her cultural identity" (697). A distinct dress codes cannot be practical in a multicultural country and it is very close to the cultural identity. People those who use head wears and long dress as a part of their religious identity is also debated, especially the Muslims in Australia. Pinto also argues that "every individual has a prima facie right to be protected from all acts that offend the integrity of his or her cultural identity. In particular, minority members with vulnerable identities require state protection from offensive acts if substantive equality is to be achieved" (698). But how far this is probable is to be analyzed.



Now let's have a look at Australia's policy on "Boat People" or the illegal immigrants in Australia. This image is also caricatured by John Ditchburn. He clearly articulates that the majority of Aussies are against the 'Boat people'. The asylum seekers are not welcomed in Australia and are perceived as criminals. The Aussies view them as a threat to their white-values and customs. They seemed to be blind against the



question of survival of these asylum seekers. The Australian public opinion acts as a shark to devour the asylum seekers. The asylum seekers will not be allowed to settle in Australia. BBC News in 2017 October reported that those who reach Australia by boat are sent to "an offshore processing center. Currently Australia has one such center on the Pacific island nation of Nauru and another on Manus Island in Papua New Guinea. Even if these asylum seekers are found to be refugees, they are not allowed to be settled in Australia." (Australia Asylum: Why is it Controversial). The plight of asylum seekers can be understood from this. Ruby Hamad holds the opinion about the reason behind the rejection of 'boat people' in Australia:

This cultural and language gap is one way in which our politicians have secured public support; *they are different, they can't speak English, they could be a threat, we are better than them*. English is the marker that separates the desirables from the undesirables. As such, this scene flips the first days of colonial settlement and Terra Nullius on its head, where the Aboriginal population's lack of English was all the justification the British needed to claim the land. (Boat People: Why It's Getting Harder To Look Away) The asylum seekers have to go a long way to get recognized in the Australian society which has deep rooted backing in the Anglo-Saxon heritage.

My approach here follows in understanding the images used in these cartoons as an aspect of idealization of 'the people' or identification of 'the people' with the nation and the nation with the 'Australian white culture'. It leads to a conceptualization of the ideal Australian as the White Anglo-Saxon Australian. These cartoons can be read in the other way around; like it reflects a rejection of those racial others whose difference threatens the 'true blue' Australian race. As Martyn Bond considers, that multiculturalism is "in some ways the term confuses more than it clarifies" (14). This paper tries to analyze the meaning of Multiculturalism articulated through cartoons. These political cartoons help to cognize how these 'Australians' and their institutions functioned within and against a range of class structures. The graphic images narrates the complexities of abstractions like cultural pride and its relationship with nationalism. In O'Leary's words, "Though nationalism often comes packaged with fairy-tales, its myths are no less plausible than those of social contracts, class struggles, wars between the sexes, immemorial traditions, intimations, or the natural harmony of interests" (219). Australian Nationalism, in that sense is packed with fairy tales of multiculturalism, equity of status, social cohesion and cultural harmony. It is evident that Australian multicultural stories endorse a kind of 'mono-cultural pride' in the country. Australia assures equity of status to all cultures, but let us not fool ourselves that there is solid logic to this.

Works Cited

1. Alden, Edward. "Neo-Nationalist Fallacies" *Foreign Policy*, Schurmann, No. 87, 1992, pp. 105-122. *JSTOR*, www.jstor.org/stable/1149163.
2. Amy, M.C. "Multicultural Australia". Cartoon. 20 Oct 2010. *National Museum of Australia*. www.flickr.com/photos/national_museum_of_australia/5097524779.
3. "Australia Asylum: Why is it Controversial?." *BBC News*, 31 October 2017. Newspaper Source, www.bbc.com/news/world-asia-28189608.
4. Bessant, Judith, et al. *The Precarious Generation: A Political Economy of Young People*. Taylor & Francis, 2017.
5. Bond, Martyn. "Multicultural Europe?" *The World Today*, Vol. 67, No. 6, 2011, pp. 14-16. *JSTOR*, www.jstor.org/stable/41962665.
6. Ditchburn, John. "Multicultural Australia RIP." Cartoon. 5 April 2015. *Inkcinct*, www.inkcinct.com.au/index.htm.
7. _____. "The Different Ways We Celebrate National Pride." Cartoon. 26 Jan 2010. *Inkcinct*, www.inkcinct.com.au/index.htm.
8. _____. "Immigration Public Opinion Shark." Cartoon. 18 Nov 2009. *Inkcinct*, www.inkcinct.com.au/index.htm.
9. Hamad, Ruby. "Boat People: Why It's Getting Harder To Look Away." *SBS*, 20 Mar 2018. www.sbs.com.au/topics/life/culture/article/2018/03/20/boat-people-why-its-getting-harder-look-away.
10. Lewis, Peter. "Facing up to the real fear." Cartoon. 05 Apr 2015. *The Herald*, www.theherald.com.au/story/2991025/editorial-facing-up-to-the-real-fear.
11. O'Leary, Brendan. "On the Nature of Nationalism: An Appraisal of Ernest Gellner's Writings on Nationalism". *British Journal of Political Science*, Vol. 27, No. 2, 1997, pp. 191-222. *JSTOR*,

- www.jstor.org/stable/194137.
12. Parrott, Matt. "Australia is a very Tolerant Society." Cartoon. 29 Jan 2012. *Occidental Observer*, www.theoccidentalobserver.net/australia-is-a-very-tolerant-society.
 13. Pinto, Meital. "What Are Offences to Feelings Really About? A New Regulative Principle for the Multicultural Era". *Oxford Journal of Legal Studies*, Vol. 30, No. 4, 2010, pp. 695-723. *JSTOR*, www.jstor.org/stable/40960119.
 14. Schley, Karsten. "Why can't immigrants get dressed like civilized people?" Cartoon. 09 Sep 2016. *Cartoonstock*, www.cartoonstock.com/cartoonview.asp?catref=kscn5964.
 15. Wildt, Chris. "Multiculturalism cartoon 5 of 107." Cartoon. 10 Sep 2015. *Cartoonstock*, www.cartoonstock.com/directory/m/multiculturalism.asp.

**POSTMODERN PERSPECTIVE ON REWRITING THE MYTH
MAHABHARATA: THE DEVIATING DEPICTION OF DURYODHANA
IN ANAND NEELAKANTAN'S *ROLL OF THE DICE***

*Sowmya. T, Research Scholar, Department of English,
Avinashilingam institute for Home Science and Higher Education for Women, Coimbatore
Dr. S. Christina Rebecca, Professor and Head Dept. of English,
Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore*

Abstract:

Rewriting the myth paves way for the development of new concepts, ideas about certain incidents or events that in turn provide a distinct perspective of the myth. Anand Neelakantan's novel, The Roll of the Dice is a recreation of an euphoric myth which procreates into multiple dimensions to draw the attention of the readers on his new makeover of the character Duryodhana. Unlike other portrayal of the archetypal Duryodhana as an antagonist, this novel portrays him as a protagonist, who is altruistic by nature. Retelling, as a strategy, aids in overseeing the myth Mahabharata under different construal, deviating from the original myth. This article aims at breaking the stereotypical image of Duryodhana as an evil and proves him as an idealist. Thus, the rewriting of the text is to be distorted, constructed and interpreted into multiple layers of understanding the mythical characters. Neelakantan's Duryodhana, is an unseen possibility that challenges the conventional text. The article attempts to showcase the narrative changes in the exuberant myth, which demystifies the original myth by prioritising the contemporary view of postmodern writing.

Key Words: *Rewriting, Myth, Intertextuality, fiction and contemporaneity.*

Literature is allusive, and seems to radiate from a centre. Literature develops out of, or is preceded by body of myths, legends, folktales, which are transmitted by the earlier classics (Frye 44).

Rewriting the old text turns out to be the basic purpose of the postmodern writers. The imitation of the old texts, myth and history that is anterior, never original is what postmodernist prefers to write. Neelakantan emphasizes on intertextuality in his rewriting of the myth, Mahabharata from a completely divergent panorama, which signifies that his rewriting is from the already well known text. As Gass puts it; "Traditionally, stories were stolen, as Chaucer stole his; or they were felt to be the common property of a culture or community...These notable happenings, imagined or real, lay outside language... in a condition of pure occurrence" (147). Myths are based on sacred stories, it is considered as a true sign of the past. As Rich would put it; "Re-vision the act of looking back, of seeing myth fresh eyes, of entering an old text from a new critical direction is for women more than a chapter in cultural history. It is an act of survival" (121).

The original myth is recontextualized along with Neelakantan's self- reflexive fictionality, he dismantles the old view of Duryodhana as a wicked and projects him as an altruistic man. By depicting such a modern construction he achieves in rendering countless layer of interpretations to his novel. He senses something new to focus on the character Duryodhana, as the essence of the past to be rewritten in a disparate perspective. As Bassnett and Lefevere observes; "Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting

can introduce new concepts, new genres, new devices...” (7).

The novel examines the character Duryodhana who believes that the purpose of his birth is to bring equality among people in Hastinapura. Suyodhana(Duryodhana) represents the Kauravas and trusts his birth right in the world is to rule the kingdom by bringing equality among his people. Unlike the original myth, Suyodhana here is shown as a man full of tender love and kindness, who cares for all the people inspite of class distinction. In this rewriting, Pandavas are those who follow class distinction, whereas Suyodhana objects to it. He makes Karna, the son of a charioteer, as the king of Anga, on the basis of his wisdom. The novel commences with the depiction of the childhood days of the kuru clans, where the Pandavas torments the Kauravas.

The postmodern writer is not governed by the rules, they are left free to rewrite the antique texts into the fictional modern world. Neelakantan revisits the contents of Mahabharata and reinterprets it. He also demystifies the conventional style of the past. In his note to the novel, the author explains the reason of his rewriting Mahabharata by breaking the stereotypical view of Duryodhana as a protagonist. He claims, “... a different picture of Duryodhana began to emerge far removed from the scheming, roaring, arrogant villain of popular television serials... gullible public” (7). He attempts to rewrite and narrate it from the loser's point of view and tries to bring justice for them with a question, “If Duryodhana was an evil man, why did great men like Bhishma, Drona, Kripa and the entire army of Krishna, fight the war on his side?” (8). Neelakantan adds metafiction to his novel self-consciously and draws the attention of the readers to pose questions about the past and present text. In reading a new construction of Duryodhana, the readers not only examine the structure of the narrative fiction, but also explore the text by placing it outside the world. As Hutcheon puts it, “Historiographic metafiction represents not just a world of fiction, however self-consciously presented as a constructed one, but also a world of public experience” (36).

Neelakantan recreates his own myth, by presenting Suyodhana as a kind-hearted human, unlike from the original myth. For instance, when Drona questions Suyodhana on targeting a bird, the latter's answer is something new out of the old myth, Neelakantan replaces this event and blunts it with his own fictionality;

“What do you see there?”

“I see love”

“What are you? A poet? Draw your bow and tell me what you see there.”

“Swami, I see life. I see two souls, united in love. I see bliss in their eyes and hear celebration in their voices. I see the blue sky spread like a canopy above them. I feel the breeze that ruffles their feathers. I smell the fragrance of ripe mangoes...” (93)

Another instance for is that when Drona asks Suyodhana to bring the king Panchala, to fulfil his vengeance. The king once, humiliated Drona so he wants to take revenge on him. But when Suyodhana comes back with gifts from the king Panchala and says the king is ready to surrender. Drona insults him saying’ “... Who needs his gifts?... Fool! You have sold the honour of your Guru for a few gold coins. Perhaps the Panchala army even defeated you and you looted some villages on the way back to present me with these gifts” (279). Neelakantan includes his own interpretation here, to show that Suyodhana is kind hearted and forgives people when they apologise and accepts their mistake. A unique aspect of Suyodhana is that, he is bestowed with love for his people and does not wants to see his kingdom drenched in blood.

Neelakantan adroitly uses intertextuality to pave way for the development of rewriting the old text. Contemporary postmodern writers rely on the antique works and reconstruct it. Thus Julia Kristeva observes, literary text is not a product of single author. She further says a text has connection with the other text; the author compiles a text by reading other texts. The author does not create anything from their own minds but write from the texts that already exist. She explains the text as “A permutation of texts, intertextuality in the given text where several utterances, taken from other texts intersect and neutralize one another” (36). Neelakantan in his novel, *The Roll of the Dice* fascinates his rewriting by intersecting

new incidents from his own interpretation.

He portrays the love between Suyodhana and Subhadra, which is far fetched from the original epic is, where Suyodhana proposes to Subhadra, “Subhadra, I want to marry you. The thing is to ask your brother for your hand. May I do so, my dear?” (191). Neelakantan makes the novel more fictitious by bringing in love between Suyodhana and Subhadra where the latter cheats the former by marrying Arjuna. Later in the novel, Suyodhana even after great humiliation faces Subhadra with a smile, when she comes to Hastinapura with his son, Abimanyu.

Drona favours Arjuna in the original myth as well as in Neelakantan's version of rewriting. But in this rewriting, Drona hates Suyodhana completely and openly tries to separate his son, Ashwathamma from him. He yells at Suyodhana saying;

You have spoilt my son too. You roam the streets without caring for the taboos or about pollution, touching everyone, eating with shudras and playing with children from the slums... And you, Prince Suyodhana... No, I should call you Duryodhana, for that is what you are- one who does not know how to handle arms, ... You bring only shame on your ancient line and on Hastinapura, Prince. (89)

Manifesting the abundant presence of intertextuality makes the novel opens to different layers of interpretations. The author while rewriting a text in postmodern style, draws attention from other texts that is related to his subject. Similarly, Neelakantan relates his rewriting with the original myth, Mahabharata and compiles it with creativity, where the meaning of the novel becomes wider to the contemporary readers and goes beyond what is there in the original text. Elmo Raj claims; “... there is no independent meaning, no independent text and no independent interpretation. Singularity is illusory. The text would become text to open up the dynamics of intertextuality within and outside the text” (80).

Intertextuality provides the reader with many ways of looking into the texts because it believes the text is not a closed one but an open product giving numberless traces to other texts. Kristeva claims that there is a link between a text and the other texts emerging in different forms. In simplest way, intertextuality is a way of interpreting texts by focusing on the concept, which is connected with other texts. Shakuni is the one who attempts to make Duryodhana, the villainous. Shakuni plans to trap Suyodhana for murdering Bhima, where Suyodhana then accused as the murderer. Guards come to Suyodhana saying, “Prince, you are arrested on suspicion of murder and the court has ordered your presence” (151). Neelakantan shows the fact that Shakuni is the evil, who wants to destroy the whole world to take revenge and he uses Suyodhana as a tool to fulfil his vengeance.

This paper is an endeavour to bring to the fore the popular receptive notion of Duryodhana, not just being a catalectic personality bringing war between brothers and doing evil but also a human who longed for equality and who give voice to the voiceless. Neelakantan shows Duryodhana as an innocent and a tender hearted person and shows how people do worship him by bringing the fact that there is also a temple in kerala for Duryodhana. By rewriting the texts from Suyodhana's perspective enables the readers to interpret it in many ways. This brings some kind of interaction among the reader and the author. Intertextuality offers new ways of thinking for understanding and interpreting texts. Allen points out saying; “The act of reading... plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading, thus, becomes a process of moving between texts” (1). Neelakantan's *Roll of Dice* does move between the text and among us by its fresh perspective.

Works Cited

1. Allen.G. *Intertextuality*. Routledge, 2001.
2. Bassnett, Susan and Andre, Lefevere (eds). *Constructing Cultures: Essays on Literary Translation*. Shanghai, 2001.
3. Elmo Raj, Prayer. “Text/ Texts: Interrogating Julia Kristeva's Concept of Intertextuality” Vol. 3,

2015, pp. 78-80.

4. Frye, Northrop. "The Developing Imagination." *Learning in Language and Literature*, Cambridge UP, 1963.
5. Gass, William H. *Habitations of the World: Essays*. New York, 1985.
6. Hutcheon, Linda. *The Politics of Postmodernism*. London, 1989.
7. Kristeva, Julia. "Desire in Language: A Semiotic Approach to Language and Art." Trans. Thomas Gora, Alice Jardine, Ed. Leon. S. Roudiez, Newyork, 1980.
8. Neelakantan, Anand. *Roll of the Dice*. Platinum Press, 2015.
9. Rich, Adrienne. "When We Dead Awaken: Writing as Re-Vision." *College English*, Vol.34, No.1,1972.

PROBLEM OF SEXISM IN MANJU KAPUR'S HOME AND A MARRIED WOMAN

Younus Ahmad Lone, Research Scholar, Department of English, Bhagwant University

Abstract:

The novels of Manju Kapur project the real picture of Indian society. She does not deal with the extra-terrestrial characters. She has achieved success in narrating live tales, describing the lives of middle-class Indian women. She explores the dilemma of modern women in a patriarchal social set-up. In the post-colonial period, the decolonized male oppressed the female continuously. As a women writer, Kapur's dilemma is to focus the voice of women's concern. Women are oppressed in a society by a male-dominated discourse. This paper focuses on the gender discrimination and the intricate pattern of patriarchal codes which harm the progress of women in contemporary Indian society.

Keywords: *Patriarchy, stereotype, gender, suppression.*

Gender is the problem of cultural conditioning. The portrayal of women as weak has marginalised them in society. Men hold the centre enjoying every kind of freedom and women are silenced. The powerful section of the society creates some stereotypes to increase and perpetuate its power. The women liberation movement rose to prominence with the publication of *A Vindication of the Rights of Woman* (1792). It serves as a plea against the patriarchal culture and the negative portrayal of women in society. The society has created stereotypes like word 'womanly' which is associated with the meaning of weakness. Wollstonecraft questions the plan of education set out by Rousseau, which indicates women's status in society. "For my part, I would have young English woman cultivate her agreeable talents in order to lease her future husband with as much care and assiduity as a young Circassian bashaw" (Wollstonecraft, 95). In other words, there should be such kind of an educational system which will make upper and middle class women submissive partners in marriage.

In India, there are set patriarchal codes that limit the women's progress in society. Like Rousseau's educational system, there are infamous laws put forth by Manu. According to the laws of Manu, "Her father protects (her) in childhood, her husband protects (her) in youth, and her son protects (her) in old age; a woman is never fit for independence" (The Laws of Manu, ix). These infamous laws of Manu were put forth many years ago, yet they are still in practice in the contemporary society.

The Indian society has got its typical patriarchal codes around which it works. The gender discrimination in India begins right from the womb. Male child is preferred over female child. It happens because of a patriarchal thinking that a female child cannot carry the line forward. Also, because with female child is related the honour of the family. Even at the thought of having a daughter people feel cringed in India. In *A Married Woman*, when Hemant tells Astha's mother to forget the sorrows of her dead husband and celebrate the joy of being a nani. Astha's mother declares, "Beta, you are right. May it be a boy, and carry your name forever. A great son of a great father" (56). This reflects her traditional mind-set which she could not change even at the old age. Hemant being a product of American education shows his liberal thought. He says that there is no difference between boys and girls in American society. But after the birth of a daughter, Astha notices a change in Hemant's behaviour. His liberal attitude proves to be a mere pretence. Only six months after the birth of a daughter, he becomes possessive and not only demands sex but also asks for a son. Further Hemant declares, "I want to have my son soon. I want to be as much a part of his life as papaji is of mine" (61).

Astha's mother-in-law is also a traditional woman who wants Astha to produce a male child who will carry the long line of the race. She calls a pundit every morning to do special pooja so that she is blessed with a grandson. When Astha's son was finally born, she felt gratitude for completing the family. In this way, the traditional approach of the old women in India is reflected in the reactions to the birth of their grandson. Thus, we observe that not only men but also women are involved in perpetuating the male dominated discourse. In this regard, Armin Wanderwala comments that "It is not men alone who are responsible for gender inequity and gender discrimination in our society. Women themselves are also to blame in several cases, one generation visits into the next the inequities of the previous; and so the vicious circle goes on" (2002).

The daughters are neglected in India. People are very careful about the growth and career of their sons but when it comes to the daughters turn, they always get neglected. In *Home*, the family head Banwari Lal was very careful while selecting a bride for his son, but he is not much careful while marrying his daughter Sunita. What he thinks of is the negligible dowry. He is guided by things which are not real. The reality that there is no mother-in-law and also sister-in-law is considered a positive thing. At least she must be able to live a free life from taunts of in-laws. The fact that the groom's business is a small hosiery shop in Bareilly is ignored by Banwari Lal by saying that it has every prospect of growth. It is only after the accidental death of Sunita, the family realizes its mistake. This clearly highlights the prejudiced attitude of looking at the daughters.

A girl cannot grow in the company of the boys in India. There is always the fear of sexual harassment. In *Home*, when Vicky finds Nisha alone resetting the upset snakes and ladders, he threatens her to play with him before she ran away. Vicky not only harasses her but also warns her to keep it a secret. It highlights the fact that these kind of incidents are thought unthinkable to be discussed and brought to the open. Nisha is unable to sleep peacefully after this incident. She is sent to aunt Rupa's house to recover from the shock.

In India, women are still oppressed on the basis of dowry. Dowry deaths are common and feature in daily newspapers. In *Hone*, Sunita is continuously harassed by her husband to bring money from parents' house. Sunita's life turns into a hell with daily harassment and torture from her husband. He actually wanted her parents to invest in Bareilly, to either help him open an outlet or upgrade his shop. He thinks her dowry has been small and demands them to redress. However, Sunita decides that even if her life would be hell she would not exploit her father, anyway. Devastated by the cruelties of her husband, Sunita gets psychologically disturbed and thoughts of suicide keep on haunting her. Sunita bears this harassment for fourteen years after her marriage. Then it ends as the family gets the news by telegram about Sunita's accidental death. This indicates the harassment of women in India on the basis of cruel practice of dowry.

In India, it is very difficult for a woman to be childless. In *Home*, Sona does not conceive for a long time and has to bear taunts from her mother-in-law. She even goes to the extent of blaming Sona that she is using birth control pills to enjoy sex. In spite of taking Sona to the doctor, she is taunted by her mother-in-law. The situation of being a childless woman makes Sona's condition worse. In addition to the mental block, Sona suffered of the harassment by her mother-in-law. Sona being a traditional woman succumbs to the situation. She does fasting, so that she may be blessed with a child. On the other hand, we have her sister Rupa who is completely modern in her attitude. She accepts the fact that she is unable to conceive and changes herself accordingly. Kapur highlights here the contrasting views regarding the childless women. If a daughter-in-law finds her in laws tolerant and liberal, she can easily cope with the problem of childlessness like Rupa does. On the other hand, if a daughter-in-law finds her in laws harsh, she suffers the mental trauma like Sona.

Love marriage in India is still thought to be a taboo. Astha's mother control's her daughter from falling in love. After her mother intervenes, Bunt, Astha's first lover easily gives up the matter. Her mother also tries to imbibe deep values of family in her. The patriarchal code is at risk if love marriage happens.

When Yashpal, the elder son the Banwari Lal family falls in love with Sona, all the family members go against him. It happens because of a certain purpose. According to a patriarchal code marriage takes place between the equals. A girl must possess some fixed qualities to fit in a patriarchal family. Rekha is chosen daughter-in-law by the Banwari Lal business family because she possesses all the prerequisites that are needed to fit in a patriarchal family. Firstly, she is doing BA by correspondence which indicates that she is virtuous and unspoilt. Secondly, she knows cooking. And lastly, she can give dowry to enhance the business of a Banwari Lal family. Without these qualities, marriage is thought to be a threat to the security of the family. Yashpal's mother thinks that Sona has used magic to ensnare Yashpal because Sona belongs to the poor family who cannot give dowry and hence, falls short of the set prerequisites.

When Nisha falls in love with Suresh, she is not allowed to go out. Padlock is put on the phone, so that only incoming calls can be received. Whenever, Nisha goes out for exams, Raju, her brother accompanies her. This is a typical step taken by parents to control their daughters in Indian families. Even educated male characters like Premnath are not modern in thinking and behaviour. It becomes clear when Premnath tries to console his niece Nisha, who is upset by her family's interruption in her love and marriage with Suresh. He tells her the proper way to be married. Premnath believes that had Nisha's lover Suresh sent his parents to her parents and made an offer, it would have been easier for her to do as per her will. But Nisha rejects his idea by saying that it is a modern age and you cannot expect one to stick to these old ideas.

Education in India is not free from patriarchal codes. It is considered as the time pass because, girls after all have to do domestic jobs. Therefore, girls are sent to college to pass time, till they get a better match in marriage. Nisha is sent to college for this purpose not to achieve any kind of independence which is the essence of education. "Her family's attitude to college proved sustaining. Higher studies were just a time pass, it was not as though she was going to use her education. Working was out of the question, and marriage was around the corner" (141).

Men in India are obsessed with the concept of virginity. It is a social evil which Kapur tries to highlight in 'A Married Woman'. When daughter reaches to maturity, male members of the family start vigilance around her. Parents are expected to save the honour of the family which is related to the daughter. When Astha asks Hemant, why didn't he marry an American woman? Hemant replies, "I wanted an innocent, unspoilt, simple girl, he went on...A virgin he elaborated" (40). If Astha had not been a virgin, Hemant would have made it an issue. But the blood on the sheet has served as a certificate of her being a virgin. Astha being an educated woman argues that some women do not bleed even though they had no sex before marriage. Hemant evades the argument and says that it did not happen in our case. Therefore, we should stop talking about it. Men are free from these social evils. They do not have to pass any virginity test even if they commit fornication daily.

A married woman in India becomes a slave in work. She has to take care of everything. At her home in Delhi, Astha submerges herself to the household work. She spends time in the kitchen, experimenting with new dishes. She treats Hemant's clothes with reverence, sliding each shirt in his drawers and a quarter centimeter out from the on above and so they are easily visible, draining all the tiny holes in his socks, arranging his pants on cloth-wrapped hangers so there would be no crease. With her mother-in-law she visits shops in the mornings. However, Astha is not happy with the insulting behaviour of her husband at night. She shows anger and rage when Hemant suggests her sexy clothes. Then a brief argument between the two occurs,

What do you think I am? A whore?

There is nothing to be ashamed of darling, said Hemant caressing her. It is to increase married pleasure.

Astha looked at the lacy black thing he was offering her.

What is it? She asked suspiciously.

A teddy.

So I am to be your teddy bear? (44).

Women in married life seem to appear in a perpetual cage. Although, Astha does all the household work yet she is forced to submit her body at night. Men enjoy the power of being superior in marital bond, as if they own women as property. In this regard Sudhir Kakar illustrates,

It is evident that with such a collective fantasy of the wife, the fate of sexuality within marriage is likely to come under an evil constellation of stars. Physical love will to be a shame-ridden affair, a sharp stabbing of lust with little love and even less passion. Indeed, the code of sexual conduct for the house holder husband full endorses this expectation. Stated concisely in the Smritis (the law codes), elaborated in the puranas (which are not only collection of myths but also contain chapters on the correct conduct of daily life), modified for local usage by the various kinds of religiosity, the thrust of marriage seems to “No sex marriage please, we're Indian” (Kakar, Scenes from marriage, Intimate Relations 19).

Kapur projects the intricate patterns of sexism before and after marriage to show oppression of women in Indian male-dominated society.

Work Cited

1. Kapur, Manju. *A Married Woman*. London: Faber and Faber, 2011. Print.
2. _____. *Home*. New Delhi: Random House India, 2007. Print.
3. Manu, ix. <https://www.sacred.texts.com>Manu09>.
4. Kakar, Sudhir. *Intimate Relations*. Haryana: Penguin Books India, 1989.
5. Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. London: 1972 reprint, India: Penguin Books, 1995. Print.
6. Wanderwala, Armin. 2002. 'Robbing the Womb'. *The Times of India*.26.02.2002.

GROWING UP WITH BIAFRAN NATIONALIST CONSCIOUSNESS: MBACHU'S WAR GAMES

*Mr. Somnath Panade, Assistant Professor, Prof. Dr. N. D. Patil Mahavidyalaya,
Malkapur, Tal- Shahuwadi, Dist. Kolhapur*

*Dr. Sachin Londhe, K. N. Bhise Arts, Commerce and Vinayakrao Patil Science College,
Vidyanagar, Bhosare (Kurduwadi)*

Abstract:

Mbachu's novel 'War Games' is about the impact of war on the ordinary people of Biafra. He belongs to the Igbo generation that had closely witnessed the war during their childhood. They had experienced the harshness of the situation. It is these war experiences that Mbachu pours into the present novel. The novel is published in the first decade of the 21st century, which is nearly thirty five years after the actual war. Hence, it may be treated as a war memoir in the form of novel. Mbachu adroitly presents the war realities in his novel. He portrays the male coming-of-age experiences of its protagonist Basil Chekwubechukwu Odukwe, nicknamed Cheche, against the backdrop of Nigerian Civil War. As the war begins and continues to devastate life in Amafor, his family suffers disorderly and muddled civilian life caused by the war. Cheche describes his rural idyllic life in Amafor and the struggle of his people to survive the war conditions. However, despite the war crises, by the end of the text, Cheche successfully completes the phase of coming-of-age. He shows much precocity in his overall behaviour. As the text explores male coming-of-age during war crises, the present paper focuses on the formation of Cheche as a moral human being by the end of the text.

Keywords: *Nationalism, Biafran Nationalist Consciousness, Coming-of-Age, etc.*

Nigerian Civil War took place from the year 1967 to 1970 soon after Nigeria's independence in 1960. Having declared its independence in 1967, the Eastern state, which is Igbo majority state, separated from Nigeria and became known as Biafra. As a result, the civil war broke between Nigeria and newly independent state of Biafra on 6th July 1967. During the war years, Biafra was not recognized by any of the European nations. The only African nations that recognized this tiny nation were Gabon, Ivory Coast, Tanzania and Zambia (Williams 247). However, due to lack of ammunition and weapons and much essential international support, the weak resistance of secessionist government of Biafra was easily crushed by Federal forces of Nigeria. Subsequently, Biafra was defeated in January 1970.

Chinua Achebe views the Nigerian Civil war as 'big incredible experience' for millions of Biafrans (Achebe 31). While describing the war situation, he says:

Food is short, drugs are short. Thousands-no, millions by now- have been uprooted from their homes and brought into the safer areas where they really have no roots, no property, many of them live in school buildings, camps, and the committee does what it can (31).

Assessing the real causes of the civil war, he opines that the creation of Biafra makes Nigeria worse 'not only in terms of natural resources, but in human resources' (36). He also adds that because of 'visible progress in things like acquiring wealth, education and so on, the Northerners had antipathy towards Igbos' (36). It is only due to power struggle that politicians exploited the tribal sentiments and remained in power (36). Achebe mourns for the victims of the war. It was so horrendous that as many as two million people were killed in the conflict. The young Biafran generation was completely devastated during this civil war

due to starvation and malnutrition. It underlined the tribal conflicts in multi-ethnic society of Nigeria and questioned the idea of one Nigerian nation.

The above Nigerian situation during the war conflict has been replicated in Nigerian literature. Since Biafran War, many novels have been written that deal with 'Nigerian Civil War' as a central theme. Ogunyemi's essay, 'Poetics of War Novel' analyses the novels like S.O. Mezu's *Behind the Rising Sun* (1971); Elechi Amadi's *Sunset in Biafra: a Civil War Diary* (1973); John Munonye's *A Wreath for the Maidens* (1973); LN.C. Aniebo's *The Anonymity of Sacrifice* (1974); Cyprian Ekwensi's *Survive the Peace* (1976); Eddie Iroh's *Forty-eight Guns for the General* (1976) and *Toads of War* (1979); Isidore Okpewho's *The Last Duty* (1976)...and Tony Ubesie's Igbo novel *Juo Obinna* (1977). The above novels were compared with famous American war novels of Stephen Crane, E.E. Cummings, Ernest Hemingway, Norman Mailer and Joseph Heller (Ogunyemi 206). By doing so, he attempts to find out the parallels between Nigerian war novels and its counterpart in American literature. He asserts that 'Although the Biafrans lost on the battlefield, the Igboman, by portraying Nigeria's victory as pyrrhic, has tried to recapture his manhood through the pen. There is ironic laughter in the portrait of a powerful giant who defeated a child' (204).

Besides, Buchi Emecheta's *Destination Biafra* (1982), Dulue Mbachu's *War Games* (2005) and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) also present the war torn Biafra in their narratives with its graphical portrayal of war realities. These novels attempt to assess the causes of postcolonial failed nation building. They reflect on what went wrong in the post-independent phase of African nations.

Mbachu's novel *War Games* is more about the impact of war on the ordinary people of Biafra. He belongs to the Igbo generation that had closely witnessed the war during their childhood. They had experienced the harshness of the situation. It is these war experiences that Mbachu pours into the present novel. The novel is published in the first decade of the 21st century, which is nearly thirty five years after the actual war. Hence, it may be treated as a war memoir in the form of novel. Mbachu adroitly presents the war realities in his novel. He portrays the male coming-of-age experiences of its protagonist Basil Chekwubechukwu Odukwe, nicknamed Cheche, against the background of Nigerian Civil War. The protagonist is an Igbo child of a rich oil trader in Jos. In the beginning of the text, Cheche is four years old and living a peaceful life with his parents. However, the pre-war massacres of Igbos in the north compel Cheche's family to move from Jos to their native village Amafor and from there to Umuahia and again back to Amafor. As the war begins and continues to devastate life in Amafor, his family suffers disorderly and muddled civilian life caused by the war. Cheche describes his rural idyllic life in Amafor and the struggle of his people to survive the war conditions. However, despite the war crises, by the end of the text, Cheche successfully completes the phase of coming-of-age. He shows much precocity in his overall behaviour. As the text explores male coming-of-age during war crises, the present analysis focuses on the formation of Cheche as a moral human being by the end of the text.

It may be argued that Mbachu's coming-of-age novel is what Ogunyemi calls 'a special pleading that history should not be permitted to repeat itself' (204). It may be reckoned as a personal war chronicle that gives the accounts of horrors of Biafra. In order to portray these horrors, the novelist uses child narrator who naively describes the impact of the war. Mbachu's narrative gives the most unbiased account of the war impacts. Taking an objective stance on the war, Mbachu neither tries to justify the civil war nor refutes its historical essentiality. He simply places his hero and other characters amidst the war situation and shows how the civil war makes the people of Biafra suffer physical and mental damage. It is through his innocent and unique perspective that the narrative is unfolded. The novel explicates the birth and eventual death of Biafra. At the same time, it is paralleled with the development of its hero Cheche and his successful coming-of-age. Cheche grows up witnessing the nationalist spirit and consciousness of Biafra.

It can be observed that Mbachu recreates the Biafran spirit of the independence for their state

through the narration of Cheche.

Then one day, there was a great rejoicing and merriment all over Igboland: *we were a new country, the Republic of Biafra*. I heard everyone saying. We were no longer part of Nigeria, and it was now that I understood exactly what Mama meant about her and Papa being older than Nigeria. They were there when it was declared. I didn't need any telling to realize that I was older than Biafra (emphasis mine) (34).

He seems to prove Benedict Anderson's idea of nation as 'an imagined political community' (6). The idea of new nation of Biafra interpellates Cheche and his people with its Biafran consciousness. All of a sudden, the people of Eastern state of Nigeria become Biafrans. This Biafran nationalist ideology subjects the people of the region and they have to suffer the war consequences. Nonetheless, Mbachu never seems to romanticize the war. It is evident when Cheche implies the foolhardiness of his people. He says:

War, I gathered, meant a scale of killing and destruction worse than the pogrom we had already experienced. But surprisingly, they spoke of it with enthusiasm, in a manner that suggested they welcomed it as if it was some big sporting event (33).

Mbachu tries to denounce the imposition of the war on common people. He mocks the forced recruitment of young people in the army who are half trained through the character of Uncle Emeka who always fears conscription gangs and avoids joining Biafran Army. He makes a point that 'it would have been better to have joined up voluntarily and received proper training than go into battle as a poorly trained conscript "to face obvious slaughter"' (78). Mbachu emphasizes the absurdity of these conscript gangs and the insanity of the war politics. Instead of promised secession and independence of their state, the war turns Biafra a place of refugees, starvation and malnutrition, diseases like kwashiorkor, scarcity of food, deadly air raids of federal forces and the death toll. It also brings mental derailment of its people. However, Cheche survives all these crises.

Cheche, an observer of the impact of the war events on the commoners, represents the generation of Nigeria which suffered and survived the war crises of Biafra. His coming-of-age is greatly influenced by the war crises as his ordered life in Jos is disturbed by the crises. His forced migration from northern Nigerian city of Jos to his native place Amafor can be identified as his temporary regression from peaceful life to a war affected region of Biafra. Cheche is migrated from pre-war healthy conditions of Jos to dystopian conditions of Biafra. He refers:

People now talked of "Before Independence", "Since Independence" and "After Independence," and dropped names like Zik, Awo, Ahmadou Bello and Tafawa Balewa ...Then they talked of "Army take-over" or "Military take-over." Names like Major Nzeogwu, Major Ifeajuna and Major-General Aguiyi-Ironsi came up but things only got worse and there was fear in the land (16).

These adroit references clearly imply the debilitated political structure and the death of infantile democracy in Nigeria. Mbachu explicates how ordinary people are deeply affected by the surge for the political power. It is in these malevolent postcolonial civil war conditions that Mbachu puts his protagonist Cheche and shows the impact of war on his coming-of-age.

While touching the tribal issues of Nigeria, Mbachu mourns the cruelties inflicted on fellow Igbos by Northerners. For instance, Cheche narrates horrifying experiences during riots in Jos:

Nights became even more frightening, dominated as they were by blood-curdling cries of "Oshebee! Hey! Oshebee!! Hey!! Oshebeeeee!!! Heeey!!!" Mama told me they were the war cries of the Hausa mobs attacking the Igbo in another part of town' (17).

Before war, what Cheche knows about his identity is that he belongs to a better off Odukwe family that follows Roman Catholicism. However, it is war that makes him aware of his own identity. The riots between Hausas and Igbos create in him what may be called tribal consciousness. When Igbos are attacked and killed in Jos, Cheche's perceptive mind questions the violent psychology of his fellow countrymen. He

reflects:

I now realized I was an Igbo and wondered what I had done to deserve such hatred. The adult said it was because the other tribes were envious of our success in commerce, the civil service and other fields. I wondered how they came to single out the Igbo as the common enemy. Did they hold a meeting somewhere to decide it? No one seemed ready to provide an answer (17).

This collective Igbo hatred in the wake of the civil war shapes the budding mind of Cheche. He receives his tribal identity at the very earlier stage of his life due to war riots. Mbachu seems to suggest the rifts between the Nigerian tribes that widened during the Nigerian civil war. He questions the very idea of multi ethnic society in which one tribe tries to dominate the other. Igbo hatred by the Hausas and other tribes and eventual Biafran war may be interpreted as the outcome of false jingoistic consciousness of both Biafran and Nigerian military leaders. He emphasizes the disillusionment and failure to build one nation of Nigeria in the postcolonial phase due to tribal conflicts fuelled by politicians. It is through Cheche's character that Mbachu underscores Nigeria as a bunch of tribal leaders fighting with each other for power politics.

As far as socio-cultural ethos of Amafor is concerned, it can be said that it is in Amafor that Cheche receives his true Igboness. Amafor endows him the rich Igbo heritage which he may have been deprived of otherwise. His vacant time is filled with the tasks like fetching water from stream, plucking wild fruits of Udala trees, spending time with his cousins and friends and safeguarding himself from air raids. As the war makes the Igbo people turn towards their traditional life as farmers, Cheche also learns farming skills from his Grandpa and Obiukwu. Mbachu makes a romantic description of childhood plays and romps through the fields and bushes. Cheche's Grandpa becomes the rich source to Cheche to know his traditional religion with its positive as well as negative aspects. Mbachu presents the character of Grandpa as a man with traditional wisdom of medicine. At the same time, Mbachu denounces the pagan practices in Igbo religion. Cheche never partakes in any of his chicken killing rituals. Mbachu, by sketching the character of Grandpa, criticizes the traditional paganism of Igbo religion. However, concurrently, he admits it as a part of an Igbo life cycle and appreciates its positive aspects. For instance, Mbachu explains the pantheistic nature of Igbo religion. Cheche describes the significance of Ishigwu forest which is dedicated to god Ishigwu. He says:

In obedience to that god, it was permanently conserved in its natural state and was often used by medicine men to collect herbs. There we children often hunted for wild fruits or collected Okazi leaves for our mothers to make soup with. Cutting live trees was forbidden but dry branches could be hacked off. A number of such forest plots were dedicated to Ishigwu around Amafor (195).

Cheche's stay with his Grandpa and other members of Amafor makes him realize his own roots. He learns his own Igbo culture by witnessing annual Ogwugwu festival, its spirit dance and songs and folktales. It helps him build his unique perspective to look at his own people and their culture. Amafor brings him in the vicinity of nature that changes his outlook towards rural traditional life. It may be argued that Mbachu contrasts and heightens the insensibility and ugliness of the war with the descriptions of beautiful Ogwugwu valley, its streams, fields and landscape. Mbachu paints a sad picture of the war affected Biafra.

Mbachu also focuses on the issue of scarcity of food during the war. In pre-war period, hunger is never an issue in Cheche's life as he belongs to a well to do family. However, it gains a huge importance during the war in the wake of lack of food. In Cheche's words:

It was now that I realized the true meaning of hunger, and how things that didn't matter before or which I took for granted suddenly assumed unimaginable importance (108).

In the beginning of the text, Cheche informs that he is raised in a better-off Odukwe family in which there is the abundance of food. He says 'invariably, there was a lot to eat and drink' (5). Mbachu contrasts this abundance of food with the scarcity of food during the war crises. As Cheche and his people have to eat

lizards, rats and frogs, Mbachu sarcastically remarks that these small creatures 'must have realized that a war was indeed going on' (122). It is not only humans but also animals got affected by the war crises. The most significant lesson that Cheche learns from the war is that the war disgraces the dignity of man when it comes to basic drive hunger.

Furthermore, it is due to the war that Cheche's education is frequently interrupted which damages his educational growth. However, it does not hamper his moral growth. In these hard times, his family plays an important role in the formation of his character. His parents remain a great influence on Cheche's formation as a rational and thinking man. Cheche is well protected by his parents. Though other children become the victims of kwashiorkor due to lack of nutritional food, Cheche does not suffer from malnutrition. His parents become the significant protective factors in regard of Cheche's physical and psychological growth. He says 'Mama always made sure I was well fed. But she didn't bother anymore about what I wore' (127). Nonetheless, Cheche does not fail to notice the physical deterioration of his parents as well.

The most significant experience that the war renders him is 'the value of being alive' (40). Being always under the burden of survival, he begins to understand what death means. Cheche's companion Little Johnny is killed as he unknowingly keeps an unexploded grenade in his hand. Cheche describes Little Johnny's shredded body: 'Where his head had been was blood and gore. Only his lower torso and limbs were still intact (166). Though Cheche faints at the sight of Little Johnny's body in pieces, the experience of the death helps him understand the futility of the war and the worthlessness of lives of ordinary people in the wake of the civil war.

By the end of the text, the focal point of the narrative is shifted from the war to the moral development of Cheche. Mbachu shows the significant role that his parents, church and Bible play in Cheche's complete formation as a rational human being. Cheche displays the development of moral tenacity in him when he begins to attend Church as an altar boy. On one occasion, when the president of altar boys Paulinus Nweze and his associates wrongly deny the Jollof rice and corned beef to Cheche and others, which is actually meant to be equally distributed among all, he rebels against them and refuses to apologize for his disobedience. Subsequently, Cheche is suspended from his duties of altar boys. It creates a psychological conflict in the cognitive mind of Cheche. His restlessness can be seen when he says: 'I was all alone with my problem and felt like an outcast' (199). Instead of apologizing, Cheche stops attending the Church. His rebel is the outcome of his moral and rational thinking that he develops at his pubescent age. His moral growth can be clearly viewed in his reflection on virtues and sins:

I wanted to tell her that it wasn't that corned beef was such a novelty but that it was a matter of principle; that I was only acting with the teaching at home and in school and church that we should always stand up for truth and justice...(201).

He fights lonely against the corrupt altar boys of Church. His decision of not making apologies for his rebellious and disobedient behaviour is appreciated and wins him the title "the hard-headed one" (204). Finally, Cheche remains firm to his decision and resolves his problem with dignity. Therefore, his act of rebellion symbolizes the moral fibre of Igbos. Mbachu suggests moral toughness of Igbos through Cheche's character. All in all, Cheche is portrayed as a boy growing during the national crises and how these crises transform him into more humane, sensible, rebellious and morally tough individual.

In a nut shell, it may be said that it is the war crises that render Cheche a revelation to trust himself. His formation as a rational being that is capable of making judgment between justice and injustice, sin and virtue and good and evil is caused by his exposure to war realities. The political turmoil in the nation, pre-war riots, the civil war conditions and the Igbo socio-cultural ambience shape Cheche's opinions, beliefs, attitudes and ideologies about his own self, his cultural identity, his religion and his society. In Mbachu's view, the war quickens the process of gaining maturity as children come of age earlier during this period. At the same time, he mourns those children who face deadly consequences of the war.

Works Cited:

1. Achebe, Chinua. "Chinua Achebe on Biafra." *Transition*, no. 36, 1968, pp. 3138. *JSTOR*, Web.
2. Mbachu Dulue. *War Games*, Nigeria: The New Gong: 2005. Print.
3. Ogunyemi, Chikwenye Okonjo. "The Poetics of the War Novel." *Comparative Literature Studies*, vol. 20, no. 2, 1983, pp. 203216. *JSTOR*. Web
4. Williams, David. "Nigeria: One or Many?" *African Affairs* 68 (1969): 245-249. Web.

IDEOLOGY AS THE REIGNING FORCE IN TRAGEDIES AND RIOTS

Isha Soni, Research Scholar, Department of English, Guru Nanak Dev University, Amritsar

Abstract:

This article discusses the latent power of the ruling ideology that not only administers our day to day activities but also serves as a potent force that guides the actions and thoughts of its subjects in tragedies and riots. The article deviates from a strict Marxist understanding of ideology and highlights how it interpellates individuals and how in turn, the created subjects make the ideology function. The article also seeks to describe the ways in which power is exerted in culture and society through various examples. It throws light on how petty yet potent cultural and social means like education, television, internet, etc., are used by people in power to fan out a particular ideology. In short, the purpose of this article is to understand the working of dominant ideology in a better way.

Keywords: *Power, Dominant ideology, Subjects, Binaries, State-Apparatuses.*

“The Germans were already in our town, the Fascists were already in power, the verdict was already out and the Jews of Sighet were still smiling.” (Wiesel, 10) This line has been taken from Elie Wiesel's account of the Holocaust in which the unsuspecting Jews of Sighet, who knew everything about Hitler's promise but who lived in their houses of delusion, were forced to spend innumerable nights cramped up in ghettos, cattle carts and eventually, the concentration camps. It seemed like an appropriate beginning to the article because history has a way of repeating itself, in a spiral fashion. No event can take place in isolation. It has its echoes in social, political and economic arenas of the time. A number of people individuals and groups are affected by it and respond to it differently depending upon different factors. The tragedy that destroyed the lives of millions of Jews in the name of Nazi totalitarianism gave us an insight into the darkest side of human nature. But, as already stated, history has a peculiar power to replay itself in different contexts and with different dramatis personae. The Holocaust was followed by a number of tragedies, which were equally, if not more, horrific. The inflictors and the inflicted changed, the names of the countries facing the crisis were different but one thing remained constant Power. The purpose of this article is to better understand the silent yet potent power of the reigning ideology that manages our day to day activities.

In *The German Ideology*, Marx asserts that “ideology corresponds to the dominant ideas held by any particular society. These ideas are in evidence in every aspect of the society's culture and social organization- in its law, politics, religion, art and so on. They are always also the ideas of the ruling class, and serve to legitimize its wealth and power.” (Cuddon, 353) In Marxist terms, the dominant ideology is the result of the economic structure of the society. But, if we use the term in a broader way, ideology is something that constitutes human consciousness. It is the way through which “human beings perceive, and by recourse to which they explain, what they take to be reality.” (Abrams, 203) The role of the ruling ideology is to vigorously shun the alternative perspectives and to create binaries such as right and wrong or pure good and pure evil. It is because of such binaries that are accepted as 'natural' that countries like England insisted on the divine right of the Monarch to legitimize state-mandated violence against anybody who opposed the ruling ideology. The ideology of colonization is another example where the deep rooted sense of supremacy of the colonizing country made its subjects to undertake the burdensome task of 'civilizing' the natives by conquering them. The subjects thus produced tried to enforce this belief on the

natives by force as well as by subtler means like education. This ideology of supremacy of a particular race was so influential at that time that even the colonized accepted it to a certain extent.

Coming closer home, one can clearly witness the spread of the ruling ideologies through various state-apparatuses. It is more ostensible in a country like India which is home to people belonging to different castes, ethnicities and religions. Mrs. Indira Gandhi's term as the Prime Minister of India, The Babri Demolition, the Gujarat riots of 2002 are some examples through which one can understand how ideology interpellates individuals. According to Althusser, "there is no existence outside the ideological framework. The act of interpellation is based on a necessary illusion in which the subject retroactively gains awareness of the process." (Singh, 29) The power of the ruling ideology is so formidable that anything which opposes or deviates from the 'accepted' notion is considered as an act worthy of retribution. History is full of the names of great thinkers who were persecuted because they wanted to acquaint the masses with such discoveries that were totally against the commonly accepted beliefs. As the main purpose of the ruling ideology is to create binaries, the process of spreading the ideology cannot be limited to visible or recognizable sources. Various ideological state-apparatuses as well as cultural and social means are used to spread a particular ideology in order to gain power or to gain support of the targeted individuals and groups.

Creative representations play an important role in fanning out the dominant ideology. Shakespeare's famous play *Macbeth* highlighted the legitimate right of the king to use power against nonconformists but Macbeth's attempt to gain power was portrayed as pure evil and against the dominant ideology. The play was well received by the audience of that time because it was in tune with the ruling ideology of absolutism or of the divine right of the monarch. Similarly, one can take the example of the film *Firaaq* by Nandita Das. The film is based on the Gujarat riots, 2002 and tries to give voice to several unvoiced stories that have been buried under the debris of such a huge tragedy. The film does not justify violence and tries to present other perspectives through which the series of events can be seen. The movie was not very successful or well received by the audience because it refused to acknowledge the 'rightful' purpose of revenge. It is interesting to note that as the movie begins, two men can be seen piling up the bodies of the dead men, women, children alike. The heap of flesh reminds one of a number of documentaries made on Auschwitz and Buchenwald. It is not a coincidence that one tragedy automatically awakens one's memory of the others preceding it. The Germans who had identified themselves with Hitler's anti-Semitic sentiments followed him blindly. In case of Gujarat, the people belonging to the majority community, who were made to believe that they had serious threat from the minority community, conflated into the power called Mob. This mob was guided by an ideology that reverberated in their minds and that made things visible to them, only through the light of religion. Writer Dionne Bunsha has tried to show this ugly facet of power through her book *Scarred: Experiments With Violence In Gujarat*. The book presents the accounts of a number of victims who were sacrificed in the game of power. They were killed, raped, burnt, forced to abandon their homes and live as refugees because they were left to the justice of the mob.

Literature and other creative works produced under the influence of an epochal movement or a tragedy help one in understanding a particular event in an analytical manner. The accounts produced by a number of journalists after the riots or the violence also throw light on how one group is incited against the other through inflaming speeches, provocative slogans and baseless rumors. As the world has progressed, media, television and internet have started playing an important role in controlling the minds of the people. The news channels, television programmes, movies, short films, etc., play their parts in molding the psyche of the people and in propagating a certain perspective or world view. All these petty yet potent means of charging the psyche of a targeted group of people play a significant role in making the subjects believe in the self-self-righteousness of their purpose. As a result, their actions are guided by a sense of uprightness along with other factors. Any riot or pogrom does not take place out of impulse. It is true that a

trigger is required to spread the fire but it is largely the result of growing resentment that keeps simmering in the consciousness. There is no greater tragedy than the one where people knowingly imprison themselves in the cages of their own beliefs. There are two primary ways of exerting power. One is by force. This way is effective but there are chances of a number of rebellions. It is easier to rule the subjects by making them believe that however something is happening is the only way in which it should happen. To exert power in the most productive way, the collective conscious of an intended group needs to be carved into a desirable model. Both these ways of implementing power were exercised during the Nazi totalitarianism, Babri Demolition, Gujarat Riots, etc. and it is difficult to say if one can function without the help of the other. The two events the Holocaust and the Gujarat Riots are non-identical from each other in so many ways; one can be termed as ethnic cleansing while the other can be taken under the category of revenge killing. In both these events, the consequences in the form of human suffering remain the same where individuals were suddenly reduced from being humans to being the prey, ready to be devoured by the machinery of power and the subjects of the ruling ideology believed that whatever was happening was nothing but right and natural.

Another similar thing between the two tragedies is the burning or demolition of the religious places of the hunted group. Dionne Bunsha says that the easiest way to exercise power is to “start a riot. Fuel hatred. Divide people. Make them fear each other. Keeps the terror brewing” (Bunsha, 181). There is no better way to divide people than on the religious lines. In case of the Jews, synagogues were destroyed and in case of the Muslims, mosques were annihilated as these bred terrorists. Destruction of religious places to ignite the fire of hatred brings the Babri demolition to one's mind. It was the symbol of the power of religion and continues to be used as the trump card by political parties who aim to change the power equation.

One of the most effective ways to use the power of ideology is to persuade the subjects that the power is being used for their benefit, to secure their stronghold in the society. This kind of soft power is much more venomous because it makes the subjects participate in their own destruction. Power is used to impose a world view in order to tame and govern. While talking about the aim to govern, one is constantly reminded of the dystopian worlds that various writers have tried to depict in their novels. George Orwell's novel, *1984*, presents a world where the “Big Brother” watches every activity of the outer party members in order to tame their minds and make them believe that whatever is being showcased is the one and ultimate truth. There is severe penalty for digressing from the path shown by the Big Brother. The Nazi concentration camps were no different from these dystopias. Every human tragedy exposes the communities or countries involved to a world ruled by sheer power.

It is without doubt that every tragedy or riot is the result of a number of factors at work. Some causes capture the attention immediately while some remain hidden under the web. But, in Foucault's words, one thing which is true in all events is that “the individual is not a pre-given entity which is seized on by the exercise of power. The individual, with his identity and characteristics, is the product of a relation of power exercised over bodies, multiplicities, movements, desires, forces.”^[1] According to Althusser, “the subject is what makes the ideology work.” (Singh, 29) The dominant ideology operates in such a way that even the state-sponsored violence seems as natural and is legitimized by the participation or consent of the masses.

Works Cited

1. Abrams, M.H., and Harpham, Geoffrey Galt. *A Glossary of Literary Terms*. 10th Edition. Delhi: Cengage Learning India Private Limited, 2012. Print.
2. Bunsha, Dionne. *Scarred: Experiments with Violence in Gujarat*. Gurgaon: Penguin Books India Pvt. Ltd., 2006. Print.
3. Cuddon, J.A., and Habib, M.A.R. *Dictionary of Literary Terms and Literary Theory*. 5th Edition.

New Delhi: Penguin Books India Pvt. Ltd., 2013. Print.

4. Singh, Amrita, et al. *A critical Reader for Literary Theory*. Ed. Anjana Neira Dev. New Delhi: Pinnacle Learning, 2017. Print.
5. Wiesel, Elie. *Night*. New Delhi: Penguin Books India Pvt. Ltd., 1985. Print.

End Notes

- ^[1] <https://www.goodreads.com/quotes/50510-it-s-my-hypothesis-that-the-individual-is-not-a-pre-given>

THE RABBIT ROOF FENCE: GIVING A VOICE TO THE MARGINALIZED*Shreya Mozumdar, B/6 - P.R.D.A. 302, S.K. Puri, Hazari Singh Lane, Boring Road, Patna, Bihar***Abstract:**

The Routledge Companion to Postcolonial studies describes Aboriginal/Indigenous people as “those 'born in a place or region'(OED).The term 'aboriginal' was coined as early as 1667 to describe the indigenous inhabitants of places encountered by European explorers, adventurers or seamen.” While the terms 'aboriginal' and 'aborigine' have been used from time to time to describe the indigenous inhabitants of many settler colonies, they are now most frequently used as a shortened form of 'Australian Aborigine' to describe the indigenous inhabitants of Australia. The adjective 'aboriginal' has been more frequently used as the generic noun in recent times, the term 'aborigine' being considered by many to be too burdened with derogatory associations. Furthermore, the feeling that the term fails to distinguish and discriminate among the great variety of peoples who were lumped together generically as 'aborigines' by the colonial white settlers has been resisted with the assertion of special, local terms for different peoples and/or language groups such as the use of South-Eastern Australian terms like Koori, Queensland terms such as Murri and Western Australian terms such as Nyoongah. So far, though, no single term has been accepted as a general term by all the various peoples concerned, and the generic term most frequently used for the descendants of all pre-colonial indigenous is 'Australian Aboriginal peoples'.

Key Words: *Aboriginal, Nyoongah, Pre-colonial, indigenous.*

Rabbit Roof Fence, a novel written by Doris Pilkington and published in the year 1996, is a story based on a true account of an indigenous Australian family's experiences as part of the Stolen Generation. When the White men came to Australia, they brought with them a lot of different and new things, things that amazed and frightened the people who lived in that sun baked land. They brought new tools, new metals, new clothes, new foods, and new weapons and new laws. But not everything the white men brought was good for the country. The new weapons killed many who resisted the whites. The natives were forced to adapt to the white idea of how the world works. The common belief at the time was that part-aboriginal children were more intelligent than their darker relations and should be isolated and trained to be domestic servants and laborers. Policies were introduced by the government in an effort to improve the welfare and educational needs of these children by establishing two institutions for Aboriginal children with white fathers. The story follows the lives of Molly, Daisy and Gracie who along with thousands of other mixed-race children were forcefully removed from their families during the early 20th century. Mixed race children are looked down upon by both the races- be it the Whites or the Aboriginal. Australian whites called such children “half-castes”; the natives called such children “muda-mudas”.

Marginality is one of the privileged metaphors of postcolonial studies. It is from the margins of colonial subordination and oppression on the grounds of race, class, gender or religion that postcolonial writers and theorists claim political and moral authority to contest or oppose the claims of a dominant European imperial culture. As Graham Huggan explains, 'marginality represents a challenge to the defining imperial “centre” [. . .] The embrace of marginality is, above all, an oppositional discursive strategy that flies in the face of hierarchical social structures and hegemonic cultural codes' (Huggan 2001: 20). The problem with such claims for marginality is that it is the elite political classes of postcolonial societies who often uphold marginality as a representative subject position from which to assert the

emancipatory claims of national liberation in former European colonies. Such a problem is articulated by the proletarian revolutionary character, Joseph D'Costa, in Salman Rushdie's novel *Midnight's Children*, who says of India's national liberation that 'this independence is for the rich only' (Rushdie 1981: 104).

Many socialists have used the term social stratification. The term stratification connects with all the components of social inequality such as age, ethnicity, gender, caste, power, and class. Social stratification appears similar to rock that is made of various stratas. Each stratum interlinks with the other and becomes rigid. The kind of rigidity does not exist in the hierarchy of social structure.

The theory of social stratification was first proposed by Kingsley David and Wilbert Moore in 1945 in the article entitled, 'Some Principle of Stratification'. They screen the existence of Stratification in society. Regarding social stratification, Marxian perception is very clear on some ground. "Marxists" focus on two major social groups: a ruling class and a subject class. The ruling class indicates power through the control over production mode. It exploits the subject class at every possible level. The Marxian perception is that the system of social stratification derives from the relationship of social groups to the forces of production.

Doris Pilkington's "Rabbit Roof Fence" is a story which deals with marginalization. But the marginalization works at three levels- the first level is that of gender, the fact that Molly, Gracie and Daisy are females raised mainly by females creates the first level of marginalization. Nana Wilson-Tagoe says that "there is a fundamental level at which the critical and political perspectives of postcolonialism, feminism, and womanism converge." Postcolonialism, according to her, is inseparable from feminism. She further has to say, "A foregrounding of women's experiences and confrontations with sexual ideologies have, in addition, worked to decentre the normative male subject at the heart of postcolonial theory and challenge its conceptual ground."

In its very beginning, feminism sought to create a homogenous women's standpoint that had its basis in commonly held epistemologies about women. There was the assumption that women shared a common history of patriarchal oppression through 'the political economy of the material conditions of sexuality and reproduction; that even where these conditions varied, the knowledge through which women responded to their common oppressions remained uniform. Making gender a category of analysis in all areas of knowledge helps feminists to uncover power structures, biases, and exclusions in the construction of knowledge and to rethink almost all the disciplinary paradigms. It is feminism's revisions of existing knowledge and its theorizing of gender that moves the notion of gender itself beyond biological difference into the arena of culture, history, politics and religion. The idea that it is societies and cultures that constitutes meanings around sexual difference seems a logical way of understanding and probing hierarchical power relations in politics and culture. It helps feminists in all the disciplines to probe the historical roots of assumptions about women and interrogate their meanings. Feminist discourse locates constructs like masculinity and femininity in day-to-day cultural, social, and political interaction and wants new ways of understanding and rethinking them.

In the book, Maude has a relationship with a white man, a man who leaves her as soon as he gets what he wanted from her and leaves her with their child. We see how it is Maude who takes up the responsibility of raising her daughter mostly on her own.

The second level of marginalization occurs because of colour, because of racism. The central characters of the story are not only females, they are females of colour. It is due to their skin colour that the native Australians are looked down upon. The "half-castes", who are considered by the white Australians to have more intelligence than the natives, are still looked down upon. They are not accepted as a part of the white community as they are considered to be inferior. The sense of racial superiority is so deep rooted that it doesn't allow the white Australians to comprehend that a native can be more intelligent than them, a fact that is clearly proved otherwise when Molly and Daisy successfully reached Jigalong from the settlement school even after having the entire government after them.

American feminist scholar Bell Hooks objects to the very notion of a common oppression of women. Hooks' critical response to the work of Betty Friedman, a principal architect of contemporary feminist thought, exposes the contradictions of Friedman's own political status within a racist, sexist, capitalist state. Her essay, 'Black Women: Shaping Feminist Theory' (1984), challenges feminism's mystification of social and class divisions as well as its failure to make meaningful connections between race, class, and gender in its theorizing. Making the plight of middle-class white American women synonymous with a condition that affected all American women, hooks argues, only serves to deflect attention from poor non-white women 'who are most victimized by sexist oppression; women who are daily beaten down, mentally, physically and spiritually . . . [and] are powerless to change their condition in life'. To feminism's simple conceptualization of women's oppression, hooks points to diverse other sources of oppression class, race, religion, sexuality that could determine how sexism itself is institutionalized as a system of domination.

More than an attack on Friedman and feminism, Hooks' essay speculates on how the unique social status of black women as the objects of racist, classist, and sexist oppression could challenge the prevailing social structure and its ideologies. Black women, she argues, had 'no institutionalized "other" that [they] may discriminate against, exploit or oppress and often have a lived experience that directly challenges the prevailing classist, sexist, racist social structure and its concomitant ideology.' As Hooks argues further, 'This lived experience may shape our consciousness in such a way that our world-view differs from those who have a degree of privilege (however relative within the system)' And, as a way of contributing to a real liberatory ideology and movement, "It is essential for continued feminist struggle that black women recognize the special vantage point our marginality gives us and make use of this perspective to criticize the dominant racist, classist, sexist hegemony"

The third and final level of marginalization that takes place in the story is because of age. Molly, Gracie, Daisy and all the other "half-castes" stuck in the settlement are children and are more helpless than adults. The central characters are females, are of colour and are not even adults. Children who are finding their identity, children who lack a sense of belongingness in a community as both the white and native Australian community refuses to acknowledge them as their own, children who are removed from their family and home, the only place they feel a sense of belongingness. These children are exposed to inhuman treatment hidden behind the facade of civilization. They are taken away from their home, their family and placed in a settlement school where they are prohibited to use their native language and forced to use English.

The "boob" was a place of detention; it was a small, detached concrete room with a sandy floor, with only a gleam of light and little ventilation coming through a narrow, barred opening in the north wall. Every inmate of the settlement dreaded being incarcerated in this place. Some children were forced to spend up to fourteen days in that horrible place.

Children who tried to run away from the facility were sent into the punishment room with little food and water, forced to parade in front of everyone with their heads shaved and whipped and strapped as a form of punishment.

Frank Fanon holds the belief that colonialism and its handmaiden, racism, strike deeply into the social and individual psychology of the colonized. The colonial regime re-enacts on a grand scale the drama of the incident on the train by substituting a society's 'corporeal schema', as it were, with an image of alienation and domination where the colonial looks at the world and sees only a reflection of imperial power which has replaced an enabling sense of otherness. The colonial condition prevents, therefore, the formation of workable forms of social and cultural life by creating psychological dependence on these substituted images of domination and inferiority. In other words, colonialism attacks the very essence of identity in its subject peoples by inducing a form of mental illness.

The children who are kept in the settlement are told from a young age that they are not good enough

to be equal to the whites and not bad enough to be with the natives. They are conditioned into a state where they start losing their identity.

The story tries to bring the three layers of marginalization to the centre and tries to show the irony of the civilized world through the lenses of children who play fundamental roles in the story. In spite of being thrice marginalized, the young Molly and Daisy manages to break the barriers and the shackles of the suffocating society and attain freedom.

Work Cited:

1. Ashcroft, Bill, et al. *Post-Colonial Studies: the Key Concepts*. Routledge, 2007.
2. Morton, Stephen. "Marginality: Representations of Subalternity, Aboriginality and Race." *A Concise Companion to Postcolonial Literature*, edited by Shirley Chew and David Richards, Blackwell Publishing, 2010, pp.162-181.
3. ilkington, D. *Rabbit Proof Fence*. Hyperion Books, 1996.
4. "Rabbit-Proof Fence Summary & Study Guide." *Book Rags*, www.bookrags.com/studyguide-rabbit-proof-fence/.
5. Richards, David. "Framing Identities" *A Concise Companion to Postcolonial Literature*, edited by Shirley Chew and David Richards, Blackwell Publishing, 2010, pp. 9-28.
6. Wilson-Tagoe, Nana. "Feminism and Womanism." *A Concise Companion to Postcolonial Literature*, edited by Shirley Chew and David Richards, Blackwell Publishing, 2010, pp. 120-140."

BOMBAY: THE CITY OF O: IMAGE MAKING OF THE CITY IN *NARCOPOLIS**Aysha Thasni K., Research Scholar, St Joseph's Colege, Devagiri, Calicut, KERALA***Abstract:**

*This research paper tries to read Jeet Thayil's *Narcopolis* as a city literature and separate the lettered city's tight packed layers of its linguistic representation viz; symbolic, metaphoric and metonymic. *Narcopolis* is Jeet Thayil's debut work in fiction and it has bagged many titles including DSC Prize for South Asian Literature. As the name suggests it is about narcotics in a metropolis. The paper explores how the city of Bombay has been depicted in *Narcopolis*. City is not just a physical entity. It is conceived as certain forms of images and Joachim von der Thüsen suggests this image making processes involves some basic linguistic procedures namely symbolic, metaphoric and metonymic(1). The narrator's as well as reader's Image making of the city of Bombay in *Narcopolis* is being investigated here.*

Key words: *Narcopolis, Lettered Bombay, Symbolic mode of image making, Metaphoric.*

1. Introduction

The city as an entity has been a central motif in writings dating back to classical times. Plato, in his Republic, talks about city and propounds a city-soul analogy that human soul is analogous to the ideal city. Generally, the city has been understood as a geographical space, a world of buildings, a cultural collaboration, a symbol of fast paced life and rationalized beliefs. City is not just a place where people crowd or life gets busy and brisk. City absorbs our lives and we too absorb city in our own ways. City is more like a vector, a concept in physics, with both magnitude and direction. Cities; densely populated with man, dreams, and desires are the hubs of problems and difficulties to the people who live there. But the cities are still the centres of attraction to the people who prefer to live there despite facing all sorts of problems.

Richard Lehan in his book *The city in Literature: An intellectual and cultural history* observes that City and its literature share textuality that the ways of reading literary texts are analogous to the ways urban historians read the city. From Defoe to Pynchon, reading the text has been a form of reading the city (8). Literature, the reflection of life, showcases the city life too and it encaptivates the lives of people as well as the space they live.

The research paper intents to explore how the city of Bombay has been depicted in Jeet Thayil's novel *Narcopolis*. City is not just a physical entity. It is conceived as certain forms of images and Joachim von der Thüsen says this image making processes involves basic linguistic procedures namely symbolic, metaphoric and metonymic(1). The narrator's as well as reader's Image making of the city of Bombay in *Narcopolis* is being investigated here.

Narcopolis is the acclaimed poet Jeet Thayil's debut work in fiction and it has bagged many titles including DSC Prize for South Asian Literature. As the name suggests it is about narcotics in metropolis and this tale is of opium dens and heroin addiction in Bombay. As historian Amar Farooqui has shown in his book *Opium City: The Making of Early Victorian Bombay*, Bombay's prosperity owed much to opium trade. Thayil himself was an opium addict for around two decades and this novel contains many of his personal experiences, and we may be reminded of Thomas de Quincey's confessions of an English opium Eater.

Thayil writes in a radical way and with his writing with no concern for any established norms of

literature, he creates this great novel and he seems hardly concerned about any controversy that may occur. With the scenes of roads “mined with garbage, with human and animal debris, and the poor” (Thayil,2), slums, poverty and deprivations, this novel points its index finger at the celebrated popular understanding of colourful India. The story is set in the 1970s, at an opium den run by Rasheed in Shuklajee Street. It tells the stories of several characters that are already a part of this opium den. Pipe making Dimple- a eunuch and other regular clients perfectly draw the city with all its dreams and ills. The lowest of the low are the central characters and the novel casts pimps, prostitutes, poets, gangsters and eunuchs in it. The story revolves around like a hallucinatory dream or vision as if the story itself has got opiated. Thayil made the city to shrink in to an opium den. In the opium den time moves very slowly. No wonder, *Narcopolis*, by thayil, primarily a poet is a more lyrical one and surrealistic in narration.

Narcopolis doesn't intend to cater the western world's interests for exotic images of a colourful India. There is no glory or celebration of the so called Indian-ness. With its setting on Bombay's Shuklaji street of Kamathipura, a major red light district from 1970s to 1990s and with the opium dens and brothels; businesses behind the closed doors; Inner turmoils of the characters who are generally lowest of the low such as drug addicts, prostitutes, and pipe makers; the novel showcases the stories of down trodden marginalised lives. This novel represents the drugged Bombay and it stand aloof from any contemporary novels. That is why this novel has got international acclaim and got shortlisted for The Man Booker prize in 2012.

Narcopolis can be called a city novel and it depicts Mumbai, or as the writer still calls it by its old name - 'Bombay'. The novel itself is the city. A reciprocal relationship is evident that city made the novel's story or the story made a lettered city. Through the portrayal of gutters and underworld, novel hints the transformation of Bombay to Mumbai. Seductive sensations and burning exhilarations of opium are omnipotent throughout the novel. The novel has a prologue and four books which have many chapters. The book one is “The City of O” and book two tells “The Story of the Pipe”; “The Intoxicated” and “Some Uses of Reincarnation” are the subsequent chapters respectively. The *Independent* praises this novel “The ingenuity of Thayil's novel lies in how he has squeezed this entire universe into an opium pipe”.(March 2012). Thayil himself was an addict of opium and lived in Bombay for almost 20 years. Bombay is the first and last word of this novel and BBC praises it as an urban history written by a former drug addict through the changing composition of opiates and the changing character of their users.”(BBC, 11 October 2012)

The early Victorian Bombay was built on the opium enterprises with china and the city is indebted to opium and its trade for her urban developments and growth. The Title 'Narcopolis' refer to Polis (city) of narcotics (drugs): that is the Bombay. The book is a kind of testimony about Bombay's intoxicating life during the late 70s, 80s, and 90s. Narcotis refers more than just opium; it means all other seductive power of the city: drugs, Liqueur, sex, money, Power, beauty and so on. In an article in The Guardian, Thayil says his reason for such an interesting amalgamated title: “I thought of the people I used to know as Narco Polos, voyagers into the unknown, who seldom returned whole or alive; because I was living on a Cemetery Road and it seemed to me I was living in a city of dead and because this title suggested another, a hidden title, Necropolis.”(15 october,2012). Many characters flit in and out; disappear or die; in the story. Dimple, the beautiful eunuch who is a prominent character in the story too dies and there are her dreamlike ghost appearances. The novel's time setting is when the popularity of opium was waning and cheap prized hazardous drugs overtakes the market. On the peripheral level this is a story about how opium gave way to heroin during the 70s to 90s. In addition, it tells how the change of Bombay from 'Bombay of everyone who loved her' to the politically polarized Right winged Mumbai taking place. This story is a memoir of the changing city and Thayil tries to tell the story of the city with its microcosm- the Shuklaji street and its opium dens.

The novel's prologue is a very long sentence and it covers 7 pages. It is a slow paced, not-to-hurry read. Opium is a slow process and with that slow calm spirit the speaker says “there is time enough not to

hurry” (1). Jeet Thayil in a book talk with Anuja Jaiman says about this slow technique “...because I realized the only way to write about opium was to write long, open-ended sentences where the writer who is writing it has no idea where the sentence is going to go”(11 October, 2012). Unlike the brisk and fast paced mainstream city life, the world of opium takes everything in a slow pace and cold temperament. Quick and fast sentences cannot absorb the hallucinatory dreamlike feelings they create. His way of writing in slow paced, open ended broken words: with ambiguous narrators who cannot be distinguished from who is talking to whom, who are present or gone in the midst of the conversation; and with a unique language holding the magical power of stream of consciousness is perfectly enough for making the reader feel the sombre emotions, sexual imageries, wild violence, and shabby atmosphere and above all, the beauty sustaining around the den.

The story begins with Dom's arrival in Bombay in the late 1970s. He gets indulged with the world of drugs, prostitutes and opium dens. He meets Rashid, the owner of an opium khana in Shuklaji street. It is around this Rashid's den the plot moves. So many lives are related to this den. The characters he encounter include the beautiful hijra Dimple who works in the den preparing bowls of opium; Bengali who keeps the accounts of the shop; The Chinese man Mr.Lee, a refugee fled from china who is Dimple's friend and fatherly figure who gifts her the original Chinese pipe as a token of love which Dimple later barter for a job in Rashid's khana; Rumi a violence loving business man; Newton Xavior, a celebrated painter ; and a range of underground criminals and prostitutes. Years later Dom returns again and finds many of them are dead. *Narcopolis* is like Thayil's personal elegy for the bygone opium dens of the city.

2. City as Symbol, Metaphor and Metonymic

The city, apart from its real, concrete existence, is imagined. Dissecting the city is tough because city is a multi-layered and cross woven entity and for this, one will have to isolate the fundamental factors which constitute whatever is understood as a city. Joachim von der Thüsen observes that Literary images of the city cannot really be seen in isolation from other forms of image making of the city. Inhabitants bond themselves to cities by specific forms of image making. Image making process follows procedures which are basically linguistic operations. The three main linguistic operations that govern images of the city are the symbolic, the metaphoric, and metonymic. The city, on the symbolic level, works as the expression of culture or of a phase of civilization. City becomes the symbol of modern life itself. On the metaphorical level, image making is of an ideological quality, city is expressed in terms of relatively concrete constructs and processes that often have no overt connection to urban life and city is seen as a body, monster, jungle and etcetera. In the metonymic level of image making, image of city is made upon customs, structures, buildings.(Thüsen1-11).

Thayil is a poet and performer but for his tale of Bombay, he chose the novel form. With its lyrical beauty, Bombay feels like a reincarnated spirit of the ultimate truth. In the novel itself it explicitly said as: “Bombay is not fiction or dead history but a place he lived once and can't return to”(Thayil,2)

2.1 Opium dens symbolises The City of O

The inhabitant's perspective of their city would never be the same for anyone who is a stranger to that city and looks it from a distance. The city dwellers have their own intrinsic relationships towards the city. Here in this novel the city of Bombay cannot be seen separate from the opium scenes. If Bombay is uttered, the word opium eventually follows and vice versa. The narrator Dom Ulises says “I found Bombay and opium, the drug and the city. The city of opium and the drug Bombay”(Thayil, 7). Even though it all happens behind the closed doors, and cannot be seen explicitly, these businesses make the city what it is. For the characters of this novel, opium dens and brothels are counters where dreams are sold out. Streets and gullies are identified in connection with the businesses out there. On a Symbolic level these gutter lives symbolises the city. Joachim von der Thüsen's view, upon a symbolic level, the city is seen as an image of something larger than the city itself”. He adds the city reveals through its form a more general truth, and thus a particular city may be seen as the expression of a culture or of a phase of civilisation (1-2)

Bombay is ill-famed for its Narcotics, sexual frets and savaging lust. The red street is infamous for the sexual business culture. Shuklaji street is an extension of kamathi pura, and in the prologue, narrator says the women are 'graded' and priced and displayed in every street and gully and house (Thayil, 3). The readers don't get to know about other dens but only Rashid's. Rashid's den caters a wide range of people and the customers include poets, painters, and business men. Sex and drug are the main commodity and it makes recreation and reincarnation. The change from Bombay to Mumbai is shown through the operation of change in symbolic image making.

The narrator who had left in the middle of the story returns in the year 2004. He arrives at the Shuklaji Street only to know that it has changed, in a very different way. The symbolic images of the street in his mind is never matched the new one he sees. Though he stands in the right place he was once used to be, he feels he is in a rather different place. He cannot find the Bombay he knew. The former red light streets have changed and they paved ways to hotels, business stores and fast food restaurants. Rashid's khana is now an office run by his son Jamal. Jamal's trade is also drugs stuffs but instead of opium, that his father used to sell, he sells cheap Heroin and cocaine, which is potentially dangerous and very quick in action unlike the slow action of opium which evokes poetic hallucinatory dreams. The club parties, dances and DJ have enrooted in newer generations. The society is more corrupted and completely sinful. Hatred out shadows minds, and narrator sees the bad omens of communal tensions that foreshadow the city. Bombay becomes Mumbai not just with years passing and structural changes, but with changes in perceiving the altering symbolic images of the city.

2.2 Metaphorical Relations of Bombay and The Eunuch

Bombay, Which obliterated its own history by changing its name and surgically altering its face, is the hero or *heroin* of this story (Thayil, 1 emphasis added). Thayil uses the word heroin instead of heroine. Here heroin is the heroine itself. Like the narcotics, Dimple, the eunuch is also the very soul of this story. Her life can be seen on a metaphoric level, parallels the city. City metaphors have a holistic tendency. On the metaphoric levels of image making the city is expressed in terms of relatively concrete constructs and processes that often have no overt connection to urban life (Thüsen, 2).

Dimple too obliterated her own history by changing her name and surgically altering her gender and she is the hero or heroine or both. She absorbs heterogeneous culture and unifies it with her sensibility. The city represents has a holistic nature of being and it is evident in Dimple's philosophy too. Dimple is neither man nor woman. She is a eunuch. Technically though man, she feels the other way. Most of the time she prefers to wear woman's clothing. She works in the opium den as a part-time pipe maker and as a prostitute in a brothel at evenings. She was given to a priest by her mother when she was just a baby and later he sold the kid to a brothel. Just like Bombay, Dimple has a never ending quest for beauty and knowledge. She inhales future and exhales her past. Her past is much painful and the memories of past even confuse her a lot. The present is nothing better but she is hopeful that a good future may come. She helps herself to learn English by reading whatever she gets to read- like a scrap of printed paper she gets accidentally or by communicating with the clients. She has a desire for progress and future. She was forced to undergo the process of gelding and castration when she was just eight. The pain endures and she finds solace in opium. Mr. Lee the Chinese man who exiled from China act as a fatherly figure for Dimple and their relationship draws a parallel to the historic connection to the opium trade between Bombay and China. Dimple has an innate ability to understand love. Dimple was named so by the tai of the brothel and she again christened after the beautiful film star Zeenath Aman by Rashid. Rasheed, the owner of the khana, has a great friendship with Dimple and she was asked to act as his sexual partner when he is in the mood. He asks her to wear a burka. The transition is not so difficult for her and she changes her identities like a Hindu when she is in a saree and a Muslim when she shroud herself in a burkha. She even turns a man when she put on men's clothing. Her view of life is very broad and there is an instance in the novel about her visit to a church and she empathetically feels connected to Jesus Christ and his pain and sufferings. She

could see him leaving words: “Love me because I'm poor and alone like you” (201).

Like the city, she knows everything. There is a subtle smile in her lips when she is close to her final days she knows the philosophy of the city, its lives and the love it holds. She is a metaphoric representation of the heterogeneous Bombay. Unlike the monster, jungle images as Joachim von der Thüsen puts examples for metaphoric image making of the city, here the eunuch represents the city for in a metaphoric way. She is everything what the city is. After her death also, she makes some ghost like appearances. She says Rashid “ I'm not a ghost. I'm still here. I've been here all this time but I kept out of your way. Dead do not always become ghosts... We return, but only if you love us”(Thayil,290). Likewise, the old Bombay cannot go out of the frame of readers' eyes, even though the vision changed to a new Mumbai. Dimple holds all the spirit of the Bombay in which she lived. In *Narcopolis*, Dimple grows as big as the city itself. One who knows her can't imagine Bombay without her. That is why Thayil tells about her in his story of Bombay.

2.3 The Metonymous Pipe

The pipe tells this story and is the 'other I' of this novel. I'm not human, I am a pipe of O, telling this story over the course of a single night, and all I'm doing, the other I that is, I'm writing it down straight from the pipe's mouth(Thayil,6). The image making of the city through the mouth of opium is a metonymic way of understanding the relation they share each other. On this metonymic level, the pipe becomes the specific markers of the city. The inhabitants who are isolated individuals get united under its magnificent power. The pipe is very important and holds life and beauty in it. At the end of the novel, Thayil makes it clear that “This is the story the pipe told me. All I did was write it down, one word after other, beginning and ending with the same one, Bombay.(Thayil,292). The pipe is at least five hundred years old, made by a Chinese pipe master, much superior to local pipes because of the quality of the wood and the seasoning (Thayil,123). Mr Lee gifts it to Dimple who later barter it to get a job at Rashid's den. The pipe has a great elegance and Rashid's business multiplies with the introduction of this beautiful pipe. Its beauty and elegance has a charming effect on regulars as well as tourists. For Lee, the pipe is a treasure of his life, which he sees as a relic of his Chinese days. Dimple also values the pipe. While the den symbolically represents the narcotic Bombay, on metonymic level this pipe represents its *Nasha*- the charm of opium, the unexplainable pleasure and relief from the intoxication. It can vary from people to people. The city's blurred dreams and despairs come out as smoke through the mouth of the pipe. W.B Yeats asks in his poem “**Among School Children**” that “How can we know the dancer from the dance?” The line says a philosophical thought and the same idea works while understanding the relation between the pipe and the city. With its *Nasha*, the pipe and the city unites in to a single entity and one cannot be distinguished from other. The pipe will continue to live as long as the city remain 'the city of O'.

3. Conclusion

Narcopolis is a nostalgic story of drug Bombay and its transformation- both physically and spiritually- to a different city called Mumbai. But it is different from other Bombay novels because it doesn't feature Bombay's colonial past and its history has got no prominence in it. Thayil tells the story of the drug city and it is like a secret one only a few knew. The technique he employs for his purpose is telling the story through the mouth of an opium pipe, Dom and the other characters in it. Squeezing a city's soul into a book is very difficult and not a cake walk but Thayil, with his poetic sensibility and postmodernist dream like telling, has achieved it easily. Not only the characters, but the readers too get so familiar with the city that is being told. Through a symbolic understanding of den that represents the city in a general way; a metaphorical way of thinking of the relation of Dimple to Bombay; the way of seeing the opium pipe, that tells the story of the city and thus becomes a metonym for the city; and all the other elements are bringing together the city of O: the Bombay in *Narcopolis*.

Works Cited

1. "BBC News - Man Booker 2012: Shortlist at a glance". BBC Online, 11 October 2012. http://news.bbc.co.uk/today/hi/today/newsid_9758000/9758990.stm
2. Farooqui, Amar. *Opium City: The Making of Early Victorian Bombay*. New Delhi, Three Essays Collective, 2006.
3. Jaiman, Anuja. "Book Talk: Booker nominee and former drug addict Jeet Thayil's bleak Bombay portrait". *Independent*, 11 October 2012, <https://www.independent.co.uk/arts-entertainment/books/features/book-talk-booker-nominee-and-former-drug-addict-jeet-thayils-bleak-bombay-portrait-8206570.html>.
4. Lehan, Richard D. *The City In Literature*. California UP, 2007.
5. Thayil, Jeet. *Narcopolis*. Faber and faber, 2012.
6. "The Man Booker 2012 shortlist: the authors on their novels". *The Guardian*, 15 October 2012.
7. Thüsen, and Joachim von der."The city as metaphor,metonym and symbol". *Babylon Or New Jerusalem? Perceptions of the City in Literature*, Rodopi B.V., 2005.
8. "Narcopolis, By Jeet Thayil". *Independent*, March 2012, <https://www.independent.co.uk/arts-entertainment/books/reviews/narcopolis-by-jeet-thayil-7468505.html>.
9. Yeats, William Bultler. "Among School Children". *Poetryfoundation*, <https://www.poetryfoundation.org/poems/43293/among-school-children>

AN ECOCRITICAL ANALYSIS OF TAGORE'S *FRUIT GATHERING*: AN INSIGHT INTO THE BOND BETWEEN MAN, NATURE AND GOD

Dr. Pooja Khali, Former Research Scholar, HNB Garhwal University (Srinagar Garhwal), Presently Govt. Assistant Teacher (English), Tehri Garhwal, Uttarakhand

Abstract:

Nature had a great role to play in the making of Tagore's personality. Nature, for Tagore's family, was one of the purest and the most beautiful creations among others in the universe. Tagore was no exception in his appreciation and observation of nature. He was always very sensitive and concerned about the preservation of nature. He thought that nature was something for enjoyment and not for exploitation. He was in favour of the least exploitation of nature. He knew that human beings had a tendency to pluck flowers for offerings to God. But he wanted that only the dry and withered flowers must be used for the sake of worship. This attitude proves the poet as a genuine ecologist who chose poetry as a medium. The main concern of Tagore's nature poetry was to highlight the imminent danger to nature by some shameless people. Fruit Gathering also mainly deals with the similar concerns. The concerns and worries highlighted by Tagore in the poetic collections almost eighty years back prove very true in today's context. The huge and untimely fire spreading all over the forests in summers not only destroying the invaluable fauna and flora of our beautiful nature but also making it difficult for the common human being to breathe free. The large scale break-out of the fire in the forests clearly proves the fact that human being has not learnt from Tagore's lessons of preserving nature. Not only this, but the sudden climatic changes because of global warming, drought, untimely heavy rains, the pattern of darkness in the day time in cloudy conditions, fast drying up of water resources etc., are some of the negative outcomes because of the unnecessary human being's intervention into nature. Here, the poet in Fruit Gathering comes out with a strong message and warning to establish deep ecology and symbiosis with nature, lest the nature is spoilt beyond repairs.

Keywords: *Deep Ecology, Symbiosis, Eco-spiritualism, Anthropocentrism, Nature, Wilderness, environmentalism.*

Ecocriticism is watch-word in Tagore's poetry. Ecocriticism in today's context has worked wonders in the field of awareness towards nature. No doubt, even the common men seems to have become aware about the vital importance of nature for life, on account of the consistent voice raised by ecocritics such as Greg Garrad, Cheryll Glotfelty, Lawrence Buell, Glen A Love, Catrin Gersdorf and Sylvia Mayer etc., in favour of nature. Basically, ecocriticism is the study of relationship between literature and physical environment. Greg Garrad, an eminent critic on ecocriticism, defines this term as "the study of the relationship of the human and the non-human, throughout human culture history and entailing critical analysis of the term 'human' itself" (*Ecocriticism* 5). Gean A. Love, in the introduction of *Practical Ecocriticism*, explicates how ecocriticism is different from other critical theories:

At the beginning of third millennium and of a new century often heralded as "the century of the environment," a coherent and broadly based movement embracing literary-environmental interconnections, commonly termed "ecocriticism," is emerging. Environmental and population pressures inevitably and increasingly support the position that any literary criticism which purports to deal with social and physical reality will

encompass ecological considerations. (1)

But, the new discoveries and experiences have distracted the focus and made the human being more anthropocentric. Even, making them believe that they are not only the God's best creation but are superior to rule over the entire world. This idea replaced the earlier concepts. And, the survival of the human race on earth has become inconceivable because of the anthropocentric approach of human being towards nature. The man has become arrogant and begun to exploit all aspects of nature for his self- glorification. He destroyed the trees for his habitats, and despoiled the natural beauty of the landscape with the setting up of industrial establishments.

For this purpose, ecocriticism has become interdisciplinary as it seeks to relate nature and human being through various means and tries to look at the relationship from various aspects like psychological, sociological, philosophical and scientific. Greg Garrard, in his book *Ecocriticism*, has described the various terms or concerns of ecocriticism as wilderness, pollution, pastoral, deep ecology, anthropocentrism, ecofeminism apocalypse, animals, earth, and dwelling.

The term Deep Ecology which comes under ecocriticism examines the deeper root question about human interactions with the natural world, rather than the 'shallow' issues like pollution and environmental break down. According to Greg Gerred, "Deep Ecology is the most influential beyond academic circles, inspiring many activists in organisations such as Friends of the Earth, Earth First! And Sea Shepherd" (23). The term Deep Ecology is a radical form of environmentalism coined by Arne Naess, a Norwegian philosopher in early 1970. As Garrard remarks, "'shallow' approaches take an instrumental approach to nature, arguing for the preservation of natural resources only for the sake of humans"(24). Deep Ecology on the other hand "demands recognition of intrinsic value in nature" (24, *Ecocriticism*).

Talking about Tagore's *Fruit Gathering*, it is a collection of poems that presents his deep love for nature, in which he mixes his own feeling with description of various beautiful landscapes, creating delightful juxtapositions. The poet is so much fascinated by the different objects of nature that he has no hesitation in remaining illiterate in his attempt of spending more time in the lap of nature, rather than wasting his time in studying 'books', or getting bookish knowledge. For him, the bookish knowledge or the theoretical knowledge has no significance as compared to the knowledge and experience gathered by being in the midst of nature. Relating the experience of a flower-gatherer, who is apparently illiterate the poet says that he does not feel humiliated at all on his being illiterate. He very humbly leaves the so-called wise man to his fate are happy that he has been blessed with the bigger book that is nature. In the song 4, the poet speaks out:

I woke and found his letter with the morning.
I do not know what it says, for I cannot read.
I shall leave the wise man alone with his book, I
Shall not trouble him, for who knows if he can read what the letter says.
Let me hold it to my forehead and press it to my heart
When the night grows still and stars come out one by one
I will spread it on my lap and stay silent.
The rustling leaves will read it aloud to me, the rushing
stream will chant it, and the seven wise stars will sing
it to me from the sky.

The above-quoted lines of the poem unambiguously reflect poet's deep alignment and attachment to nature. In one word, there could be no better example of 'deep ecology' as reflected in the lines, as far as eco-critical angle is concerned.

In the song 5, the poet talks about the mysterious nature of Nature. There was a time when quiet young the poet was unable to understand the mysterious hidden under the cover of nature. As he grows older and wiser, he came to know that the heavenly charm was manifest all around the nature; in the petals

of flowers, the foam of waves and the summit of the hills. In one word, the mystery gets unveiled in all the manifestation of nature.

Apparently, the song reveals the first signals of the poet's deep sympathy with Nature, which grew deeper as the time went by. In other words, these were the first signs of the attitude of 'deep ecology' on the part of the poet with regards to his relationship with Nature. The poet very beautifully says:

It is painted in petals of flowers; waves flash it from
their foam; hills hold it high on their summits.
I had my face turned from you, therefore I read the
letters awry and knew not their meaning.

In the song 15, the poet describes about the speech of God which is simple. But, because of our worldly preoccupations we are unable to listen to it. God speaks through the twinkling of the stars, and the silence of the tree. In the same manner, the heavenly songs reach the poet's heart in the form of the birds that fly from distant places. And, the poet is happy to wait for the songs of the birds which come in the season of April.

Here, the indication is very clear that the real songs are those that have their origin in heavenly life and again by comparing these songs with the flight of the birds show the poet's concern and love for nature. When the poet talks about the speech of the silent trees are speaking, he seems to approve the saying that 'speech is great, but silence is greater.' In other words, all that the stars and the tree speak in their silent language is what God wants to say. For example, the poet says, "I understand the voice of your stars and the silence of your trees." (12)

In song 18, the poet gives an example of a bud which cannot become a flower by the efforts of human being. He says:

No, it is not yours to open buds into blossoms.
Shake the bud, strike it, it is beyond your power to make it blossom.

Here, the implication is that human being should let the nature grow in its own way. He should not interfere in its growth. If it happens then the naturalness of nature will be lost. Symbolically, it means that human being must remain within his limits, and should not try to interfere in the workings of God (nature). This is exactly known as wilderness in ecocritical studies where the nature grows without the intervention of human beings.

Moreover, the poet wants the human being not to disturb the nature like flowers, bud, plants by trying to make a physical touch with them. If we pluck the flowers, it becomes withered and loses its charm. Here, the poet gives a clear message that nature should be enjoyed from a distance so that its beauty remains intact. The poet here unconsciously warns the anthropocentric approach of human beings. The part of nature must be used in the limited or minimum possible way. So that the worldly progress or the civilization may go further, but at the same time, the purity of nature must not be disturbed. Boundless and mindless growth will ultimately lead towards total destruction. There must be a kind of balance between the worldly progress and sincere wish to maintain the original dimension of nature.

In the song 20, the poet talks about the inherent power of night time in relation to spirituality. The poet like a sage wants to meditate upon eternity in the night time. The night is when the whole universe assumes a complete silence, which provides an appropriate atmosphere for thinking about the mysterious nature of God. The poet is charmed by the beauty of the night. He believes that the overwhelming questions of life, death and eternity can be answered in the complete silent atmosphere of the night.

Here, the power of night is described by the poet with a deep sense of belief. In other words, according to the poet, the God cannot be found in the noise of the day. If at all the God was to be realized, the silence of the night would be the best time for it. The poet says:

Take me up on thy chariot without wheels, running
noiselessly from world to world, thou queen

in the palace of time, thou darkly beautiful!
Those wakeful souls gaze in the starlight in wonder at the
treasure they have suddenly found.

Here, the poet comes out with a very untraditional description about the night, which is supposed to be a time for bodily rest. But, here the poet gives a different angle of 'night' which can perhaps provide the answer to the Unknown by remaining awake through the night. In the song, the poet's description of the night seems to be influenced by Indian orient point of view when devotees of the 'Durga Maa' observe a fast for nine days during 'navratras' which culminates in the 'ratri jagran' (awaking through the night). It is believed that the Goddess Durga gives darshan to Her devotees who undergo the above said observation and practices. In one word, the poet is talking about the night as the proper time for meditation. He wants to convey the message that night is symbolic of spiritual life.

In the song 23, the poet imagines his mind to be floating and dancing on the waves of life amidst the voices of wind and water. Even as the sun goes down into the sea as if for a rest, in the same manner, the poet's thoughts also go to take a rest. So to say, the poet falls asleep; it is only when the mind is at rest. The spirit of the soul of the poet awakes to the realization of eternal secret, which belongs to God.

Here, again the poet takes the dependence of natural symbols to describe the supernatural power of God as against the limited ones of human beings. If one has to experience the supernatural element, the best way is to have a deep attachment to nature as in the lines in which the poet says, "The poet's mind floats and dances on the waves of life amidst the voices of wind and water." (19)

In the song 51, the poet talks about the time of his departure from this world for which he is so eagerly waiting. But, the only thing that he will miss in this world will be the shepherds playing on their pipes beneath the banyan tree or the cattle grazing on the slope by the river. There are the pictures that come to his mind as an attachment to this world. He also feels sad about the silence of the night and the daylight which gave him thoughts like beautiful flowers.

In one word, he has no complaints about his passing away from this world as he is curious to meet his Creator in heaven. But, the attractive nature and his deep love for it make him sad when he will leave this world. Here, again the poet says:

Shepherds will play their pipes beneath the banyan trees,
and cattle graze on the slope by the river, while my days will
pass into the dark.
This is my prayer that I may know before I leave why
the earth called me to her arms.

In these lines, we see that how beautifully the poet has described the pastoral imagery. And, again here also the poet's deep attachment with nature becomes clear even when he prepares to leave the physical body.

In the song 56, the poet envisages the Almighty with a female figure. The poet sees the female beauty in every part of nature. For example, when a stream runs, the poet compares it with the dance of a female. And, the morning light is compared with the singing of the same female figure. The waves of the sea are also compared with a movement of the same female figure. The Creator in the eyes of the poet seems to have spread this female figure in all the aspects of the nature. It is a reason why a lover of nature loves it despite its adverse aspects like thorns, storms, landslide etc. The poet says:

She who is ever returning to God his own out flowing
of sweetness; she is the ever fresh beauty and youth in
nature; she dances in the bubbling streams and sings
in the morning light; she with heaving waves suckles the
thirsty earth; in her the Eternal One breaks in two in
a joy that no longer may contain itself, and overflows

in the pain of love.

In song 63, the poet wishes for the love of God in the form of rain which blesses the thirsty earth and fills the whole dry ground with water. When the rain comes, not only the human beings, but every part and parcel of nature is cool down after a long spell of heat. If there was no rain then the growing heat would make almost impossible for the whole organism to tolerate it. But, the God knows the troubles of man and powers down the shower of rain in the form of love and blessing. So that, the whole creatures feel relieved and their thirst is quenched.

In the same manner, the poet asks for the love of God in the way it makes the small plants to grow into tall trees with branches, fruits, and flowers. It is because of the power of God that deals lifeless things like trees become lively. In other words, that because of the supernatural element of God, these trees becomes vibrant and lively. Again, the poet also wishes his heart and mind also to be filled with the same celestial spirit. So that, the poet can feel blessed and make his life meaningful. In the lines, "Send me love which is cool and pure like your rain that blesses the thirsty earth and fills the homely earthen jars" (64), the poet establishes a relationship between God and nature. In so far as, he believes that nature is a creation of God, from which human being can learn how to live a meaningful life.

In the song 71, the poet compares the human life with the sea and the sky-touching waves are symbolic of ambitions and desires of human being to touch the height of their goals. And, a constant struggle of man is also seen in the form of those waves which are scattered all around the beach. So to say, the ambitions of human being howsoever high or low meet with the same end. Ultimately, the man passes away leaving his desires and ambitions unfulfilled. The poet says, "O the waves, the sky-devouring waves, glistening with light/ dancing with life, the waves of eddying joy, rushing for ever." (71)

Further, the rise and fall of the sea are compared with the cycle of birth and death, which has a circular moment, but out of the same waves appears a seagull which flies high towards the sky flying with delight. In other words, out of the same circular moment of life, a bird of delight, spiritually inspired person can also have its existence. Here, the poet using the comparison from the sea-waves and seagull, he wants to highlight the distinction between worldliness and spirituality. Again the poet says, "Birth and death rise and fall with their rhythm, and the sea- gull of my heart spreads its wings crying in delight." (72)

In the song 73, the poet describes about the merging of his being into nature. Here, he feels as if spring flowers and leaves have entered into his body. He listens gladly the humming of the bees and the blowing of the winds. The whole picture fascinates him too much that a sweet spring fountain seems to spring from his heart. He feels his eyes washed with delight as if dew bathed morning. The whole of his body seems to quiver producing a musical sound coming from the late. The poet is amazed to feel his life being driven by some unseen force taking him to eternity. Under the spell of spiritual power, he feels strangely placed thinking about the impact as being real or imaginary.

What the poet is sure about is that the happiness seems to have entered his veins and the gladness seems to dance in his heart, making whole of his being like a restless bird wanting to take a flight into unknown direction. The poet says:

My eyes are washed with delight like the dew-bathed
morning, and life is quivering in all my limbs like the sounding
strings of the lute.

Are you wandering alone by the shore of my life, where
the tide is in flood. O lover of my endless days?

Are my dreams flitting round you like the moths with
their many coloured wings?

Here, the poet gives an impression of a complete influence, and domination of the power of nature into his being. With this kind of state of mind, he has no hesitation or fear to physically pass away. Rather, he seems eager to join the eternity as soon as possible or he has so deeply made himself attached to nature

that his thinking has gone beyond the questions of life and death. Obviously, the poet once again shows his deep commitment in the power of nature.

In song 78, the poet once again is all praise for nature. He finds his words insufficient to describe the glory and mystery of nature. Still, he attempts to describe it by saying that it was the Creator who blessed with perfect musical songs. The birds also repaid the debt of the musical power by singing the songs in a way only the birds can sing. The poet regards himself less fortunate than the birds in so far as he was given only the power of speech, but interestingly, he was asked to produce a song out of that voice. As a result, he came out with songs. Likewise, the winds are created so light in weight that they can blow. As a contrast, his hands were made heavy so that they could be made light by using them in the service of God.

The God gave something or the other to others, but asked the poet to do or say something. As a result, his life has grown like a ripped fruit till he was capable of reaping more than sowed. All in all, whatever the poet was able to create or make in terms of songs or paintings was because of the blessing of the Creator. Here, the poet describes in a very contrasting manner the expectations from his Creator which he had of the poet. Again, nature plays a very strong mediating role in between the poet and the God. The poet beautifully says:

To the birds you gave songs, the birds gave you songs
in return.
You gave me only voice, yet asked for more, and I
sing...
The harvest of my life ripens in the sun and the shower
till I reap more than you sowed, gladdening your heart,
O Master of the golden granary.

In song 80, the poet once again describes about his helpless ignorance of the presence of God in each and every moment and object of Nature. Even, the wind seemed to him as a natural phenomenon which ran from one side to the other. Then comes a time of realization that even that wind which blowed from one corner to the other for no reason to the poet, carried a hidden message of the presence of God even in that blowing of the wind. The God's presence was felt by the poet in the opening of colourful flowers. The process of life and death and its continuation made the poet feel about the supreme power of God, under whose supervision all the activities of human life were performed. The poet says:

You made me open in many flowers; rocked me in
the cradles of many forms; hid me in death and found
me again in life.
I came and your heart heaved; pain came to you
and joy.
You touched me and tingled into love.

Similarly, the repetition of sunrise became symbolic of the bright presence of the Creator and also the hope that the Creator of this beautiful earth is something to look for. Here, again a 'deep ecology' can easily be traced in the poet's description of the presence of God opening in many flowers and of course the reference of sunrise.

Thus, *Fruit Gathering* has been studied to serve as a reflection on 'eco-spiritualism' and 'deep ecology'. According to this philosophy, the best way to realise God is not only to respect nature but to worship it. Human being must approach nature only as a worshipper. Otherwise, because of his greed and materialistic outlook, nature is bound to be exploited and destroyed. Describing about the invasion of the money-minded people in the society, Tagore thinks that these are the ones who are most dangerous for the preservation of nature as their minds are always fixed on assimilating money and wealth and thus they remain far away from sympathy with nature. As a result, nature faces most danger by the people of such mentality because of their lust for greed and wealth. The poet very rightly says:

But when material possessions become too vast for a people, or when in competition with others the desire for material wealth rouses its ambition, then all its time and mind are occupied with the very weight of his millions to the path of the multitude of millions. Then he has no time for culture, or for the poetry of life; he strictly barricades himself against visitors whom he cannot but suspect to be self-seekers, being selfish in his own outlook upon life. In other words, he becomes professional, and the human in him is banished into the shade (*The English Writings of Rabindranath Tagore Volume III: A Miscellany*, 473).

Thus, the analysis of the poem basically focuses attention on the need of establishing deep harmony between human being and nature, so that the development and the preservation of nature may go together, thereby keeping the original shape of nature intact.

Works Cited

1. Garrad, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012. Print.
2. Love, Glean. A. *Practical Ecocriticism: Literature, Biology and the Environment*. Charlottesville: U of Virginia P, 2003. Print.
3. Tagore, Rabindranath. *Fruit Gathering*. New Delhi: Rupa & Co, 2003. Print.
4. _____. *The English Writings of Rabindranath Tagore: Volume Three A Miscellany*. Ed. Sisir Kumar Das. New Delhi: Sahitya Akademi, 1996. Print.

ARCHIVES AS MANIPULATORS, DECODERS AND RETRIEVERS OF HISTORY: A CRITIQUE OF *CATACHRESIS* IN HISTORY AND HISTORY WRITING

*Ambika Sharma, Research Scholar, Dept. English & Cultural Studies,
Panjab University, Chandigarh, India*

Abstract:

In 'Metahistory' Hayden White reiterates that the very process of writing History is all about interpretation - act of interpretation of the lost times. This process of interpretation is one where the historian engages in the arrangement of the collected evidence or facts which he finds in certain order /hierarchy. This hierarchy in the narrative of history is solely not dependent on such facts which are collected by the historian, rather it is all dependent on the historians' interpretation and evaluation of such facts- an act of re-vision, re-interpretation and decoded re-codified subversion of whatever comes in his hand. History thus becomes a process of decoding and re-coding of facts. The last couple of decades have been a witness to the kind of response from history researchers who dive into history and history that is drawn largely from the archival sands. Archives present to the historian with a platter full of facts which are then given a fictionalized character by the historian as per his selective representational approach. My point of argument is that the archives can lead to catachresis (an act of reading otherwise, differently from what is intended in written or said form). I therefore aim to look at archives as a place of uneven dialogic. Are they really the retrievers and decoders of history? Or are they manipulators which can present to the reader / researcher facts some clear, some hidden and mostly unarchived. We therefore should look at archives from our positions of contact zones. As a post-colonial female subject my paper specifically aims to read history (other) wise and attempt to recuperate the "biased catachresis" done on the part of the writer in the process of reinterpreting history thus questioning the very authenticity of the archival evidences and facts.

Key Words: Archives, catachresis, deconstruction, recuperate.

Introduction

(His)story v/s History

[F]acts are really not at all like fish on the fishmonger's slab. They are like fish swimming about in a vast and sometimes inaccessible ocean; and what the historian catches will depend, partly on chance, but mainly on what part of the ocean he chooses to fish in and what tackle he chooses to use these two factors being, of course, determined by the kind of fish he wants to catch. By and large, the historian will get the kind of facts he wants. History means interpretation.

E.H. Carr, What is History? (1961)

Among the historians, history critics and the readers of history there always have occurred debates around the dicey status of history and the very act of writing this history. The primary question in all such debates is - What really history is? What is the status of history when it comes to the productions of historical narratives that claim to tell stories of the lost times in a complete form? Also the debate calls for another important dealing - whether we can really ever have a genuine knowledge of a real past and especially a real shared past?

Way back in 1973 Hayden White in his magnum opus of history entitled *Metahistory: The Historical Imagination in 19th-century Europe* remarked that History writing is a process which deals with

the act of interpretation and re-interpretation of the past. By re-interpretation he meant: revision of texts, of records and any such evidence which was found by a historical researcher/historian. In trying to get to the understanding of the dynamics of this field of exploration, it becomes all the more important for one to understand the historians' technique of writing and assigning the status of truth to all that existed sometime before. Hayden White remarks that the thought processes of a given historian derives not solely from the evidence which he has found, rather on the contrary this thought process encapsulates in advance that which shall constitute the relevant tools from a conscious bent of mind which eventually guide the historians framework . Here what plays an important part in giving reliable definitions to such occurrences of the past are the sources on which the historians' history is dependent for a strong foothold. These sources may vary from chronicles to records to archival dossiers. But again the big question is how true these sources are?

Archives have always been at the intersection of the past present and the coming times ahead of us. They serve a middle path on which one may tread to find meanings of the lost times. "Archive" by and large is a term that stands for the entire extant historical dossiers which are otherwise not easily available to anybody. These dossiers which are remnants in the government buildings stored in heavy files are often the foundation on which many researchers / writers of history rely heavily upon when they embark on their journey of writing history. Eventually all these records which occur as traces in the holdings of the governments treasure troves (the archives), act as the passive material which the historian /researcher/ writer relies and exploits in the order that best suits his historical and cultural purposes. Therefore to a historian, his novel findings in the archival laboratories become imperative in order to write both History and His-story.

Evidence revisited in History: From desk, to shelf, to print

The first step in the writing of history of any subject entails collecting information regarding the same. For this the historian / researcher dives into the archives in order to investigate the traces of truth left behind by those about whom the historian wishes to write. In the process of this diving into the informational ocean of this evidential treasure trove the historians' end up acquiring 'masses' of information. The question that becomes pertinent here is that: when diving and collecting evidence, does the historian / writer/ researcher question the evidential value which all such evidence claims to put forth? In the process of his research the historian does not realize that the records which he looked at were the *traces*, the hazy reflection of that which really did occur in the past. I call the records *traces* because it is similar to the binary opposition dynamics that is at work here. In simple words if there is day there is night , if there is lost there is something found , and if there are archived records there might as well be the unarchived records- therefore 'traces'.

By unarchived records I mean those fonds which could not reach the archival shelf - records which were not recognized at all. They originated somewhere in written or oral form. May be at somebody's desk (the originator who wrote them), but eventually they failed in finding a path that could provide them with a shelf life in the archives. All this is the resultant and functional outcome of the power structures that dominated and dictated their course and their path to these governmental bodies which are called the State and National Archives today. About the functioning of these power laden structures Jacques Derrida goes on to highlight in his *Archive Fever*, "Political power entails control of the archives and hence also of the memory" (Archive Fever, 1995).

All these archives thus become places and spaces governed by power and its politics. This power decides the course of voices hidden and buried under the sands of time. It is this power and its governing fathers who decide which voice is to be given a platform and which voice should be removed once and for all from history and from historical remains that are often housed in the large archival buildings.

Michael Foucault's *Discipline and Punish: The Birth of the Prison* serves to throw light on the role of power and of those who are endowed with it. Foucault discusses the concept of the panopticon. The

structure of panopticon stands for power, for surveillance. Benthamite panopticon is a circular prison grid structure which has individual cells. And these cells have a disadvantage and that is that they can be monitored from a fixed vantage point. Now this consolidates containment and control. The powerless is governed by the powerful. The observer is the powerful and the observed a powerless entity. Archives too are same. They are like panopticons. A place where in different cells different information regarding different subject gets stored, but the key to these cells is with the archivist and later with the historian researcher who ventures into the archival cells in order to desiccate whatever comes under his lens. Once the researcher historian is given access to these files records he then observes them single handedly from a fixed vantage point thus conferring power on him; as to what to write about and how to write about it.

The question to ponder at her is that is it right to believe the stories that comes to us as histories from the archival grains when these grains are already adulterated in the very process of their appraisal techniques. The archivist decide which voice goes in , which not and the historian researcher /writer of history decides which voices are to stay in and which move out. Thus history cannot be written and understood from the fixed vantage point. It needs to be deconstructed. The evidential value of the facts needs to be questioned. They cannot be relied at their face values just because the officials of power houses have put their stamps on them.

Thus the need of the hour is scrutiny -scrutiny from both subjective and objective standpoints. It should be a scrutiny by the historian who should set aside his own biases and cultural baggage and search for the true or near to truth evidences and not solely write history from what the archives presents to him/her. Also we as readers should scrutinize the work of history from a deconstructive bent of mind. Reading histories, especially the ones which bank on archival dossiers we should seek to discover the material behind them. We should read such histories with critical approach and in the process, explore impressions which they really intend to produce. This can avert the act of '*catachresis*' in the writing and re-presentation of history.

Catachresis in History

'*Catachresis*' is driven from a Greek term *katakhresthai* , which means to misuse. Technically it means to misuse words. It can be in the form of a mixed metaphor, used either deliberately in error or for rhetorical effect. In historical paradigm catachresis has a much deeper meaning. Gayatri Chakravorty Spivak in has given a deeper understanding of this concept in order to understand history and history that comes to us as readers from the archival shelves. She defines 'catachresis' as a process that is used to re-inscribe and displace historical truths in the form of records by reading the archives contrarily to its constitution. According to her the very act of reading or interpreting something differently from its intentional version is but the outcome of prejudice which dominates ones thinkable frameworks and is the outcome of culturally and personally driven prejudices.

The bias inherent in one's cultural presentation and representation can be of two types: The personal bias and the cultural bias. The historian researcher paints forth on his canvass a picture of his liking (personally driven bias) and in this process he might use the colours of his choice (Cultural representations that are resultant of cultural biases). His picture can be bright or gloomy as he wants it to be. For example if we take the case study of Indian history being depicted by an Indian historian/ writer like Shashi Tharoor and on the other we read history that comes to us from the desk of a well renowned history researcher from the west like William Dalrymple. Both write history depending largely on records which are taken from the archives. One paints an India to which the British owes repartitions and the other paints Indian history on a canvass where his forefathers predominate. What Tharoor writes may impress many a readers in his home country and disappoint the ones in the West and what Dalrymple puts forth may be liked by the west as well as the people here, for Dalrymple in a deft manner have used the archives as a manipulative tool of subverting history. In one of his interviews in relation to his well-known book *White Mughals* he confidently claims that the readers in the west like his work because he presents them in bright

light and the ones in the east like his writing for his painting a picture of the east that the west was enamoured by and wanted to ape in terms of cultural living. The moment such a declaration is made by any historian, Catachresis is what takes place. History thus becomes his- story alienated, disjointed, owing much 'reparations' to its readers.

Thus historians are never innocent when entering the doors of the archival organizations. They enter there heavily laden with such biases based on their personal and cultural interests sometimes ideologically driven sometimes culturally motivated. And so when they draw inferences from the documents on the archival shelves it can be a catachrestic observation (reading archives differently from their constitution) on their part , which is largely meant to suit their own discreet designs and not the interest of their readers. This in turn leads to production of popular history and not professional history.

Conclusion

Thus we see that History in the archives is an enormous jig-saw. It's like a puzzle with a lot of missing parts. There are ruptures in those missing parts. Foucault's observation, as to how sometimes peoples conceptions of things change in accordance with their self-interests and culturally driven preferences, particularly owing to their own interest in 'power' is a brilliant observation made in this context. He leaves us all with the impression that a historian's interests will inevitably determine the interpretation he / she provides of the past- an interpretation that is most of the time catachrestic (driven by one's personal and cultural baggage).

As a post-colonial female subject I wish to conclude on the premise that if the records in the archival shelves are decoded or manipulated in a catachrestic order, then many narratives might just get buried in the panoptical cells of the archives. Stories may come to us but with hidden ruptures. As readers and researchers of history the need of the hour for us is to delve deep into the “nuts and bolts” of history research and history writing, and decipher the popular from the professional, the personal from the cultural, the unheard from the heard , the unarchived from the archived and that is when history will become (Hi)story.

References

1. Carr, E.H. *What is History?* Cambridge University Press. 1961. Print.
2. Claude, Lévi-Strauss. “Information Culture and the Archival Record,” *American Archivist* (Spring 1999): 1819. Print.
3. Collingwood, R.G. *The Idea of History*. OUP. 2004. Print.
4. Derrida, Jacques. *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. Chicago and London: University of Chicago Press, 1995. Print.
5. Eric, Ketelaar. “Archival Temples, Archival Prisons: Modes of Power and Protection,” *Archival Science* 2(2002): 2138. Print.
6. Foucault, Michael. *Discipline and Punish: The Birth of the Prison*. New York: Vintage. 1977. Print.
7. Trouillot, Michel-Rolph. *Silencing the past: Power and Production of History*. Beacon Press. 1995. Print.

PSYCHOANALYTICAL READING OF FRANZ KAFKA'S *THE TRIAL*

Dr. Shivapuji Koti, Assistant Professor, Dept. of English, Maharani Women's Arts, Commerce & Mgt. College, Sheshadri road, Bangalore, Karnataka, India

Abstract:

Franz Kafka was born in Prague, which was confused city, much like, Kafka himself, it was city with numerous languages and ethnic groups fighting for position as it was clear in the late 19th century that Jewish residents were quite low in social rank. Kafka was never known as a writer in his youth. It is only after his death that he recognized as famous writer. He was a social satirist, a fine craftsman and his works present the grotesque picture of society. The inhumanity and absurdity of the modern age are mirrored in his writings. He was extremely concerned with man's struggle for survival in the modern world, which is surrounded by corrupt, unseen forces. Bureaucracy is ultimate refuge for common man's survival, which is shown very ironically in his many works, among them, Let us observe psychoanalytical issue and their impact on human beings, which is shown in his one of the works, "The Trial".

Key Words: *Psychology, ethnic groups, absurdity, modern world.*

Introduction

The psychological or psychoanalytical approach to Kafka largely ignores the content of his works and uses the "findings" of the diagnosis as the master key to puzzling out Kafka's world. We know Kafka was familiar with the teachings of Sigmund Freud (he says so explicitly in his diary, after he finished writing "The Judgment" in 1912) and that he tried to express his problems through symbols in the Freudian sense. One may therefore read Kafka with Freud's teachings in mind. As soon as this becomes more than one among many aids to understanding, however, one is likely to read not Kafka, but a text on applied psychoanalysis or Freudian symbol. Freud himself often pointed out that the analysis of artistic values is not within the scope of the analytical methods he taught.

Interpretations are always a touchy matter and, in Kafka's case, perhaps more so than in others. The reason for this is that his works are (1) essentially outcries against the inexplicable laws that govern our lives; (2) portrayals of the human drama running its course on several loosely interwoven levels, thus imparting a universal quality to his work; and (3) very much imbued with his high degree of sensitivity, which responded differently to similar situations at different times. Particularly this last aspect suggests in cohesion and paradox to the mind which insists on prodding Kafka's stories to their oftentimes irrational core. Kafka's pictures stand, as Max Brod never tired of pointing out, not merely for themselves but also for something beyond themselves.

Charles Neider's psychoanalytical reading and comprehensive discussions of its meaning is important contribution to understand Kafka. He observes that, there are two types of symbols in *The Trial*; they are mythical symbols and symbolic actions. For example, Joseph K is a Bank employee. Bank is a mythical symbol, a repository for money. Money symbolizes 'ordure'. Therefore, the Bank has an anal character. The two warders insist on K to wear his black coat. Black coat is a symbol of death. Neider enlists many words from the novel as mythical symbols such as "The pleats, pockets, buttons, and belt of the first warder are all sexual symbols." Similarly Neider suggest that there are some social symbols which reveal K's 'infantilism'. For example Frau Gurbach, the land lady, is a symbol of mother image. Similarly all the paraphernalia in Fraulein Burstner room such as the stockings, blouse, pillow, silk shawl, night

table, chest are suggestive of female symbols.

Neider perceives that "K's laughter arises from his unconscious awareness of his ridiculousness and of the symbolism of his occupation." The Cathedral, where K is supposed to take Italian visitor, is a symbol of mother. The Italian who never appears in the Cathedral is an agent of the Court and belongs to the unconscious. Whereas K's going to the Cathedral is symbolic of death, and an unconscious desire to return to the womb. The appearance of the priest in the Cathedral suggests a father image; a symbol of castration for K. Neider makes very subtle remarks on this incident: "Read psychoanalytically, this means that religion is a function of the unconscious." Charles Neider points out to some elements of depth psychology in *The Trial*. For instance, the Bank is a symbol of the conscious mind; and the lodge in which K lives symbolizes the preconscious and the Court stands for the unconscious. The lodge or the preconscious is a symbol of the 'irrational' and the 'amoral'. The police officers who represent the unconscious announce K's 'psychic arrest'. Since they are the minor officials of the unconscious they do not know the complex motive of the Court. Their job is just to arrest the guilty. In the same way Joseph K is summoned to the Court by telephone. Telephone in Freudian psychology has a "phallic value". Thus Neider delves deeper into the text to find out symbols and images which have sexual implications.

Neider believes that Joseph K is suffering from 'castration complex'; and provides lots of textual details in order to explain K's problem. According to Neider there are many incidents in the novel potent enough to arouse K's masculinity but he keeps on rejecting them. This constant rejection symbolizes the hero's fear of castration. Hence K's inability to deal with women characters especially Fraulein Bustner on a mature sexual level. One can see that Neider has adopted a very different approach to Kafka. He strongly believes that it is the psychoanalytical approach which can unravel the ambiguity in Kafka. He severely rebukes all the exegetes of Kafka particularly Max Brod and Edwin Muir who projected Kafka as a 'mystic': a man who is concerned with the spiritual predicament of man. "The chief advocates of the mystical school-by far the greatest cabala of them all- are Max Brod and Edwin Muir." These mystagogues, Neider thinks, have overlooked the neurotic problem of the author. His fundamental argument is that Kafka is not concerned with the spiritual dilemma of man rather with his personal deficiencies, his sense of alienation - a victim of tuberculosis, a member of Jewish minority community and his neurotic relationship with his father. If Max Brod and other critics interpreted Kafka as a profound religious thinker concerned with some fundamental problems in man God relationship Charles Neider deconstructed Kafka's oeuvre as expression of the author's personal problem.

Thus one can see that like Neider other critics have made serious attempt to decipher the mystery of *The Trial*. For instance, critics like Calvin S. Hall and Richard E. Lind have thoroughly explored the relationship between Kafka's life, dreams, and his writing. Their assumption is that "The writing of fiction is, of course, a form of expressive behavior". They have adopted a quantitative and analytical method to comprehend the meaning of the works of Kafka and have exploited the author's biographical details including his dreams, his attitude towards his father and his ambivalence towards women to find out the personality of the author. They believe that Joseph K is an extension of the author's alienated personality. Joseph K in *The Trial* interacts with males and female and with those who have power and those who are totally powerless. The critics meticulously record the numbers of K's interaction with men and women and believe that he is aggressive in his interactions with people. In his aggressive interaction he is more often the aggressor than the victim. Therefore, guilt and shame are not synonymous: When we examine *The Trial*, however, we see that Joseph K despite his arrest does not feel guilty. Rather he bends every effort to learn what the crime is that he is charged with so that he can defend himself. At the end of the book, when an official plunges a knife into Joseph K's heart, he feels ashamed to be dying like a dog. He is humiliated but not guilty. In whatever way we look upon the novel the dilemma of K seems to be insoluble. This is the hallmark of Kafka's writings. His most successful novels and short stories always leave the reader uncertain about the ultimate meaning of the text. Hatfield rightly avers: "There is no single, infallibly

correct meaning in which we may reduce them.” They deal with something which is inexplicable and rationally unintelligible.

Franz Kafka is in fact one of the most commented writers of the twentieth century. He has presented such an image of individual - an outsider with alienated consciousness caught in a helpless condition struggling against a mysterious court - that has caught the imagination of every great critic. Kafka presents everything with remarkable precision and clarity. There is hardly any ambiguity in his style. But the image of man which he has presented in *The Trial* is provocative, disturbing, and surprising. In Kafka the image of the individual is a metaphor for the exploration of different types of human predicament. Every critic has tried to comprehend the mystery of *The Trial* in his own way.

Theodore Ziolkowski, another important critic, has tried to relate the novel with the theme of guilt. He believes that “*The Trial* is a book about guilt and freedom: the inevitability of man's guilt in the world and man's freedom to accept the responsibility for his own guilt.” He believes that the novel projects the world in which there is no such thing as a state of innocence. Therefore, freedom is guaranteed only to the one who recognises his guilt. The problem with Joseph K is that he doesn't recognise his guilt. Though he becomes guilty the very moment when he realises that he has been falsely accused and wrongly incriminated by a hostile Court. The moment K refuses to realise his responsibility he loses his freedom. The idea is that man's freedom lies in accepting his guilt. But the protagonist instead of accepting his guilt attempts to project his own guilt on the world around him. Consequently “what we have in *The Trial*, is not a reflection of reality, but rather a distortion of reality...” He focuses on the changing consciousness of the hero. When K is arrested a sense of guilt develops him as is revealed in his apology to the landlady for the trouble he had caused her in the morning.

He also apologizes to Fraulein Burstner for the slight confusion the morning incident had left in her room. Similarly one another incident that reveals the development of guilt in K is the flogging scene. Henceforth his whole effort is oriented towards disclaiming his guilt. “It is this decision that is horrendous.” Joseph K has two alternatives either to accept the responsibility of his action or to evade his responsibility on the expanse of freedom. K chooses the second alternative hence he is not free in perpetuity. In order to disclaim his guilt K desperately seeks the help of different mediators especially of women hoping sorely that they might come to his rescue. Thus he creates a group of helpers such as Fraulein Burstner, Huld the advocate, and his maid Leni, Titorelli the painter, in a desperate attempt to put his responsibility on the shoulders of others. Ziolkowski further observes that the animal images in *The Trial* are symbolic of human degradation. For instance, Block, the commercial traveller is a symbol of a man who has degraded himself and is totally dependent on his advocate. “Block is not merely a symbol of human degradation, but a typological anticipation of K's own fate.” One can say that some of the critics have implicitly or explicitly adopted a psychoanalytical approach in order to comprehend the problem of Joseph K. He seems to be an individual suffering from some psychological problem.

Thus *The Trial* is a psychoanalytic narrative which deals with the hero's subjective trail. Hence “In *The Trial* Joseph K can never escape the court. He encounters its representatives in his room, on the street, at work, in the cathedral everywhere”. Therefore, Greenberg believes it is the protagonist's mind where the Court is located. The Court and all the intimate references in the novels point to the inner world of the hero. It is in the mind where the trail takes place. “*The Trial* swims in the turgid atmosphere of mind.” It means that the novel deals with psychological alienation of the hero. K never realizes that the Court lies in his own conscience and it appears to him as something external hence he acts against himself. The irony is that “What K thinks is being done to him, he is doing to himself. Another important critic of Kafka Ritchie Robertson has made some important observation on *The Trial*. He is of the view that the novel belong to a genre which may be called “the metaphysical (or religious) crime novel” which has its root in the Gothic and psychological novel of the eighteenth century.

In this way Kafka in this classic novel is able to penetrate to the bottom of the problem before it

became an obsession for the post-war European writers, historians and philosophers.

Work Cited:

1. The Trial translation, Willa and Edwin Muir, revised, and with additional materials translation. E. M. Butler, Random House, New York, 1957.
2. Flores, Angel, ed. *The Kafka Problem*, Octagon, New York, 1963.
3. Godman, Paul, *Kafka's Prayer*, New York, 1947.
4. Gray, Ronald (ed). *Kafka: A Collection of Critical Essays*, Prentice-Hall, Inc, Englewood Cliffs, New Jersey, 1962.
5. Hoffmann, Leonard, *Melville and Kafka*, Stanford, Calif., 1951.
6. Neider, Charles, *The Frozen Sea; A study of Franz Kafka*, New York 1948.
7. Dyson, A.E., "Trial by Enigma: Kafka's The Trial," *Between Two Wars*, London: Macmillan, 1972.
8. Mohammadi et al, "The Theme of Alienation in Kafka's The Trial", unpublished paper.
9. Robertson, Ritenie, *Kafka: Judaism, Politics and Literature*, Clarendon, Oxford, 1982.

FEMINISM AND ITS IMPACT ON THE STATUS OF TODAY'S WOMAN: AN OVER VIEW

Miss Rasmita Kalasi, Lecturer in English, Govt. Polytechnic, Bolangir, Odisha (India)

Abstract:

Women are strangers in the country of men. Gender inequality and the harmful effects of patriarchy are sustaining the wide spread oppression of women across the world. After feminist movement, how much have women's lives really changed? In the West women still come up against the 'Glass ceiling' at work, most earning considerably less than their male counterparts. Feminism provides a personal, philosophic and political means for analysing the realities of women's lives as lived in patriarchal systems. It is not a single line of thought; multiple approaches have been developed that provide diverse avenues for confronting systematic injustices while learning to value ourselves as women. Woman created world that lies beyond patriarchal ideas and institutions. This paper illustrates the very true concept of Feminism and its impact on the status of today's woman in a larger extent.

Key words: *Feminism, Anti-feminism, Misandry, Feminist criticism, Glass ceiling, status of woman in modern world.*

Feminism

The advocacy of women's right on the ground of the equality of the sexes. In other words, Feminism is a range of political movement, ideologies, and social movement that share common goal: to define, establish, and achieve political, economic, personal and social equality irrespective of gender. This includes seeking to establish educational and professional opportunities for women that are equal to those of men. William Golding, the British Novelist, Playwright and Poet opined, that "I think women are foolish to pretend they are equal to men. They are far superior and always have been." If we analyse the quoted lines, it's visible that it's very true.

Opposing Sides-Feminism and Anti-Feminism

Throughout the 20th century, there have been many drastic changes with regards to the political, vocational, and everyday lives of women. The overwhelming response to these changes formed two opposing forces known as Feminist and Anti-Feminist. Feminist supports the believe that women are equal to men in every fact of life. On the other side anti-feminist believe that a woman's responsibility is to be a home maker and to take care of their children and families above other obligation.

Feminism And The Feminist Movement

There is no denying that Feminism had been a rising topic of conversation in the past years, yet it is difficult to find a conversation about it without heavy controversy. Although more than half of the world opines that they believe in the equality for all women, but, literally that's not true.

Feminism-Misunderstood by people

However, radical feminism is not to be confused with misandry, which is the belief that women are superior to men, which in turn contradict what feminism is all about. Literary, misandry is the dislike, contempt or prejudice against men. Radical Feminism- **Radical feminism** is a perspective within feminism that calls for a radical reordering of society in which male supremacy is eliminated in all social and economic contexts.

First-wave feminism was a period of feminist activity and thought that occurred during the 19th

and early 20th century throughout the Western world. It focused on legal issues, primarily on gaining the right to. Some first-wave feminists pursued the argument of women's innate moral superiority, thus embracing what might be called "difference first-wave feminism." The women's movement of the 1960s and '70s, the so-called "second wave" of feminism, represented a seemingly abrupt break with the tranquil suburban life pictured in American popular culture. Yet the roots of the new rebellion were buried in the frustrations of college-educated mothers whose discontent impelled their daughters in a new direction. In simple terms, third wave feminism is the act of feminism that began in the 1990s and has lived up until current day. Because there are many different portrayals, outlets, angles, and beliefs of feminism today, it is easy to lose the true concepts of what third wave feminism stands for. If first-wave feminists were inspired by the abolition movement, their great-granddaughters were swept into feminism by the civil rights movement, the attendant discussion of principles such as equality and justice, and the revolutionary ferment caused by protests against the Vietnam War. Radical feminism aimed to reshape society and restructure its institutions, which they saw as inherently patriarchal. Providing the core theory for modern feminism, radicals argued that women's subservient role in society was too closely woven into the social fabric to be unravelled without a revolutionary revamping of society itself. They strove to supplant hierarchical and traditional power relationships they saw as reflecting a male bias, and they sought to develop non-hierarchical and antiauthoritarian approaches to politics.

By the end of the 20th century, European and American feminists had begun to interact with the nascent feminist movements of Asia, Africa, and Latin America. As this happened, women in developed countries, especially intellectuals, were horrified to discover that women in some countries were required to wear veils in public or to endure forced marriage, female infanticide, widow burning. Many Western feminists soon perceived themselves as saviors of Third World women, little realizing that their perceptions of and solutions to social problems were often at odds with the real lives and concerns of women in these regions.

The conflicts between women in developed and developing nations played out most vividly at international conferences. After the 1980 World Conference of the United Nations Decade for Women: Equality, Development and Peace, in Copenhagen, women from less-developed nations complained that the veil and FGC had been chosen as conference priorities without consulting the women most concerned. It seemed that their counterparts in the West were not listening to them. During the 1994 International Conference on Population and Development, in Cairo, women from the Third World protested outside because they believed the agenda had been hijacked by Europeans and Americans. The protesters had expected to talk about ways that underdevelopment was holding women back. Instead, conference organizers chose to focus on contraception and abortion. "[Third World women] noted that they could not very well worry about other matters when their children were dying from thirst, hunger or war.

Feminist literary criticism

It is informed by feminist theory, or more broadly, by the politics of feminism. It uses the principles and ideology of feminism to critique the language of literature. This school of thought seeks to analyse and describe the ways in which literature portrays the narrative of male domination by exploring the economic, social, political, and psychological forces embedded within literature.^[1] This way of thinking and criticizing works can be said to have changed the way literary texts are viewed and studied, as well as changing and expanding the canon of what is commonly taught. It is used a lot in Greek myths.

Traditionally, feminist literary criticism has sought to examine old texts within literary canon through a new lens. Specific goals of feminist criticism include both the development and discovery female tradition of writing, and rediscovering of old texts, while also interpreting symbolism of women's writing so that it will not be lost or ignored by the male point of view and resisting sexism inherent in the majority of mainstream literature. These goals, along with the intent to analyze women writers and their writings from a female perspective, and increase awareness of the sexual politics of language and style^[3]

were developed by Lisa Tuttle in the 1980s, and have since been adopted by a majority of feminist critics.

The history of feminist literary criticism is extensive, from classic works of nineteenth-century women authors such as George Eliot and Margaret Fuller to cutting-edge theoretical work in women's studies and gender studies by "third-wave" authors. Before the 1970s in the first and second waves of feminism feminist literary criticism was concerned with women's authorship and the representation of women's condition within literature; in particular the depiction of fictional female characters. In addition, feminist literary criticism is concerned with the exclusion of women from the literary canon, with theorists such as Lois Tyson suggesting that this is because the views of women authors are often not considered to be universal ones.

Additionally, feminist criticism has been closely associated with the birth and growth of queer studies. Modern feminist literary theory seeks to understand both the literary portrayals and representation of both women and people in the queer community, expanding the role of a variety of identities and analysis within feminist literary criticism.

Glass ceiling

Glass ceiling is an unacknowledged barrier to advancement in a profession, especially affecting women and members of minorities. The Oxford English Dictionary notes that the first use of the term was in 1984, in *Adweek*: "Women have reached a certain point-I call it the glass ceiling. They're in the top of middle management and they're stopping and getting stuck. Woman can help themselves to overcome the career hurdles. Today's woman is very much aware of the emergence of new barriers to their progress. Everywhere there is a hue and cry for women right.

Impact of Feminism

Today, a strong woman is a reflection of strong acceptance of feminism. She is aware of her rights. She is everything that we want to see in the person. Often there are many preconceived notions about women who are strong. They are seen as someone materialistic, snob, bossy or worse they are seen as less emotional and money minded. Literally, she is a woman who is strong, independent, and confident and capable enough to take all the challenges.

Today's woman is both confident and comfortable. She is spontaneous and takes leads when planning things. She is self-aware and self-sufficient. She supports and encourages. She is smart enough to balance everything in life. She is ambitious and hard working. She knows the fine line between her personal and professional life. She doesn't believe that she is always right, but she does believe she has a right to her opinions. She wears her heart on her sleeves. She is honest and proud of who she is. She recognizes herself as an asset. She believes in a positive world.

Modern woman, being independent in these days, believes in equality and doesn't shy away from taking control. Equality doesn't come from monetarily stable, but also from the fact that she is a part of decision making and there is constructive communication in the relationship. She is a profound lover of her culture. Today's woman is progressive in thinking, but still, has a deep-rooted respect for her culture.

She has a voice. If women are not given a voice, how can we ever expect to fight the war of equality? Modern woman knows how to stand up and speak for herself and for society. Stepping out of her comfort zone, today's woman is brave to experiment with their looks. Women are always been perceived as the weaker of the two sexes. They are always seen as more inclined towards household works, but today she stands tall and proved her capabilities in different fields with a nice and systematic manner. She's taking up job roles that are challenging and unconventional. She prefers to live her life in her own terms. Marriage or no-marriage, kids or no-kids, it's totally her choice. Marriage and motherhood are no more milestones for her to achieve. And there have been women who are thriving in life without being held back by the idea of marriage or motherhood. Also, there are women who chose to be single mothers, proving that women don't need a man to be completed. Today, she is ready to challenge conventions and circumstances. However, there are fields such as politics, education, entertainment world, media, banking, defense, art,

culture and even space in which women often becoming prominent.

Today, she proves herself as an Alfa Woman. She is not associated with the colour 'Pink' but she is experimental. She is bold, fierce, unstoppable, which makes her more beautiful. Above all, she is a systematic, challenging and risk taking woman, who handles her duties and responsibilities in a nice manner. Through her strong will power and endeavour, she turns every dream into reality. Today, she is the woman, who possesses the title “Beauty with Brain”. Literally, she has re-shaped the world by making it a “satyam- sibham-and sundaram one”.

Work Cited:

1. Laura (Riding) Jackson. *The World Woman and Other Related Writings*, www.bls.gov/spotlight/women
2. Leonie V. Steel. *Breaking the glass ceiling: Another perspective*,
3. Jone Johnson Lewis. “Concept of Glass Ceiling”, December 31st 2017 Humanities, History and Culture.
4. Paul Igasak. “The glass ceiling effect and its impact on woman-2005”, *On the Wall Street Journal*.
5. Krolokke, Charlotte and Scott Soren. *Waves of feminism: From Suffragettes to Girls- in Contemporary Gender Communication and Theory and Analysis*.

RETURNED GAZE AND QUEER SUBVERSION IN WILLIAM SHAKESPEARE'S *AS YOU LIKE IT*

Koushik Mondal, Research Scholar, DEOMEL, Visva Bharati

Abstract:

Gaze has been the monopoly of the heterosexual male since the beginning of the civilization. Shakespeare's England was no exception. Even though a woman herself was the monarch of the state, Elizabethan England was mired in the ideologies of heterosexual patriarchy. Women or the homosexuals were subjected to the disciplinary gaze of the heteronormative society. Keeping the gendered and sexual subalterns under a coercive gaze, the society constructed the myth of stable gender identity through ideological state apparatuses. But even within the mainstream hegemonic culture, often than not there was underlying a mode of resistance. William Shakespeare, the representative litterateur of the period, expressed his voice of dissent through his art, especially through his stage plays which reached to a wider audience. In 'As You Like It', through the garb of a pastoral romantic comedy, he obliquely critiqued and questioned the dominant ideologies of heteropatriarchy. Subverting the hegemonic gaze of the heterosexual patriarchy, Shakespeare subjected the Elizabethan audience to the returned gaze of the other. The paper also explores how 'As You Like It' as a mode of theatre creates a space for the Queer subculture to explore beyond the coercive gaze of hetero-patriarchy.

Keywords: *Gaze, Queer, Hetero-patriarchy, Homosexuality, Lesbian.*

Shakespeare's England believed in the ideologies of heterosexual patriarchy, even though Queen Elizabeth was reigning on the throne. While the patriarchal culture of Elizabethan England celebrated the ideal form of masculinity in contrast to femininity, heterosexuality was the only form of sanctioned sexuality, in opposition of which any other kind of sexual desire was considered perversion and hence suppressed or punished. Homosexuality became a capital offence in England in 1553. Though during the reign of Queen Mary, it became a minor offence, sodomy was reinstated as a serious offence in 1563 under Queen Elizabeth. People were kept under close surveillance to refrain them from any kind of perversion. Even the cultural productions, especially the stage plays were kept under close scrutiny of the court to censor it from presenting anything non-normative. Rather the popular medium of theatre was used by the heteropatriarchal society to form the consent of the masses to its hegemonic worldview. However, William Shakespeare manoeuvred the same medium, but often in a contrapuntal move. In the guise of the pastoral romantic comedy, *As You Like It* which was written and first performed under the reign of Queen Elizabeth, casts a returned gaze at the heteropatriarchal authority and its culture, creating a space for the queer subculture to explore.

According to Jonathan Schroeder, "...to gaze implies more than to look at it signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze" (58). In a hetero-patriarchal society, gaze becomes the right and might of white heterosexual male who turn women and homosexuals into the objects of their desiring and controlling gaze. But as Michel Foucault observes, the society while keeps its subjects under close surveillance and compels them to conform to the socially assigned roles, also leaves a space for resistance. In *The History of Sexuality, Volume 1*, Foucault explores the connection between sexuality and social power. He shows how the society constructs the myth of the univocity of sex in, suppressing the disparate and multiple sexual functions in order to maintain power

relation. To resist such form of hegemony, Foucault asks for creating such bodily pleasures that will “counter the grips of power with the claims of bodies, pleasures, and knowledge, in their multiplicity and their possibilities of resistance” (157). Against the restrictive regime of sexuality, Shakespeare's *As You Like It* opens up new vistas of alternative desires. Most of the action of the play takes place in the Forest of Arden, an idyllic world, where the rules of the civilised society do not apply. This pastoral setting creates a space for the socially marginalised Others to ventriloquise their voice and return the gaze of the authority. The play starts speaking from the perspective of the others. Rosalind who was marginalised and turned into a non-entity in the court, becomes the heroine of the play. Even Celia whose fortune was completely dependent upon her father's wish while she was in the court, achieves her individuality in the guise of Aliena, an alien individual to her former subservient self. The rule of the father does not apply here in the idyllic world of Arden; rather the gendered subalterns, the women, become the guiding force in the play, subjecting the male protagonist Orlando and thereby the patriarchy itself the object of their controlling voyeuristic gaze. The setting also creates a space for the two sisters to unbridle the passion of their non-normative love for each other. This is really very shocking for the Elizabethan audience who are habituated with watching a play from the perspective of heterosexual patriarchy. “These 'other' viewpoints may unsettle the central position from which the subject sees: in so far as they do so, however, they merely stand in for the gaze of the Other” (Armstrong 4). Thus the play becomes unsettling for the Elizabethan audience as they experience this gaze of the Other which curtails their imaginary mastery of the stage.

The patriarchal father figure Duke Frederick exhibits his authority not only by banishing Rosalind, the daughter of the senior Duke, but also by subjecting his own daughter Celia's all wishes to his paternal hubris. While Celia protests her father's decision of banishing Rosalind, informing how much she loves her company, Duke Frederick literally silences Celia saying: “And thou wilt show more bright and seem more virtuous / When she is gone. Then open not thy lips” (1.3.77-78). But frustrating the desire of the Duke and avoiding his coercive gaze, Celia escapes to the Forest of Arden along with her cousin Rosalind and the court fool Touchstone. In *The Four Fundamental concepts of Psychoanalysis*, Jacques Lacan comments that the gaze emanates from the object and occurs at a point when the subject fails to gain control of its object of desire, creating an anxiety within him. The Lacanian gaze pierces the Duke as his failure to punish Rosalind and keep Celia under the paternal surveillance creates an anxiety within him and a sense of failure. This act of escape also exposes the vulnerability of the patriarchal power which enjoys only a false sense of autonomy without any resistance. After their escape, even though the Duke makes desperate attempt to capture them and punish, he fails. The great escape together with the failure to punish frustrates what Laura Mulvey refers to as the voyeuristic desire of the male subject to punish the women for violating the patriarchal code of conduct.

In her essay “Visual Pleasure and Narrative Cinema”, Laura Mulvey shows how the conventional mainstream films feed on the voyeuristic pleasure of the male audience. The same is true about the theatre, the production of which was controlled by the powerful patriarchy. She uses the Freudian term 'scopophilia' to refer to the pleasure of “... taking other people as objects, subjecting them to a controlling and curious gaze” (Mulvey 16). She continues, “In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly (Mulvey 19). Looking at the market economy, while most of the traditional dramatists tried to cater to the desire of the heteropatriarchy, some of them like Shakespeare however could manoeuvre the subversive potential of the theatre, without even offending the heteropatriarchal audience. Critics like Philip Armstrong in *Shakespeare's Visual Regime: Tragedy, Psychoanalysis and the Gaze*, observes “Theatrical representation appears ambiguous, then, because of its unpredictable and uncontrollable 'reflective' capacity, its tendency to reverse and turn upon the beholder, forming, informing and reforming identity and behaviour” (9). While the traditional drama portrayed the erotic heroine for the voyeuristic pleasure of the hero as well as of the audience, Shakespeare's heroines

Rosalind and Celia besmirch their faces and put on torn clothes to escape any erotic glance and have a safe passage to the Forest of Arden. They gaze at their object of desire, instead of themselves being the object of male gaze. The audience who enjoys the voyeuristic pleasure of looking at women on the stage and also find satisfaction at the patriarchal values being celebrated, are compelled to face the returned gaze of the object who become the active participating subject in the action of the play, subversively neglecting the discourses of patriarchy. At the beginning of the play the audience may develop an imaginary mastery of the visual field, identifying themselves with the patriarchal figure Duke Frederick, but the moment the action shifts to the Forest, the gaze is reversed as the patriarchal values are turned upside down.

According to Lacanian psychoanalysis, the identity or ego of a person is formed through imaginary and symbolic stages. In the imaginary stage a child is fascinated to see its image on the mirror, which appears more perfect than his actual self. Then he tries to mould himself according to that image when he enters the symbolic stage. The child becomes subject to the false perfection or the imagined gaze of the mirror. Thus the subject gradually comes into being through a patriarchal linguistic order in the symbolic stage. The theatre acts like this mirror. "The metaphor of the stage as a mirror appears ubiquitous in the Renaissance" (Armstrong 8). It depends upon the dramatist whether the theatre will reflect the patriarchal codes of behaviour or the opposite of it. In a theatre criticising the dominant ideologies of heteropatriarchy, the audience's fascinated absorption with the image on the stage is interrupted when the theatrical gaze is directed back upon the audience. This gaze which curtails the imaginary pleasure between the image and the subject, emanates from them whom Lacan calls the 'Other' who subjects the audience to their view of the world. When this gaze is thrown back, the subject becomes the object.

In *As You Like It*, Lacan's symbolic register, or what Foucault calls the "systems of power relations", fails to maintain its hegemonic norms of subjectivity, its phallogocentric worldview. Rather the play becomes a critic of the hegemonic culture of hetero-patriarchy. Rosalind takes on the disguise of a man, not to celebrate masculinity and the patriarchal culture, rather to make the values of hegemonic patriarchy turned upside down. Instead of remaining obliged and disciplined according to the patriarchal laws of the society, she dictates the life of others, whether the powerful Duke or the emotional lover Orlando. She becomes the pivot, surrounding whom the entire play revolves. Shakespeare's treatment of gaze questions the active/passive dichotomy of gaze. Rosalind gazes at her object of desire and dictates their life. She lovingly gazes at Orlando, compelling him to express his deep love for Rosalind. While like the traditional male lovers Orlando woos his love and writes verses deifying Rosalind, his attempt is cut short by Ganymede as he chastises Orlando for abusing the young plants. Rosalind criticises this deification of the beloved which not only suppresses the sexuality of women in the image of female chastity, but also silences them to express their desire for their lover. Rosalind, in the guise of Ganymede, not only gives expression to her own desire, but also gazes at the male lover as Orlando woos her. Becoming the object of female gaze, the male hero loses his mastery of the heroine. Through her cross-dressing, she changes the tradition of courtly love itself as it is Orlando, the male lover who woos her and not the vice versa. Her dual identity through cross-dressing not only helps her to engender the tradition of courtly love, but also empowers her to endanger the authority of the heteropatriarchy. Payal Khanna in her article "These Disguised Women": Gender and Identity in *As You Like It*, argues "Cross-dressing subverted normative behaviour for men and women and challenged the idea of male supremacy in society" (123).

Instead of celebrating the phallic masculinity of the male hero, the male hero is subjected to the scrutiny of female gaze. According to the popular belief of the time, Orlando's complete surrender to Rosalind was a violation of natural order, an example of perverse masculinity. Winfried Schleiner in "Male Cross-Dressing and Transvestism in Renaissance Romances" observes: ". . . there is at least a suggestion in some Renaissance romances that through subjection to women, even by infatuation or love, men become "effeminate"" (610). Orlando's subjection not only to Rosalind's love, but also to her

voyeuristic gaze, puts his masculinity in crisis. Not merely Orlando, but all other male characters are ultimately brought under her panoptic gaze in the forest. The male ego of the father figure of masculinity, whether it is Duke Senior or Duke Frederik, is put under eraser. They are tutored, chastened and turned disciplined before Rosalind discloses her actual identity and leaves them to live on their own.

Through the construction and deconstruction of her identity, Rosalind emphasises the performative nature of any gender. In Elizabethan tradition, the male actor used to portray the female role. So the actor behind the character of Rosalind is a male. However, the actor convincingly passes as Rosalind with all her feminine sensibilities. But as Rosalind takes the disguise of Ganymede, she has to suppress the feminine aspect of her character and pose as a robust young male, since feminine softness does not become a man. She faces problems to undergo such a change and her inability to completely change into the social attribute of a masculine man underscores the transvestite aspect of her character. The performative nature of her gender identity is further highlighted as she feigns to play the part of a female lover to cure lovesick Orlando. Cross-dressing helps her to substantiate the argument of Judith Butler who claims, "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very "expressions" that are said to be its results" (34).

The setting of the play, beyond the gaze of heteropatriarchy, creates an opportunity for the carnival play of subversive desires. While in the Elizabethan England the practice of transvestism, especially as the male actor played the role of female character, was severely criticised, it was used by the dramatists like Shakespeare to explore the androgynous nature of human identity beyond the confining gaze of masculinity. As Winfried Schleiner claims, "... this convention in Shakespeare sometimes becomes a means of exploring erotic androgyny" (605). The boy actor's successful portrayal of both the roles of Rosalind and Ganymede substantiates the androgynous nature of human identity. Some critics have also referred to the boy actor's opportunity of indulging on the desire of homosexuality on the Elizabethan stage. From this perspective, the relationship between Orlando and Ganymede can actually be seen as homoerotic as both the actors of these two characters are actually male. On the other hand, cross-dressing also leaves a space for the characters as well as for actors, to enjoy their multiple sexualities. Leigh Bullion observes, "By cross-dressing, Rosalind reconfigures her heterosexual desire for Orlando as homoerotic" (26). Rosalind's gender ambivalence not only blurs the distinction between heterosexuality and homosexuality, but it also complicates Orlando's desire which though apparently appears to be heterosexual, may be homosexual simultaneously. Likewise, Phebe's desire for Ganymede can be read at the same time heterosexual as well as homosexual. On the other hand, the relation between Rosalind and Celia also bears lesbian overtones. Their "loves are dearer than the natural bond of sisters" (*As You Like It* 1.2.253-54). Celia cannot think of her life without her cousin Rosalind. According to Charles, the wrestler, "never two ladies loved as they do" (*As You Like It* 1.2.103-4). But the coercive gaze of the masculine Duke tries to separate them as the heteropatriarchy does not allow this kind of unnatural bond between the sisters. However their non-normative desire finds a vent in their little sojourn in the forest beyond the restrictive gaze of the heteropatriarchy.

These kinds of non-normative desires and sexualities beyond the heteronormative ideas of gender and sexuality brings into play a queer subculture which is otherwise punished or suppressed. The play not only posits fixed gender identity as mere construction, but also exposes the possibility of multiple sexual identities. Establishing the notion of gender ambivalence and sexual plurality, this drama enacts a queer subversion of the heterosexual patriarchy. While any desire beyond heteronormativity is an offence in the social world of civilisation, the theatre creates a space for these kinds of queer desires to get accentuated. Even though the play ends with the consummation of heterosexual marriages, the "lesbian continuum", which according Adrienne Rich, not necessarily precludes the sexual relation, but refers to the close bonding between the women, persists even when they leave the ideal world of the Forest and enter into the real world of hetero-patriarchy. Leigh Bullion examines: "Even though the resolution of the play is

overwhelmingly heteronormative, a sense of homoerotic desire lingers due to the epilogue, which defies the complete domination of heterosexuality while maintaining fluidity between the binaries of male/female and heterosexuality/homoeroticism” (21). One can also see the play as a mode of carnivalesque resistance, since all the subversion occurs only for a transitory period and ultimately reconciles with the heteronormative world of patriarchy. We can also think of Shakespeare's decision to conclude the play with heterosexual marriages, bringing back the “natural” order as a process of “subversion-through-identification” (Zizek 22). Instead of direct collision with the regimes of heteronormativity, one can oppose the modern power structure by remaining closely adherent to its ideologies and politics, since Slavoj Zizek asserts “... an ideological edifice can be undermined by a too-literal identification...” (22).

Thus, *As You Like It* not only questions the rigidity of gender and sexuality, but also creates a space for the queer subversion in the rigorously dominant masculinist ambience of the Elizabethan England. The play, curtailing the audience's fantasy of the imaginary mastery of the visual field, compels them to witness this unsettling gaze of the Other. “Drama would therefore seem to provide an inherently unstable medium, always possessing the potential to invert the hegemonic play of the gaze, so that the audience finds itself, repeatedly, unfounded. The subject positions occupied by the play's spectators are discomfited, and the complacent relation between the individual and the social undermined” (Armstrong 17).

Works Cited

1. Armstrong, Philip. *Shakespeare's Visual Regime: Tragedy, Psychoanalysis and the Gaze*. Palgrave, 2000.
2. William Shakespeare *As You Like It*. Ed. A. W. Verity. Radha Publishing House, 1988.
3. Bullion, Leigh. “Shakespeare and Homoeroticism: A Study of Cross-dressing, Society, and Film”. *Honors Theses*. 2010, digitalcommons.colby.edu/honorsthesis/600. Accessed 30 March 2018.
4. Butler, Judith. *Gender Trouble: Feminism and Subversion of Identity*. Routledge, 1990.
5. Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*. Vintage Books, 1978.
6. Khanna, Payal. ““These Disguised Women”: Gender and Identity in *As You Like It*”. *As You Like It*. By William Shakespeare. edited by. Vinita Chandra. Worldview, 2007, pp 122-31.
7. Mulvey, Laura. *Visual and Other Pleasures*. Palgrave, 1989.
8. Schleiner, Winfred. “Male Cross-Dressing and Transvestism in Renaissance Romances”. *The Sixteenth Century Journal*, vol. 19, no. 4, Winter 1988, 605-619. JSTOR. Accessed 25 March 2018.
9. Schroeder, Jonathan E. *Visual Consumption*. Routledge, 2002. www.academia.edu/805861/Visual_Consumption. Accessed 10 Mar. 2018.
10. Zizek, Slavoj. *The Plague of Fantasies*. Verso, 1997.

PORTRAYAL OF THE MARGINALIZED IN THE PLAYS OF VIJAY TENDULKAR

Shruthi.T, Assistant Professor of English, Govt First Grade College. Peenya

Dr. S. Venkateshwaran, Research Guide and Professor (rted.), Regional Institute of English

Abstract:

Indian theatre which was only the weapon of revolting against the British imperialism became rather a rationalized form of expression in independent India. The harmonized blend of eastern and western, the impact of London theaters later added the contemporary tinge to the age-old aspects of Indian drama. Indian theatre became a lot more realistic and naturalistic after independence. Historical plays, mythological characters, virtues and vices were not paid much importance instead a whole fresh enunciation was bestowed in new form of Indian theatre - The modern Indian theatre. The present research paper attempts to study marginalization in the plays of Vijay Tendulkar.

Key words: *Marginalization, plight, revolt.*

The post- modern era seems to be productive for Indian English drama, as it has received impetus from young writers like Mahesh Dattani and, Manjula Padmanabhan. R.K. Dhawan observing the same opines;

Very recently Indian English drama has shot into prominence. Young writers like Mahesh Dattani and Manjula Padmanabhan have infused new life into this branch of writing. Both Dattani and Padmanabhan project stark realism through their plays. Dattani showcases the mean ugly and unhappy aspects of human life. Manjula Padmanabhan on the other hand delineates a dehumanized terrifying world in which mothers sell their sons for the price of rice (*Dhawan, 201*).

In contemporary Indian drama, one will be able to note a proper blending of western intellectual consciousness and Indian theatrical techniques while dealing with aspirations of the deprived and marginalized sections of the society and depicting the acute problems of contemporary life. Contemporary Indian drama in general deals with historical themes and contemporary issues socio-economic issues, family, marital relations. For instance, in the plays of Vijay Tendulkar yet another well-known contemporary playwright, one can find the expressions of agony, the outcome of greed, selfishness, and the vulnerable positions of women and so on.

In his portrayal of human relations and tensions, Tendulkar depicts the vibrant tendency of egoistical man and equally self-centered society. His primary concern in all the plays selected for study namely *Sakharam Binder, The Vultures, Ghashiram Kotwal* and *Silence! The Court is in Session* is the failure of human relations due man's influence on his fellow men. There is nothing superficial or exaggerated in his depiction of the vital and often violent stages of man in our society today, says C Coelho. Tendulkar, like Dickens writes about the drags, debased, the fringe people, who go against the accepted norms and values of society.

The characters I write about reflect my interest. Besides, it is one thing to be assured of fan security and stage fight against the accepted norms and values and another to fight for the same when cornered altogether. It is the latter that catches my eyes.

Tendulkar's themes are woven around the characters that always the drags of society, the debased, the fringe people and persons leaving life not in keeping with the accepted norms and values of society. His

plays are the plays of ideas, following in the line of G.B. Shaw, Ibsen and others. Some of his pet themes included gender inequality, social inequality, political games, alienations, sex and violence and dissociation of the self.

Tendulkar started his career as a journalist and took to writing at an early age and has to his credit thirty full length plays, twenty-four one-act plays, several articles, editorials and plays for children. For almost forty years, he stood as a stalwart in the Indian writings in English. His first work was *Shreemant (The Rich Man)* in 1955.

His *Silence! The Court is in Session* (1961) won Kamala Chattopadhyay Award and Sangeet Natak Academy Award in 1971. His *Ghashiram Kotwal* (1972) which is a political play won him international reputation in the 1970s. He was also honored with India's Padma Bhushan awards. Each of his plays is an enigma by itself that sensitizes the readers or the audience to all the beastly as well as redeeming aspects of man-woman relationship. The astonishing range of his plays, be it the victimizations of the individuals by hypocritical society and a play within the play that presents mock trial where one can see a bitter criticism of the life. In *Silence! The Court is in Session*, sexual degeneration and moral collapse of the family in *The Vultures* (1971), sheer bawdiness and bloodiness in *Sakharam Binder* (1972), the issue of class conflict in *Kanyadaan* (1983) or the concept of romantic love with both of its homosexual and heterosexual aspects shows a shocking but genuine complexity of human relationships and is bereft of any moralizing that gives them away open ended feel.

Many of his plays derived inspiration from real life incidents or social upheavals. Most of his plays are realistic in their content and theme.

All of Vijay Tendulkar's plays concentrate on different aspect of the human character and complexity of human relationship. His greatest quality is to simultaneously involve and distance himself from his works. All his works are clearly distinct from each other. He considers himself a writer of plays and film scripts on a wide variety of subjects, not a closet philosopher or a sociologist who has missed his vocation. Over the last few decades, he has scanned the life world of contemporary Indian in order to identify the sources and nature of the violence that has come to pattern it. Even when violence is not ostensibly his theme, it casts its shadow on his characters. It is unjust to read his entire work as a commentary on human violence.

Vijay Tendulkar in all his plays has been voicing the evils in the society of all types, marginalization of gender, caste, the needy, the racially different, the Dalit and others. His plays are gynocentric. The males in his plays are embodiment of hypocrisy, selfishness and treachery.

In *Silence! The Court is in Session*, Tendulkar mocks at the law courts, at the human existence and the double standards of society, Violence, cruelty and the different sets of norms prevailing. The play is an attempt to deny the different systems of norms and codes existing for men and women. It also hits at the inability of the courts in sanctioning punishment. The voice of male dominated society is condemned in the play. The last scene of the *Silence! The Court is in Session* clearly shows the condemnation that Tendulkar has for the legal system prevailing. However, the elaborate monologue after a long Silence by Miss Benare is an attempt by the Dramatist to do justice that was denied to Ms. Benare. That Tendulkar gives an opportunity to Miss Benare is an attempt by Tendulkar to show case the atrocities meted out to the marginalized gender by men. He raises many questions about love, sex, marriage and moral values present in the society.

It is an attack on society's hypocrisy. The play also attempts to say that there is no voice that can express the woes of the marginalized gender. Ms. Benare becomes a metaphor of futility of the existence of women in male dominated society. The play is a caustic satire on the social as well legal justice.

This play makes an attempt to show how the marginalization that Tendulkar attempts to portray in his plays, it can be said to include, the marginalization of the non-powerful, the caste politics, the Dalit, the women and in general the not so violent and submissive. Talking about his plays, he has said that there is

little of fiction in them. While admitting that his plays depict his concerns, his tensions and his joys, the intention of his writing plays as he says is to explore humble his life, his thoughts and to strive constantly to discover something in life, though he had always maintained that he had no particular ideology to lean on against. Defending his objective projection of everything he saw, he felt and he experienced Tendulkar, considers himself as a humanist trying to discover the evils in the society and he has been portraying individuals who are fallen, defeated and those who aspire to get something beyond the situation in which they are placed. His mission to understand them is what all his plays are about and to repeat his concern has been the 'other', the suffering and not the 'successfulones', the other who try to catch life beyond living and get lost in the process. For instance, Ramakant in *The Vultures* suffers from impotency and the tolerance and tenacity he displays is what makes Tendulkar portray him.

The woman characters in his plays are the representation of their generation with the exception of Jyoti in *Kanyadaan* and they are neither aggressive nor revolting. She is well within the system, but not even attempting to go out of it. His message for the marginalized women is that they should be determined to liberate themselves. The human situations she has presented can be universal as in Benare in *Silence! The Court is in Session*. In most plays he has stretched the historical situation beyond its confines as in *Ghashiram Kotwal*. It can be further concluded that Tendulkar's plays are those that deal with contemporary issues and they with his times and the people of his generations, one thing is clear that in his times, the issue of marginalization is voluminous and across many areas of social spectrum of life and thus one can say that Tendulkar's focus is to confront the conflicts that arise out of marginalization in man's struggle for existence. Lakshmi and Champa are unique and they have an indelible impression. They are not just fictional characters. They also prove Tendulkar's competence in probing and portraying the intricacies of female characters.

Tendulkar presents modern man in all his complexities. He portrays life as it is from different angles without trying to moralize, philosophize in any way. All the works contain a latent critique of modern Indian society, mostly middle class and lower middle class though from different angles. The plays then become notable for them in compromising realism, merciless probing of human nature, and candid scrutiny of individual. *Silence! The Court is in Session*, *Sakharam Binder*, *Ghashiram Kotwal* depicts hypocritical and double standard morality of the white collar and lower middle class Maharashtra people. Tendulkar's plays present life in all its ugliness and complexities. The tragedy of a modern individual, evils in power politics greed for money and fame, man-woman relationship etc. are the concerns of his plays. Tendulkar's dramatic world thus can be further concluded that every play is a mirror that reflects the individual's inner world and outer world. His plays also mirror the tendencies of the Indian society namely the male dominance and feminine frailty and that the characters are the victims of circumstances or the society induced marginalization. His plays are realistic and will be alive even in the days to come.

Yet it can be said that Tendulkar plays went beyond all the others in their capacity to deal blow after blow. Tendulkar's depiction of violence and corruption in all spheres of life leading to the marginalization of the society is so realistic that makes one feel that his protagonists stay with you. Amol Palekar is right when he says,

When I look at his plays, the turmoil and questions, I have understood his men through the failures of his women; through the fights...

Bibliography:

1. Tendulkar, Vijay. *Collected Plays in Translation*, New Delhi: Oxford University Press, 2003. (Containing the following texts)
2. _____ .*Silence! The Court is in Session*, Translated by Priya Adarkar.
3. _____ .*Sakharam Binder*, Translated by Kumud Mehta and Shanta Gokhale.
4. _____ .*Ghashiram Kotwal*, Translated by Jayant Karve and Eleanor Zelliot.

5. _____ .*The Vultures*, Translated by Priya Adarkar
6. _____ .*Kanyadaan*, Translated by Gowri Ramnarayan.
7. Barve, Chandrasekhar. “Vijay Tendulkar: The Man who Explores the Depths of Life”, *Contemporary Indian Drama*, ed. Sudhakar Pandey and Freya Taraporewala, New Delhi: Prestige, 1990.
8. Benegal, Sam. *A Panorama of Theatre in India*, Bombay: Popular Prakashan, Indian Council for Cultural Relations, 1967.
9. Boulding, Elise. *The Underside of History: A View of Women Through Time*, Vol.1, London: Sage Publications, 1992.
10. Bhave, Pushpa. *Contemporary Indian Theatre: Interviews with Play-Writings and Directors*, New Delhi: Sangeet Natak Akademi, 1989.
11. Chandra, Anshul. *Vijay Tendulkar: A Critical Survey of his Dramatic World, Perspectives and Challenges in Indian English Drama*, Ed., Neeru Tandon, New Delhi: Atlantic Publishers, 2006.
12. Chandra, Subhash. “Viewing Tendulkar's Kanyadaan Through Reader-Response Frame Work”, *The Indian Journal*

CONTESTING SOCIAL OSTRACISM: A READING OF MAHESH DATTANI'S *EK ALAG MAUSAM*

*Kingsley Jesu Abel. A., Research Scholar, Dept. of English and Centre for Research,
Scott Christian College (Autonomous), Nagercoil & Manonmaniam Sundaranar University,
Abishekapatti, Tirunelveli, Tamil Nadu, India*

*Dr. J G Duresh, Research Supervisor & Associate Professor, Dept. of English and Research
Centre, Scott Christian College (Autonomous), Nagercoil & Manonmaniam Sundaranar
University, Abishekapatti, Tirunelveli, Tamil Nadu, India*

Abstract:

The paper entitled “Contesting Social Ostracism: A Reading of Mahesh Dattani's 'Ek Alag Mausam' is an attempt to analyse the portrayal of a subaltern group in Mahesh Dattani's screenplay 'Ek Alag Mausam' (2005). Mahesh Dattani is one of the paths defining playwright in the Indian theatre. He writes plays in English. He has written fourteen plays and four scripts. As a versatile theatre personality, he directs and acts in the plays. Dattani writes plays that can be enacted on stage and he writes plays that can be read in radios. Dattani's social concerns reflected in his choice of plots for his plays. He often stages the issues that are considered taboo by other playwrights. 'Ek Alag Mausam' is one such play. The Hindi expression of 'Ek Alag Mausam' means 'a beautiful season'. This play revolves around the life of victims of AIDS. This paper attempts to analyse how Dattani problematizes the treatment of victims of AIDS and how he questions the myth and connotations around AIDS that results in social ostracism of AIDS victims.

Keywords: AIDS, HIV, Ostracism, Social Myths, Subaltern, Ek Alag Mausam, Mahesh Dattani.

Mahesh Dattani (1958) is one of the leading literary figures representing Indian drama in English. He wrote several controversial plays in a short period of time. He has won a numerous award including the prestigious Sahitya Academy for his collection of plays *Final Solution and Other Plays*. He touches the themes that most of his contemporaries are afraid to touch. His plays deal with the dark social issues like gender discrimination, child sexual abuse, homosexuality, transgender issues and communal violence.

Dattani's works focus on the relationship in urban middle-class families. He influences audience by allowing them to relate themselves with the character on the stage. Though he does not claim himself to be a moralist, his plays have moral undertone. He preaches moral values in the screen play *Ek Alag Mausam* (2005). In *Ek Alag Mausam*, Dattani questions the hypocritical nature of the modern society. He pictures the indifference shown by the modern society to the innocent and weaker community. Dattani uses his screenplay as a platform to fight against social ostracism. He spreads awareness and gives voice to the people those who are considered misfit to the society.

Ek Alag Mausam is a story about the innocent HIV-positive children and the victims of HIV. The screen play registers the sufferings of the victims and also antipathy of the society. Society stereotypes them as immoral people. It builds a wall of hatred and aversion towards the HIV positives. This attitude pushes the victims into more miserable condition.

Dattani feels that the lack of awareness is the root cause for this ostracism. Irrespective of the age groups, all HIV positives are affected by social ostracism. They are isolated by their relatives. They face exclusion by the society. Their only hope is Jeevan Jothi, a home for HIV-positive children run by Dr. Machado. He runs the home for the memory of his son who died of AIDS. Aparna and George are the only

volunteers in the home. Aparna was infected by her husband. George, a lorry driver, got the virus because of blood transfusion from his close friend Joseph, son of Dr Machado.

Other People are afraid to enter the campus. If a normal person with service mentality visits Jeevan Jhothi often, society brands him as an Aids victim. While Aparna enquires about the other volunteers a young lad name Manoj replies,

APARNA Aren't there enough volunteers?

MANOJ Are you joking? Only George has remained here. Other are too scared that people will think they have Aids... (II 500)

Dr Machado travels to various countries to collect fund and lifesaving medicine for the Jeevan Jothi. But most of the time they run out of medicine. So Dr Machado prepares some Ayurvedic medicine to sooth the agony of the children. Dr Machado faces difficulties as the landowner asks him to vacate the place. At the same time, Government does not release the fund given by a Dutch organisation.

Unfortunately educated people do not have an awareness of AIDS. Dattani reveals the inhuman and unethical attitude of a dentist. Young Manoj consults a dentist for a gum surgery. Manoj shares his experience in the group as follows:

I went to the dentist the other day... he said I needed gum surgery to save my teeth. I thought I should tell him the truth. So I told him that I am a HIV positive, so that he will be more careful during the surgery. The dentist looked at me strangely... he ordered me to wait outside. I waited for an hour before his assistant came out to say the doctor was not free to do the surgery and I should go somewhere else. She did not even take money for the consultation. Okay. I said. I went to another dentist across the street. I didn't tell him anything. I just let him to do the surgery. (*Showing off his teeth.*) And now I have perfect gums (II 487).

Sukhiya, one of the George's village friends is also a truck driver. He often goes to prostitutes having no precautionary measures. George warns him, but he refuses to lend his ears. Sukhiya knows George has often visited Jeevan Jhothi.

SUKHIYA. I hear they are all very sick.

GEORGE. Yes, some of them have AIDS.

SUKHIYA. George bhaiyya! If you don't mind me saying this... why don't you sit there? (II 512)

Sukhiya's lack of awareness not only causes misery to his life but also it makes others more miserable. Sukhiya spreads news that George often visits Jeevan Jothi as he has AIDS, to the entire village. The village elders refuse to allow George to stay among them. They prohibit him from entering the village.

VILLAGER 2. (*Moving back*) Don't come near us!

VILLAGER 1. (*Picking up a stone*). I said stay away from us. (*To the rest of the crowd.*) We all heard what Sukhiya had to say! He swore on his mother it is the truth.

VILLAGE ELDER. You will have to leave town George. We cannot tolerate you living with us! (II 536)

Dattani takes serious measures to condemn the ostracism faced by the HIV victims. He gives hope to them to live. Jeevan Jhothi itself brings hope to the HIV-positive children because they are not afraid of death. In Jeevan Jhothi "Death is not a news over here. Life is" (II 504). George, Aparna and Dr Machado try their best to make the children happy until their last breath. George encourages the children to fight hard against their fate. He asks the children to fight hard to live. Children of Jeevan Jothi are immune to the fear of death and they are very busy in living their moments. They have no time to grieve for their fate.

On the other hand, Aparna grieves over her misfortunes. She aborts her child due to Aids. Her thoughts dwell around death. She wants to show love and affection to the children of the home but she is afraid to do so. George helps her to get out of the grief and agony. George loves Aparna, he wants to marry her. He helps Aparna by unmasking her persecution complex,

You have branded yourself Aids,[sic] Aids,[sic] Aids![sic] You have put a big red stamp on yourself. I thought only an uncaring, unfeeling society would do that to us. But no. We don't have worry about society. We are doing it to ourselves! I refuse to band myself (II 533).

George wants Aparna to see the world like he sees it. As a conservative woman, she wants a normal life. So he encourages Aparna to adopt little Paro. Paro is a daughter of an AIDS victim. Aparna take care of Paro. Aparna even devices to keep Paro financially sound even after Aparna's death. George organizes a series of campaigns to spread awareness among prostitutes and the public about AIDS and its victims. He distributes free medicines to the prostitutes and advises them to ask their customers to use condoms. He does a public awareness campaign about AIDS. He encourages the victims among prostitutes to reveal their health condition. In this way Dattani tries to build a strong wall against ostracism.

Literary studies speak about several subaltern group and marginalised group. The classification of subalternity/marginalisation is made based on caste, race, gender, sexuality, etc. Most of the authors deal with such issues. But one invisible criterion is the disease like AIDS that have an amoral connotation. Mahesh Dattani exposes the marginalisation in those grounds and urges the viewers to do away with it.

Works Cited

1. Dattani, Mahesh. *Collected plays*. Vol. 2. Penguin Book India, 2005.
2. Prasad, Amar Nath. Ed, *The Dramatic Word of Mahesh Dattani: A Critical Exploration*. Surup Book Publishers, 2012.
3. Parmar, Bipinkumar R. "Mahesh Dattani Plays: Reflection of Global Issues", *Research Innovator: International Multidisciplinary Research Journal*. vol. 2, no.5, October 2015. pp. 130-135. <<http://www.research-innovator.com>>

IMMIGRANTS' EXPERIENCE IN RANA BOSE'S *BABA JACQUES DASS AND TURMOIL AT COTE-DES-NEIGES CEMETERY*

*Dr. Ramesh Chougule, Associate Professor and Head, Department of English,
Dr. Babasaheb Ambedkar Marathwada University, Sub-Campus, Osmanabad, MS, India*

Abstract:

Rana Bose is one of the most important South Asian Canadian playwrights, others being Uma Parameswaran, Rahul Varma, etc. He is the founder of the theatre group called Serai. His noteworthy plays include 'Baba Jacques Dass and Turmoil at Cote-Des-Neiges Cemetery', 'Some Dogs', 'On the Double and Komagata'. Rana Bose experiments with non-traditional stagecraft, and evolves a new concept of multiculturalism which cuts across ethnic barriers. South Asian issues and people are at the centre of Serai Theatre. Most of actors and characters in his Serai theatre and plays belong to different ethnic backgrounds who share a common vision of theatre and of multiculturalism, a vision that sees beyond ethnic ghettoization to a richer interrelationship of cultures.

Key Words: *Multiculturalism, immigrant experience, ghettoization, interrelationship of cultures.*

Uma Parameswaran writes about the play *Baba Jacques Dass* "...the most ambitious and significant of his plays in the literary context. Like many first plays, it is packed with just about everything the writer has thought about or felt to be key issues in his vision of life....The play is imaginative and innovative. It opens whole new worlds of Canadian consciousness as it zips around from grave to grave in the cemetery and closet to closet in society drawing out skeleton of cultural prejudices and political betrayals" (Uma Parameswaran 105). Rana Bose criticizes South-Asians' view of life in Canada and other Canadians' view of South-Asians in Canada.

Baba Jacques and Binoy are at the core of the play. Though Engineer from India, Binoy gives up the job and starts to write a novel in Canada. His sister Neela attempts to bring Binoy out of a spell of writer's block. She introduces him to Baba Jacques, a French-Canadian recluse who lives in Montreal's historic and impressive Cote-des-Neiges Cemetery. Baba Jacques is depicted as an activist who encourages people into rebellion on various fronts. His encounter with Binoy leads reader in and out of Binoy's intellectual experience. Binoy's interaction with his south Asian social circle gives the audience a glimpse of South-Asian prejudices and expectations.

Set in Montreal Rana Bose's *Baba Jacques Dass and Turmoil at Cote-Des-Neiges Cemetery* is about Indian immigrant's (Binoy) attempt to write a novel (*Ramdass*) on India and her people and to get published in Western Countries. Binoy is presented as Indian immigrant living in Canada. When he was a child, he left India for Canada. He has left engineering career and chooses a writing career. He writes a novel on first Indians who settled in Montreal: "I unfold the story of the simple emigration of a middle class family to Canada..." (Rana Bose 1996, 181). The central character Binoy becomes restless because the Canadian publishers refuse to publish his novel. Binoy feels nowhere in Canada: "neither here in Canada nor there in India, but pretending to be everywhere" (Rana Bose 1996, 184). Almost all Indian immigrants have great passion for India. Binoy also loves India and her culture.

Binoy's girlfriend Janet is not happy with the lack of privacy in India. She spends most of the nights with Binoy without marriage. Binoy's mother is not upset to Janet's spending night in Binoy's bedroom. She thinks she is not "average Indian nosey mother" (Rana Bose 1996, 180). Indian immigrants use to read

Indian newspapers like *Thirumangal* to retain their identity and culture. MA reads the newspaper. MA is working for multicultural grants. She works as job councilor at home for South Asian women.

Baba Jacques is one of the most important characters in the play. He has a great passion for India. He lives in a cemetery. Time and again Binoy speaks about the India and her culture. He dreamt of visiting mountains near Rishikesh to have his Kundalini rise up to shatter through his forehead. Binoy longs to experience the Indian culture. Since Binoy cannot experience, he fulfills his dream by writing a novel on Indian people and her culture. Most of Indo-Canadians are overwhelmed with the idea of discovering the spiritual India though they are not born in India. Binoy decides to give up his rotten materialistic past and joins Jacques. For him, Baba Jacques is the source of information on India.

Though Neela is curious about India, she is critical of Binoy's writing. She says, "... You were not there, you grew up here...so you concoct, fabricate, imagine an India of your fantasies" (Rana Bose 1996, 187). Binoy neither forgets his past nor embraces Canada completely: "The body of an Indian, and the mind of a Canadian" (Rana Bose 1996, 187).

There is the sheer exuberance of imagination in Baba Jacques' living in the cemetery and getting a stage full of characters Journalist Matt, Esther Crawford whose family owns a brewery and publishing house, bigoted Mr. Fraser walking in and out of the vaults. Baba Jacques lives in graveyard. He is introduced by the author as an Indian, a Sadhu having "Long hair, big beard with a bad toothy smile. Muttering a sloka, Om Mani Padme Om" (Rana Bose 1996,188). He speaks in Hindi and has great knowledge of Indian culture and tradition. The writer has introduced various characters from Canada and India as dead stepping out of grave and speaking with live characters. Jacques and Esther are such characters. Jacques once visited India when there was Emergency in India. He had worst experience and hence wanted to know more about India. That is why he shows his interest in Binoy's writing about India. Jacques is interested in turmoil in India "an India of smoky coffee houses, hanging out of public buses, travelling on train roofs and the sting of a cop's stick on your ass whenever you stood on a line" (Rana Bose 1996, 197). According to him India has the richest turmoil in the world.

Canadians are fascinated towards the orient's writing novels in Canada. For Canadian the entire East seems mystery. The playwright has made the dead from grave to speak with Binoy in order to throw light on immigrants' failure to become one with host culture completely. Indians are not able to cut themselves from their old habits and old culture. For Binoy "It's very difficult to kill old habits...yes" (Rana Bose 1996, 195). Living in Canada, Binoy chants morning prayers using "OM" and does Yoga also. Binoy tries to retain Indian culture and identity through Yogas and such other practices. Binoy speaks about India as if he grows up in India. He has cherished lot memories about Indian culture and way of life.

Canadians are very critical of the Asians living in Canada. As a Sikh, Binoy refuses to wear turban. When Binoy is asked to marry a Canadian woman, he refuses to do so because it is against Indian culture. Mr. Fraser remarks that "that's what they are all saying (*imitating Indian accent*) until they get their status" (Rana Bose 1996, 199). According to Candians, immigrants promised to follow Canadian culture but once landed in Canada and settled, they refused to follow Canadian culture and way of life. Fraser is also critical of Indian beer. He loves only Canadian beer.

The Canadians are very critical of immigrants for the growing number of immigration has led to acute job shortages. As a reporter, Matt holds immigrants responsible for criminals and scarcity of jobs for the natives. The natives are left with jobless. However, Jacques is not agreed with Matt and accuses him for lagging behind: "...Matt, you are two decades behind" (202). Matt sows only feelings of hatred and bleeds like liberals when the damage is done. The Canadians (Jacques) are practical and ask immigrants like Binoy not to charge the situations but to change the situation with hard work. Indian mothers are not happy with their sons doing "western things, western ways of life" (205). At the same time Indian mothers expect their son to be good Canadian citizens. The author has highlighted the ambiguous attitude of Indians through the character of mothers. Jacques criticizes this nature of Indians and calls them as a crafty Indian

trick. Binoy's parents (First generation of immigrants) want to forget the Past Indian heritage and become one with the host culture. However, this desire to adopt Canadian culture totally does not last for a long time. They cannot forget the origin of their land and inculcates values of life to their children by citing examples of 'our heritage and our culture' (25). They have forgotten the reasons of immigration. In fact they have not totally become Canadians. They insist on retaining their heritage and culture. They are not bothered about their past or the present.

Binoy decides to go to Toronto to publish his novel. However, the publishers are not interested in Binoy's depiction of Indian life in his novel because they consider the novel out of context. The publisher wants to make the novel juicy, romantic with some wispy sexuality. Binoy's girl friend Janet is also fed up with Binoy's fringing fantasies about India. The author has used dramatic strategy of aside to throw light on Janet's dislike for Indian stories and Indian's struggle to retain past heritage and culture and writing on Indians only. The Canadians are critical of immigrants. They call immigrants as fucking oriental bastard. Binoy is not happy with Canadians' interest in Canadian life and criticizes their self-indulgence. He calls Canadian 'just a sick, neo-nazi punk' (210).

Rana Bose has introduced characters from different ethno-cultural backgrounds. Indian women participate in cocktail party but refuse to drink beer. They like Mataji's *lassi* back home. Mr. and Mrs. Tory also participate in the party. Mrs. Tory is Indian. Indian women name their kid in Indian style. They are proud of Indian names but do not forget they are living in Canada. Mala has named her son Rishikesh but calls him Rick. In the party Canadians like Tory MP (Mr. Scott) enjoys Indian made a *lassi* cocktail whereas Indian born woman Mrs. Tory enjoys beer. Mr. Tory is bored with Indian woman's conservative nature. Mrs. Tory is attracted towards Mr. Tory only because he doesn't want to sleep with her before marriage. Mr. Tory likes anything Indian whereas Mrs. Tory is fond of Canadian dishes and drink. Mr. Tory looks at India as consumer of goods made in foreign. The second generation immigrants refuse to send money back home whereas the first generation immigrants used to send money for the marriage of younger sister or to pay debt. Those who are grown in Montreal with Indian parents have nothing to do with their past or present. Sometime they think of retaining their heritage and culture. Thus the author has pointed out the generation gap.

Mr. Binoy is always busy with the problems of other people. Canadians just love ethnics but refuses to recognize the other. The Natives attacked Binoy in Toronto. Though Binoy wants to immerse in new culture, the natives refuse to adopt him and his culture. He writes only obscene sides of India to please the westerners. Canadians takes pleasure in superficiality about India. They are interested in finding fault in Indian system.

The conversation between Neela and Rick throws light on the life of second generation immigrants in Canada. Soni and Puri discuss the life in Canada. Puri refuses to call himself as an immigrant. He feels like "...a Canadian...a natural born Canadian you know it is very sacred feeling..." (223). Both Sony and Puri feel themselves as "a sacred cow a citizen cow in a multicultural Canada...Well fed and respected...And tolerated" (223). In India, cows are not respected but in Canada immigrants are respected and tolerated. Both Sony and Puri are critical of India because as long as cows give milk, they are protected, and when the milk dries up, Indian made cows drag the plough or they are thrown to the lower classes to eat. The Indians consider cows as sacred but when cows become useless, the cows are sold and eaten. Soni says: "The cow gets eaten very early in the cycle. There is no relationship between the mind and the matter" (224). Both Puri and Soni are afraid of 'boat people' (illegal refugees) who snatches the jobs of the natives. They are critical of socialist government in Canada.

The relatives of the immigrants are vegetarian. It is problematic for the immigrants to arrange food for their relatives coming from India. Woman 1 and Woman 2 are not named. The author wants to highlight everybody's problems through these nameless characters. Both are critical of the conservative nature of in-laws. But at the same time, they cannot appreciate the life style of the in-laws in Canada. The in-laws of the

immigrants are happy to see monkeys in Canada because monkeys bless them with something strange.

Binoy is also critical of Indians tendency of defending themselves. They cannot see something good in Canadian things. They have the tendency to point out the weakness in everything: "Indians have built a poisonous cobweb of ideas around themselves. It is a defense mechanism. If you ask them why everybody is so poor in India, they will say 'but culturally we are rich.' A virtue is made out of poverty which the 'outsider' can never comprehend. To hug misery is wisdom. If one wishes to criticize this deprivation one is confronted by hostility. 'He is attacking the country.' No, you silly asshole I am just criticizing the state of affairs. Then he is a socialist, he is washing dirty laundry in public" (227). In India socialists and their ideas are acceptable whereas in Canada it is an uncomfortable revelation. Binoy does not like to present false image of India. He criticizes westerns for appreciating Indian architecture like Taj Mahal because they are unknown about the history of building of Taj Mahal. Shah Jehan blinded the people who built the Taj because he did not want to build the same architecture in future. That is why Binoy refuses to "write about the wispy, dusty romances woven around bullshit themes like the *Far Pavilions*, *Heat and Dust*" (228). Indians do not like to hear about the poverty of India. They are proud of their old culture. They hug western civilization for the quick buck (Easy dollar) and talk about the depth of Indian philosophy. Binoy mocks dual nature of Indian people. He calls India as a world of lies. Binoy is worried about the poverty in India and wants to write on it. Thus, Rana Bose brings out the Indians' dual nature one the one hand Binoy loves to write on India and her people, on the other he calls India as world of liars. Indian immigrants in Canada are caught in cultural crisis.

The westerner like Hostess uses Indian words like *behan* whereas Indians run after the western thoughts and life styles. Westerner like Baba Jacques visited India and overwhelmed by India's romantic philosophy, culture and past. But he ignores India's poverty. In his stay in India, he was involved in students' agitation against government during middle of Emergency. As a result, he was expelled from the country. However, he creates misunderstandings about happenings in India in the mind of Indian immigrants in Canada.

Indian immigrants in Canada want to forget the past and merge with the mainstream culture: "*Arey baba!* Once we've left the country why *fikr* about it... Let bygones be bygones... I keep telling him stay clear of this Baba in the cemetery" (230). However, Baba Jacques instigates children against the parents. The immigrants' wish to adapt mainstream culture is seen in the statement of Binoy's mother: "My point is, you are born here, you are growing up here... you think like here..." (230). The second generation immigrants in Canada are critical of everything Indian because they think Canada as their country. Binoy, Sony, Puri and Nargis's daughter are willing to become one with the host culture. But they also want to retain their identity in host country. That is why Nargis's daughter calls herself as a black because "black is a state of consciousness, not a matter of skin" (230). Indian immigrants wants bride from India who is traditional and conservative. Binoy criticizes Indian immigrants' hypocrisy.

Binoy's attempt to publish his book in America also meets failure because Americans prefer only American life in books and they deny to publish anything outside America. In fact, turmoil and disturbances are common in almost all countries in the world. But everyone refuses to accept the same. Binoy feels "turmoil in his mind and outside. Turmoil in India, turmoil in Montreal. Turmoil in Canada. Turmoil is everywhere..." (235). Binoy wants to publish his novel in England.

Government of Canada has passed the new bill not to allow refugees to land in Canada because the natives are afraid of losing jobs and heritage. The immigrants thought Canada as humane and hence came to Canada. But the natives were hostile towards immigrants. Some of the liberal natives like Jacques are critical of Canadian government: "...stop this xenophobia, immigrants built this land" (237). According to Jacques, immigration is the only way to revive the economy. But the damage is done permanently to the psyche of immigrants, "the laws are in if you want to seek refugee status you must apply in the country of your persecution under the watchful eyes of your friendly police..." (237).

Binoy loses his interest in getting his novel *Ramdass* published in England and wants to write a novel set in Montreal. Maddening thoughts about Janet makes Binoy to go to Montreal. In the end Binoy realizes that he belongs to Canada. He also defends about his curiosity about India: "...I'm coming back to Canada, because that's where I belong. I was not wrong in any way about India, but I'm no martyr either who wishes to suffer the burden of foiled idealism in the rest of his life. My curiosity has been satisfied. I've seen the people who can change things and they are not the ones who left with my parents..." (241).

In short, Rana Bose has represented transnational culture through the characters from various ethnic backgrounds and asks immigrants to embrace the culture of host land instead of native culture.

References:

1. Bose, Rana. "*Baba Jacques Dass and Turmoil At Cote-Des-Neiges Cemetery*", *Five or Six Characters in Search of Toronto*, New Delhi: Prestige Books, 1998.
2. Uma Parameswaran, *SACLIT: An Introduction to South Asian Canadian Literature*, Madras: East-West Books, 1996.

LEARNING AND ACQUISITION: TEACHING WRITING SKILLS THROUGH LITERARY TEXTS

Dr. Shalini Attri, Asst. Professor, Dept. of English, BPS Women's University, Sonipat, Haryana, India

Abstract:

English as an international language has become a 'language of opportunity' and 'sustainable development'. It is essential for economic growth, enjoys its supremacy in the education system and is an integral part of the Indian academic curriculum in schools as well as higher education. An integration of literature with language makes the learning less mechanical as the acquisition of language becomes more natural. The scholars all over the world have debated on methodologies of English Language Teaching, industriously moving from rote-learning to play-way techniques to storytelling and to all other possible innovative creativities. Various literary genres like Short Stories, Essays, Novels, Poetry, and Drama can be used as a study material for language acquisition. This learning carries dual mechanism syntax and semantics. The literary communication is the contact between the author/teacher and the reader/student. The text being representational in nature communicates at two levels i.e. involving learners and engaging their cognitive faculties. Thus the focus can be on learner's imagination and development of their creativity. It can help exemplify grammatical structure, presenting new vocabulary, develop various patterns. What model of literature language teachers should use with the learners is an important question? The present paper would discuss how literary texts can be used in the language classrooms to develop writing skills. A few extracts from famous writers would be discussed for reference. An emphasis would be there to analyze the language acquisition of learners through the vocabulary and usage of literary texts.

Keywords: *Language, Literature, communication, Writing Skills, Structures, Patterns.*

Introduction:

A literary text can be the major source of linguistic input focusing and enhancing all the four skills - Listening, Speaking, Reading and Writing. English, a language of global communication, is widely spoken and read and is ahead of other languages across continents and people. According to Stanley Fish a text is more likely to catch the student's/reader's imagination. Placing emphasis on reader's/ student's role in production of meaning, he proposes that a reader/student performs a kind of perceptual closure in the act of reading, irrespective of text's formal structure (qtd. in Makaryk 523). Teaching of second language is a cross cultural dialogue that takes place in non-native language with grammar exercises, communication, and discussion of texts. Language classroom is therefore viewed as a cross cultural fieldwork where two types of dialogues takes place namely - instructional conversation in which forms are practiced, and, exchange of ideas through language. Emphasizing the latter Attinasi and Friedrich remark that exchange of ideas involves both language and the use of language not only words, and sentences, but all the aspects of speech and verbal behaviour that gives language its material (pitch, tempo, interactional dynamics, also discourse style and logic of conversation) (qtd in Kramersch 29). The language/ literature dichotomy is present all over the world as literature is considered for Humanists whereas language for scientists. The learner is however forgotten in the process. But Language and literature cannot exist in isolation, both are interdependent where both can be means and target. When language teachers encourage students to read texts for information and interpreting various layers of meaning, they pick literature as a means and the

target is to learn language. In the present paper there is an emphasis on the same.

With the emerging philosophies, methodologies and theories on learning of language, there has been an opposite extreme: grammar versus functional method, teacher centred or learner centred class, cognitive or experiential learning styles. Whether there are texts of information or texts of language learning, the pedagogical question is that language teachers should teach literature as means to learn language and literature can be the medium to teach language. It becomes a state of equilibrium like a chemical reaction where action takes place in reverse direction. Language brings forth literature which develops and evolves the society and as the society develops language further transforms and develops itself. That is the probable reason why the present world witnesses various transformed languages including the language of SMSs and twitter. English a world language and curriculum language emerged in 16th century gaining importance due to political changes in Europe. It replaced Latin, a dominant language of education. Borrowing models from Latin, the curriculum of European schools in 18th century were taught. Textbooks had grammar rules, lists of vocabulary and sentences for translation. According to Titone, “19th century textbooks compilers were mainly determined to codify the foreign language into frozen rules of morphology and syntax to be explained and eventually memorized ...” (qtd in Richards and Rodgers 05). This approach was grammar translation method. Rejection of this method came in 20th century. C Marcel referred child language learning model for language teaching and focused on means in learning thus locating language in broader framework talking about teaching of basic structural patterns (qtd in Richards and Rodgers 07). Henry Sweet argued in his *The Practical Study of Languages*, gave certain principles of teaching methods: careful selection of what is to be taught in terms of four skills listening, reading, writing and speaking, grading, material from simple to complex (qtd in Rogers and Richards 08).

Writing Skills:

While dealing with the writing skill, the most important communication skill, certain questions become pertinent: Why teach writing? What type of writing should we teach? Should the teacher focus on accuracy of the language? How to exploit or use literary text to teach writing skills? Writing is in fact a creation of meaning in visual language. In order to have writing skills one needs to be a focused listener and reader. In order to create a text Oshima and Hogue mention four divisions of writing including *pre-writing*; *planning*; *writing and revising*; and *final writing*. The ability to write is not naturally acquired; it is usually learned as a set of practices in formal institutions, or other environments settings. Brooks remarks that “writing is much more than an orthography symbolization of speech; it is more importantly a purposeful selection and organization of expression” (167). Furthermore, it is not a production of graphic ciphers but a method of thinking to formulate ideas, exploring and arranging them into statements and paragraphs. Written language needs to be more explicit, accurate, appropriate, and effective. A writer has to structure and integrate information into unified and coherent form. Bell and Burnaby explains that writing is a complex cognitive activity in which writer demonstrates control of various variables. At sentence level it includes control of content, format, sentence structure, vocabulary, punctuation, spelling, letter formation. Beyond sentence the writer must be able to structure and integrate information into cohesive and coherent texts and passages (qtd in Nunan 36). Similarly, Hartley divides written texts into a hierarchy of three levels: social Process (text production and writing purpose), cognitive ability (reproducing of ideas) and final writing. James Briton describes three kinds of writing: Transactional writing (advice or persuade), expressive writing (writer's immediate thoughts and feelings) and Poetic writing (language as an art form). The most common linguistic elements as referring devices in a textual environment are pronouns, articles, demonstratives, comparatives, conjunctions. Halliday and Hasan in an important work on *Cohesion in English* discuss lexical cohesion as an important element in writing. For them it is a semantic relation between an element in the text and some other element is crucial for interpretation to it (qtd in Moran and Jacobi 86).

The literary genres have specific tone and texture and from academic point of view, fiction is an important genre as it helps in categorizing and inventing experiences and can be considered as the peripheral activity. Through short stories and novels the students of literature are taught vocabulary, sentence structures and patterns with grammar and various forms of literary devices, figure of speech etc. Imitating models can be given to the learners to explore and discover new words, phrases, literary devices. The second language writing can benefit from pre-constructed expressions, discrete words and phrases in the text. Chomsky while differentiating between 'competence and performance' in his *Aspects of the Theory of Syntax* (1965) explains the distinction by elaborating that 'competence' is speaker's knowledge of language and 'performance' is the actual use of language in concrete situations(2). Thus performance can be said as the written ability of the individual. Here, there are few extracts and expressions picked up from the famous authors such as George Orwell, Jane Austen, Raja Rao, and Mulk Raj Anand etc. Two of these authors are English whereas the other two are Indian English authors. The extracts or sentences of selected authors can teach the students sentence patterns, structure, choice of words, use of speech and styles giving them insight into author's writing skills.

*George Orwell in Animal Farm uses animal fable to satirize on totalitarianism of Russia. It is a form of literature that uses definite mode of stylistics through author's experiences. Instead of directly producing a narrative or argumenta non-fiction form of literature, the experienced author turns it into a fictional work. At the farm the Old Major says: Is it not crystal clear to you.... Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come... (Animal Farm 8-9). 'Comrades and Rebellion', the words are verbal and non-verbal codes in a text, further sub-divided into linguistic and para- linguistic codes. Linguistic code is a symbolic code whereas text is an iconic super sign, within which there is transmission of symbolic and indexical signs and they have been iconicised into a fictional model of real communication. Literature is 'dynamic', introducing fictive dialogue between author and reader giving space to the reader to form his/her communication. Apart from the literal meaning i.e. denotation, the hidden or derived i.e. connotation is concealed as well as revealed beneath the regular sound of sentences as Orwell does in his writings. He uses personification in *Animal Farm* to portray bourgeois and proletariat. Another sentence uses rhetorical device: What is the nature of this life of ours?...But is this simply the order of nature?..(Animal Farm 6). The author makes the students aware of another sentence pattern in rhetorical form. He uses rhetorical device /personification/satire to facilitate access to the narrative of *Animal Farm*. The aim is to involve the reader/listener /learner in a cognitive mode with a view to augment narration. Thus, the semantic creativity is both linguistic and psychological. A literary device is made more functional than decorative by the author's art. These are the features of language which could be learnt by the students with such a form of fiction writing.*

Similarly, Jane Austen's *Pride and Prejudice* has been given an antithetical title. The work is wildly popular all over the world not only because of its impressive characters but also because of its unique writing skills. For instance, this book is full of abstract nouns like "Truth universally acknowledged", where truth is an abstract noun. Norman Page remarks Jane Austen was an innovator in prose syntax and narrative modes (9). Convinced as Elizabeth now was that Bingley's dislike of her had originated in jealousy... (PP 243) The syntax is highly patterned with its inversions. Like the reader of Joseph Conrad's *The Heart of Darkness*, the reader of *Pride and Prejudice* is faced with the task of extracting truth from given narrative clues. Austen's famous opening sentence establishes the ironic narrative voice, and it is one, that the reader hears throughout the novel: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" (*Pride and Prejudice* 15). Sometimes she juxtaposes words or phrases that produce more convincing effects. Austen uses 'free indirect speech' a technique pioneered by Henry Fielding and Frances Burney and later developed by her. This stylistic device occurs when the reader hears the character's thoughts, not in the

style of the omniscient narrator. There is never any deviation into the unnatural or exaggerated. She is capable of attracting any reader towards her writings. Austen's selection of her characters and skillful treatment in the management of them makes her an effective writer. Her texts allow us to study recurrent phrasal patterns which are widespread in the language as a whole. The structure in her sentences allows the paragraph to flow. Austen's lexical choices contains words like genteel, agreeable : *It was first broken by Mrs. Annesley, a genteel, agreeable looking woman, whose endeavor to introduce some kind of discourse, proved to be more well-bred than either of the others...* (*Pride and Prejudice* 243). Austen's diction can work as a model to create patterns and sentence structure and the learner can use vocabulary too. The word order is capable of enhancing her narrative skills: *what think you of books?* It is through her experimental narrative techniques, dramatic interplay, nuances of tone, revelatory dialogue and the compelling design of her novels that students of English language can discover many styles of writings.

Mulk Raj Anand the Indian author in English is well known for his writings about underprivileged classes. In his Story 'The Liar' he states: "Accha", he would sayheard a pebble drop. Up he darted on the stormy ridge in the direction whence the sound had come, jumping from crag to crag, securing foothold on a small stone here and sure one on a boulder there, till he was tearing through a flock of sheep, towards a little gully where a ram has taken shelter in the cave, securing the belief that it would escape its pursuer (*Contemporary Indian Short Stories in English* 22). The writer uses inverted sentence pattern by adding preposition 'up he darted on the ...' The inclusion and usage of Indian vocabulary 'Accha', long sentence structure, use of words like flock of sheep, crag to crag can make the student imitate the model. Also an exercise to shorten the sentences can be given which can serve as a learning writing material.

Raja Rao the Indian fiction writer in English is known for his crafty articulation. In his short story 'India A Fable' he states that: Never was Luxemburg so beautiful as on that fragile spring day. March had come and gone boist- erroneously cold winds blew in April, then the immense sunshine came (*Contemporary Indian Short Stories in English* 201). The imagery and descriptive writing can be taught through this story. The students are introduced with the techniques of narrative writing such as first person, second and third person respectively. They might be asked to use the imagination to write a description of their surrounding by carefully following the sentence patterns. The Indian culture and texts by Indian Writers can help the student learn language easily and effectively as they can prove to be better models since it is easy for them to understand their own settings and environment.

Resultant output of the exercise:

- The students shall construct, examine and extend the meaning of the literary text, informative and technical.
- There shall be an effective decoding of the meaning/ text.
- The sentences of long and short and paragraphs shall be reframed by giving model text. They shall learn the usage of conjunctions, connectors, clauses by developing exercises.
- They shall further understand word recognition, phrases, idioms, Inversion of sentences etc.
- The literary devices like metaphor, paradox, satire, irony are introduced and learnt for their writing.
- A response of the text making inferences about word choice, style and content shall be observed.
- There shall be explanation of narrative structure through plots, events, theme etc.
- While learning the first person narrative technique they shall be asked to connect with their own experiences by writing a description of their own surroundings.
- Culturally diverse texts shall provide them insight into various styles of writers.
- They shall know and develop through hints, outlines, notes making, comprehending etc.
- Their imagination power shall get increased.

The focus of language should be learner centered with receptive features of learning, constructing, structuring, restructuring of knowledge to connect ideas. The creative analyses of literary texts are means of looking for pattern in the sentence structures e.g. opening prepositional

phrase/subject/compound/predicate/closing prepositional phrase used by any author. The choice of sentences refers to intentions, assumptions, and pre-suppositions of the speakers and listeners. The paper has tried to explore the creativities of language learning through literature thereby enhancing the communication skills with a focus on writing skills, sentences structures and styles.

Work Cited:

1. Austen, Jane. *Pride and Prejudice*. New Delhi: Rupa Publications, 1999.
2. Briton, J. (1975). *The Development of Writing Abilities*. London: McMillan, 1975.
3. Brooks, N. *Language and Language Learning*. New York: Harcourt, 1960.
4. Brumfit, C.J and A.C. Ronald (ed). *Literature and Language Teaching*. Oxford: Oxford University Press, 1986.
5. Carter, R. and M. Long (ed). *Teaching Literature*. London: Longman, 1991.
6. Chomsky, Naom. *Aspects of the Theory of Syntax*. Cambridge: MIT Press, 1965.
7. Collie, J. and S. Slater (ed). *Literature in the Language Classroom*. Cambridge: Cambridge University Press, 1987.
8. Cook, Vivian. *Second Language Learning and Language Teaching*. Hodder Education::London, 2011.
9. Duff, A. and A. Maley. *Literature*. Oxford: Oxford University Press, 1990.
10. Hartley, J. *Academic Writing and Publishing: Practical Handbook*. London: Taylor and Francis, 2008.
11. Kramsch, C. *Context and Culture in Language Teaching*. Oxford: Oxford University Press, 1993.
12. Kumar, Shiv K. (ed). *Contemporary Indian Short Stories in English*. Sahitya Academy: New Delhi, 1991.
13. Lazar, G. *Literature and Language Teaching*. Cambridge: Cambridge University Press. 1993.
14. Makaryk, Irena R. (ed). *Encyclopedia of Contemporary Literary Theory*. London: University of Toronto Press, 1993.
15. Moran, Michael G. and Martin J. Jacobi. *Research in Basic Writing: A Bibliographic Sourcebook*. New York: Greenwood Press, 1990.
16. Nunan, D. *Designing Tasks for the Communicative Classroom*. Cambridge: Cambridge University Press, 1989.
17. Oshima, A. & Hoogue, A. *Writing Academic English*. 3rd ed. New York: Addison Wesley Longman, 1998.
18. Orwell, George. *Animal Farm*. New Delhi: Pigeon Books, 2009.
19. Page, Norman. *The Language of Jane Austen*. New York: Basil Blackwell, 1972.
20. Richards, Jack C and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 2001.

ASSIMILATION USED AS A TOOL FOR COLONIZATION WITH REFERENCE TODORIS PILKINGTON'S *RABBIT-PROOF FENCE*

Rachel K., Communication Studies, Christ deemed to be University, Bengaluru

Abstract:

Rabbit-Proof Fence by Doris Pilkington is an autobiographical narrative of three Aboriginal girls who battle against the perpetrators and break free from the clutches of the colonizers. This narrative does not stop there. It also sketches the trajectory of assimilation used as a tool to exploit the entire aboriginal race. The colonizers take over or colonize a land for benefits such as human resources, expansion of territories, industrial growth and economic growth.

Key Words: Assimilation, colonization, aboriginal community, whiteness.

By the 1900s, Western Australia was showing signs of progress and prosperity, especially in the mining and agricultural industries. The framing of sheep, cattle and wheat flourished, so the boundaries of white settlement were extended to meet the demands of the growing overseas markets (Pilkington 18).

In order to pave way for colonization, the colonizers used assimilation as tool to force people to adapt to the 'white' tradition and culture such that the native's tradition or lifestyle does not stand as a barrier in their progress. The Aboriginal community is a threat to the colonizers and their attempt to colonize Australia. Therefore, they propagate 'whiteness' in their ideologies, education, beliefs and law.

The idea of assimilation had been around since the 1930s but was not adopted as an official government policy towards the Aboriginal peoples until the 1950s. It became official government policy in Australia not just for Aboriginal peoples, but for all foreign migrants as well. In the late 1940s, Australia was still a very 'British' country, 97 per cent of the population was Australian, or British- born. The National Anthem 'God Save The Queen' was still sung after films in the cinema (Aguirre 595).

The core motif of assimilation was to make the natives believe that they are an inferior race and white is always superior. It was used to convince them that they need to be civilized (colonized) with the help of the white rule over them and by adapting to their practices. Therefore, assimilation was used to exploit the natives and aimed for complete submission to the whites. Assimilation is traced as a step-by-step process starting from violent and forceful imposition of rule to mental manipulation.

Gun power

The key reason for the British to have controlled and colonized the world was the gun power. No one could stand up against the British because they had the strongest weapon in control therefore the perpetuated or the colonized always surrendered to the trigger. Gun power forced them to assimilate and adapt to the 'whiteness'. Gun power threatened them from disobeying the colonizers and forced them to surrender in order to survive. The helpless condition of the Aboriginal people under the threat of gun power is described in the narrative-

The elders realized that their weapons of wood and stone were no match for the white man's guns. Their spears and boomerangs were effective only in a surprise attack at close range; otherwise their weapons were useless in direct conflict with a group of white avengers (Pilkington 20).

And soon after establishing a paranoid climate among the natives, the British began to assimilate them, first by force by taking over their land and rights. The colonizers took over the entire country by first denying them the right on their mother land.

Imposing law and Restriction

After the arrival of the British in 1850s, Australia was under fast colonization. The British restricted the natives within the reserved areas but later they were forced into the cities for manual labour. The British arrived at Australia in 1780s and in 1850s they drove the aboriginals into the reserved area. Most of the New South Wales was taken over by the whites. The whites not only marked boundaries for them, but imposed their law and discipline on the natives. There was law against hunting and other traditional practice. They were not allowed to possess flock or cattle or any other animal. In the narrative, there is a mention about the Nyungar tribe facing this conflict-

The Nyungar people were hurt and confused when they were punished for carrying out their own traditional laws, handed down to them by the Dreamtime spirit beings... The Nyungar people who once walked tall and proud, now hung their head in sorrow. They had become dispossessed; these teachers and keepers of the traditional Law were prevented from practicing it (Pilkington 15,16).□

Policy of assimilation also includes lack of citizenship. Before 1940s, the Aboriginal people could not be counted as citizens of Australia. However, after World War II, they were counted as citizens at the cost of disowning their native identity, that is, their heritage and cultural practices. To claim an 'exemption' certificate one has to give up on all the ties with indigenous community including their family, which in turn, gives them the right to vote, to buy liquor and to make independent decisions. The government saw citizenship as a lure to make Aboriginal people assimilate. They promoted the certificates as a good thing and encouraged those who were 'civilized' enough to apply for them.

Keeping up with the “Englishness”

In order to propagate a new ideology and inculcate a new way of thinking, purgation from the former belief system was mandatory. The colonizers tried to convince the natives that they have to leave their traditions, customs, values and belief system behind. The colonizer kept up with their Englishness such that assimilation becomes a gradual and natural process: “They were advised to “keep up their Englishness” at all cost. This meant having picnics, fox hunts and ball” (Pilkington 13). They were not even allowed to have Aboriginal names. (The three aboriginal girls in *The Rabbit Proof Fence* were Molly, Gracie and Daisy who had English names). The British believed that by encouraging them to be more 'white' they are improving their treatment and condition. Assimilation for Aboriginal people was seen as a positive policy and a way of 'civilizing' them: “The Aboriginal Protection Board said they had to develop from 'their former primitive state to the standards of the white man” ((Said) Aquirre 616). Imposing education was also considered as favor, which the colonizer extended towards the aboriginal people in order to civilize them.

Due to Assimilation many children were taken away from their families and placed in foster care. Those Aboriginal people who have been forcefully assimilated in the name of education are known as the 'Stolen Generations'. In this narrative the main focus was on the half cast Aboriginal children.

Every mother of a part- Aboriginal child was aware that their offspring could be taken away from them at any time and they were powerless to stop the abductors. That is why many women preferred to give birth in the brush rather than in a hospital where they believed their babies would be taken from them soon after birth (Pilkington 40).

Moreover, the colonizers also imposed the British lifestyle on the Aboriginal people. They were forced to give up on their lifestyle, which was habitual to wilderness. They were made to cover their nakedness. They were preached the importance of clothing in order to lead a civilized life. The Aboriginal people were baffled with the idea of embarrassment or offense linked to nakedness. But, they adapted to it in order to please their boss and missus. This is also evident in the narrative- “These people who were used to walking

around the desert without clothing could not understand why or what covering one's nakedness had to do with seeking and the acceptance of food and sanctuary” (Pilkington 31). Slowly and gradually, the Aboriginal accepted all the imposed rules and regulations.

They gave into to assimilation because they were bribed with the goodness of 'Englishness'. After assimilating them physically, the colonizers invaded their minds and assimilated them mentally. The Aboriginal people were convinced that the whites are the superiors and the indigenous race is inferior and uncivilized. They were trained and used laborers for anything that involved manpower. They voluntarily submitted themselves to be governed by the whites because they believed that being civilized under there is for their welfare since they received food and other goods in favor. “The station owners and managers trained them to be stockmen and domestic help on their stations and they were soon regarded as excellent horsemen and cattlemen. The women proved to be loyal servants, housemaids and cooks, and during mustering time they displayed other skills such as horse riding and took their turn watching the cattle at night. They did not see this work as exploitation but as a form of kindness.” (Pilkington 15) The impact of soft power was that the Aboriginal people started to believe that they were under the solace of white rule that was primary functioning to civilize them and if they deliver their duty as laborers they will receive benefits in return.

As a further insult by the white invaders, an act of goodwill in the form of an annual distribution of blankets to the Aboriginal people was established. This generally occurred on Queen Victoria's birthday,” this event is described as “a sorry return for millions of acres of fertile land of which we have deprived them. But they are grateful for small things and the scanty supply of food and raiment doled out to his miserable remnant of a once numerous people, is received by them with the most lively gratitude (Pilkington 17).

The 'small things and the scanty supply of food' can never consolidate for the loss of their tradition and culture and depriving them the rights in their own lands. However, the colonized are convinced with the illusion of satisfaction, which is brought to them by the colonizers.

Conclusion

Assimilation is seen to fail because of racial discrimination and racial segregation. The colonizers never get over the superiority complex and they consider the Aboriginal race as the inferior and the downtrodden. Assimilation fails because the motive behind assimilating a race is not to civilize or uplift a community or to propagate one's culture to the other. The motive of assimilation is manipulation, such that the 'nativeness' does not barricade colonization. In this narrative, it just proves as just another way of destroying the Aboriginal culture.

The process of assimilation hence, proves to be contradictory because the Aboriginal people are said to be more 'white' but they are never given the freedom to change. Assimilation never gave Aboriginal people the same rights as other Australians, even though they were supposed to act like them.

Assimilation proves to be a part of exploitation in postcolonial context. It is used to convince the colonized that the 'change' is for the well-being of the community. The narrative is about the three girls who escape from the foster homes to get back to their family. It is not just them but the entire Aboriginal community that is witnessed to be under the shadow of assimilation.

Bibliography

1. Aguiree, E.B. “Discrimination and The Assimilations And Ethnic Competition Perspectives.” Vol. 17 No.3, 1989.
2. Herr, Paul M. “On Consequences of Priming: Assimilation and Contrast Effects.” *Journal of Experimental Social Psychology*. Vol. 19 No. 4, 1983.
3. O'Flannery, Athna. “Social And Cultural Assimilation.” *American Catholic Sociological View*. Vol.22 No.3, 1961.
4. Morrison, Scott. “Post- Colonialism in Louise Erdrich's Shadow Tag.” Vol.7 No.1, 2014.
5. Sabol, Steve. “The Touch of Civilization”. *Assimilation and Identity*. 2017.

ENHANCING LISTENING COMPREHENSION SKILLS OF PROFESSIONAL STUDENTS THROUGH PUBLIC SPEECHES

*Dr. K. Ramesh, Assistant Professor of English, Department of English,
Anurag Engineering College, Ananthagiri (V) & (M) Suryapet (Dist) Telangana State*

Abstract:

The aim of the article is to identify how public speeches can be used to develop the listening comprehension skills of professional students. The present study is an attempt to find solution to the problem that hinders listening skills of learners. David Nunan (1989, p.23) refers to Anderson and Lynch (1988) and who distinguished reciprocal listening from non-reciprocal listening. "Non-reciprocal listening refers to tasks such as listening to the radio or a formal lecture where the transfer of information is in one direction only-from the speaker to the listener". In addition to linguistic skills learners must have non-linguistic skills like knowing the purpose of listening, knowing the background knowledge and understanding the social and cultural aspects of the speech. The comprehension levels of the listeners will be improved if they know the background information before listening to the speech. The Questionnaires were given to students to test their comprehension levels. A comparative study of pre and post-test will be done to assess their comprehension levels.

Keywords: *Public Speeches, Reciprocal Listening and Non-Reciprocal Listening*

Introduction:

The speech occupies a prominent place in the history and popular culture of any country. People have been speaking in public since humans first developed the ability to talk. Public speaking is a skill that everyone needs to learn. Almost every one of us is involved in public speaking in some form or the other in our lives, so we need to be prepared to do a good job when the time demands it. Being an effective public speaker uses the tools to make a difference in one's community, business, even in the world. Public speech is a medium of communication to communicate with a large number of people at a time.

Public Speech

"Public speaking is a primary vehicle for recognizing individual identity even as a group of people seeks to share common ideas, values, action plans and identities" (Douglas, Ehninger and Alan. H. Monroe 2000.p.11).

"Public Speaking can be defined as a sustained formal presentation made by a speaker to an audience" (Sellnow, Deanna D. 2002.p.9). Public speech is a remarkable and well received communicative activity in a society to share ideas, views and opinions of people. It is one of the best ways to motivate a large number of people in a short period of time. If a person doesn't have any information, ideas and attitudes to share with others, he feels reluctant to talk to anybody. In this globalized world, one cannot stop himself/herself from communicating with others. He needs to exchange information, ideas, views to share his attitude with others to be successful in his professional forefront and personal life. Speech is different from public speech. Public speech is a medium of communication to communicate with a large number of people in a formal way.

Aims and objectives:

- To identify how background knowledge of the speech helps to enhance their comprehension levels.

- To develop the listening skills of the students.

Review of Literature

Listening is the ability to identify and understand what others are saying. This involves understanding a speaker's accent or pronunciation, his grammar and his vocabulary, and grasping his meaning (Howatt and Dakin 1974). Byrne (1986, p.8) points out that “Oral communication is a two way process between speaker and listener (or listeners) and involves the productive skill of speaking and the receptive skill of understanding (or listening with understanding)”.

According to C Paul Verghese (1989.p.71) “Listening as a skill is often said to be a passive skill while speaking is described as an active one. This is not wholly true for listening is also an active skill as it is concerned with decoding a message and understanding it; moreover the listener has to show that he has or has not understood the message from his response”.

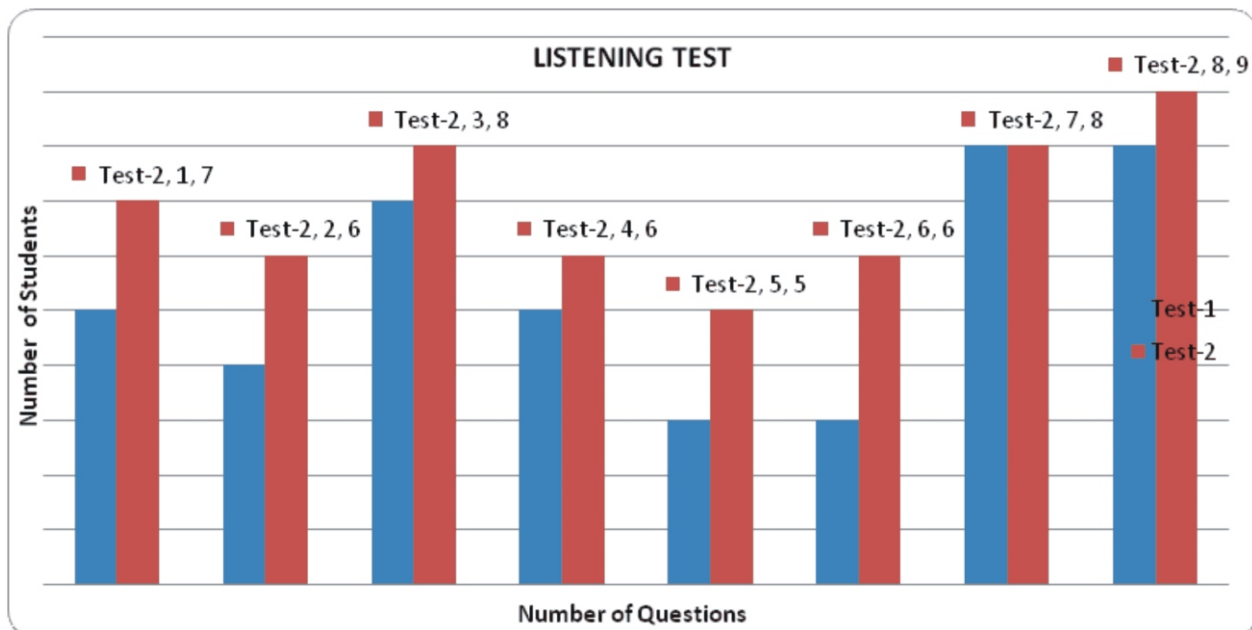
Nunan (1998, p.1) believes that: Listening is the basic skill in language learning. Without listening skills, learners will never learn to communicate effectively. In fact over 50% of the time that students spend functioning in a foreign language will be devoted to listening. . .

It is noteworthy to mention the types of listening and the limitations of non-reciprocal listening for the present work. David Nunan (1989, p.23) refers to Anderson and Lynch (1988) and who distinguished reciprocal listening from non-reciprocal listening. Reciprocal listening refers to those listening tasks where there is an opportunity for the listener to interact with the speaker, and to negotiate the content of the interaction. Non-reciprocal listening refers to tasks such as listening to the radio or a formal lecture where the transfer of information is in one direction only-from the speaker to the listener. In addition to linguistic skills learners must have non-linguistic skills like knowing the purpose of listening, knowing the background knowledge and knowing the social and cultural knowledge skills.

Methodology

The researcher has taken 10 students as sample and who were studying first year B.Tech. A comparative study of pre and post test will be done to assess their comprehension levels. The comprehension levels of the listeners will be improved if they know the background information before listening to the speech or not. The researcher played native speech (Kiran Bedi) to test their listening comprehension as part of testing. Two questionnaires were prepared with consist of eight questions each. The individual analysis will be done based on the results.

Analysis



Comparison of Test-I & Test-II

Pre and post tests have been conducted to see how the background knowledge of the speech helps to improve their listening comprehension levels. It is evident that, there is improvement in the results of students. The difference of score obtained in test-I and test-II showed clear evidence that students showed improvement after being exposed to the background of speeches.

Findings

1. When students are tuned to the speeches, their comprehension levels are automatically increased.
2. Audio-visual speech played a crucial role to know the background of the speech such as the venue, number of audience, the period in which it was delivered. Physical presence of the speaker and his/her non-verbal communication in the audio-visual had an impact on the listening comprehension of the students.
3. Learners liked to watch an audio-visual speech than listening to an audio speech. When students are watching a video speech, they can easily understand the background of the speech.
4. Some students are not able to comprehend the vocabulary of the speech and it affected the listening comprehension levels of the students.
5. There is a gradual improvement in the performance of the students in listening test.

Conclusion

The present study has attempted to identify how the background knowledge of the public speeches helps to develop the listening skills of the students. Public speeches can be utilized as a teaching material and as a language learning source/tool to develop communication skills of the students. Speech is not to be considered as history, it can be used as a tool to enhance the future of students of English.

References

1. Byrne, D. *Teaching Oral English*. England: Longman House, Burnt Mill. 1986.
2. Ehninger, Douglas and Alan H. Monroe. *Principles and types of Speech Communication*. New York. Prentice Hall, 2000. Print.
3. Howatt and Dankin. *Language Laboratory Materials*. In Corder. S.P and Allen.J.P.B (eds), *Techniques in Applied Linguistics*. Vol.3. London: Oxford University Press. 1974.
4. Nunan, D. *Designing Tasks for the Communicative Classroom*. CUP.1989.p.23.
5. Sellnow, Deanna D. *Public Speaking: A Process Approach*. Singapore: Earl McPeck. 2002. p.9-362.Print.
6. Verghese, C, Paul. *Teaching English as a Second Language*. Sterling Publishers Private Limited.1989.p.71.Print.

VENI VIDI VICI: LINGUISTIC IMPERIALISM: RESHAPING THE WORLD'S NEW IDENTITY

Prachi Chitre, Christ University, Bangalore, Karnataka, India

Abstract:

English has emerged as an imperialist language after the dominance of world imperialism. English as the language of technology and modernization lays its shadows on economics and politics, which affect the social, as well as the cultural identity of the world. It is nowadays significantly related to social and economic rise of people. Apparently, this rise is shown in the constant change of the norms of behavior; values, attitudes and beliefs, particularly among the young generations, as a result of their intensive exposure to English. Certainly, the significant impact of the global dominance of English manifests in constructing social inequalities between those who speak and use English and those who do not. This study includes what is called the hidden agenda aimed by the super powers to reshape the global system through eliminating other cultures and identities and forming new ones. World efforts and procedures are required from scholars, governments and formal institutions to encounter such a phenomenon.

Keywords: *Linguistic Imperialism, Identity, Global, Dominance, Colonialism.*

Introduction

To speak a language is to take on a culture. Linguistic imperialism, or language imperialism, is defined as the transfer of a dominant language to other people. The transfer is essentially a demonstration of power—traditionally, military power but also, in the modern world, economic power—and aspects of the dominant culture are usually transferred along with the language. The gap seen in existing research is that Linguistic Imperialism causes deterioration of local cultures through the medium of language. Post-Colonialism in tandem with Linguistic Imperialism causes world domination of one language (here, English.) The aim of this research is to establish how Linguistic Imperialism contributes in propagation of a certain culture. By the use of qualitative analysis including, reading of records and observation of popular culture such as television shows, movies, business pedestals, education institutions and the trajectory of English in post-independence India itself, a post-colonial framework of study has been applied.

Since the early 1990s, linguistic imperialism has attracted attention among scholars of applied linguistics. In particular, Robert Phillipson's 1992 book, *Linguistic Imperialism*, has led to considerable debate about its merits and shortcomings. Phillipson found denunciations of linguistic imperialism that dated back to Nazi critiques of the British Council, and to Soviet analyses of English as the language of world capitalism and world domination. Phillipson defines English linguistic imperialism as “The dominance asserted and retained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages” (1992 : 89).

Phillipson's theory supports the historic spread of English as an international language and that language's continued dominance, particularly in postcolonial settings such as India, Pakistan, Uganda, Zimbabwe, but also increasingly in "neo-colonial" settings such as continental Europe. His theory draws mainly on Johan Galtung's imperialism theory, Antonio Gramsci's social theory, and in particular on his notion of cultural hegemony.

Multilingualism and Language Hegemony

Multilingualism is the use of two or more languages, either by an individual speaker or by a community of speakers. Multilingualism is becoming a social phenomenon governed by the needs of globalization and cultural openness. Owing to the ease of access to information facilitated by the Internet, individuals' exposure to multiple languages is becoming increasingly frequent, thereby promoting a need to acquire additional languages. People who speak several languages are also called polyglots.

Multilingual speakers have acquired and maintained at least one language during childhood, the so-called first language (L1). The first language (sometimes also referred to as the mother tongue) is acquired without formal education. Children acquiring two languages in this way are called simultaneous bilinguals. Even in the case of simultaneous bilinguals, one language usually dominates the other. People who know more than one language have been reported to be more adept at language learning compared to monolinguals. Additionally, bilinguals often have important economic advantages over monolingual individuals as bilingual people are able to carry out duties that monolinguals cannot, such as interacting with customers who only speak a minority language. Bilingualism is a feature that often been found in post-colonial countries such as India and Africa. Keeping this in mind, it is important to understand the cultural and specifically the linguistic and discursive practices that came to be associated with European colonial rule. These practices played an instrumental role in assigning low prestige to non-European languages and cultures, including cultural and linguistic forms that emerged due to Europe's colonial expansion, and in establishing the superiority of the coloniser's language and culture. Although many of the formally colonised populations have today gained what is usually called political independence, the cultural and linguistic decolonisation of both European and non-European cultures is hardly complete. The choice of language and the use to which it is put are central to a people's definition of itself in relation to its natural and social environment, indeed in relation to the entire universe. Hence language has always been at the heart of the two contending social forces- imperialism and the struggle for liberation from imperialism.

Another important term that arises in relation to Imperialism is Hegemony. Hegemony is derived from the Ancient Greek word *leadership*, a term used by Vladimir Lenin and later theorized by Antonio Gramsci (1971) which defines a geopolitical method of indirect imperial dominance. Cultural hegemony characterizes the domination of a diverse society by the ruling class, through manipulations of the belief systems, perceptions and social representation, values and common practices, such that worldviews beneficial to the ruling class are disseminated and accepted as the norm and the dominant value that legitimates the social, political, and economic status quo. In the 19th century, hegemony came to denote the Social or cultural predominance or ascendancy by one group within a society or milieu. Also, it could be used for the geopolitical and the cultural predominance of one country over others; from which was derived *hegemonism*, as in the idea that the Great Powers meant to establish European hegemony over Asia and Africa. In cultural imperialism, the leader state dictates the internal politics and the societal character of the subordinate states that constitute the hegemonic sphere of influence, either by an internal, sponsored government or by an external, installed government.

Arguments for English

A central theme of Phillipson's theory is the complex hegemonic processes which, he asserts, continue to sustain the pre-eminence of English in the world today. His book analyzes the British Council's use of rhetoric to promote English, and discusses key tenets of English applied linguistics and English-language-teaching methodology. These tenets hold that:

- English is best taught **monolingually** (the monolingual fallacy)
- The ideal teacher is a **native speaker** (the native-speaker fallacy)
- The **earlier** English is taught, the better the results (the early-start fallacy)
- The **more** English is taught, the better the results (the maximum-exposure fallacy)

- If other languages are used much, **standards** of English will drop (the subtractive fallacy).
- According to Phillipson, those who promote English organizations such as the British Council, the International Monetary Fund and the World Bank, and individuals such as operators of English-language schools use three types of argument:
- **Intrinsic** arguments describe the English language as providential, rich, noble and interesting. Such arguments tend to assert what English *is* and what other languages *are not*.
- **Extrinsic** arguments point out that English is well-established: that it has many speakers, and that there are trained teachers and a wealth of teaching material.
- **Functional** arguments emphasize the usefulness of English as a gateway to the world.

Other arguments for English are-

- It's **economic** utility: it enables people to operate technology.
- It's **ideological** function: it stands for modernity.
- It's **status** as symbol for material advance and efficiency.

Case studies and historical examples

In 1976, Black school children in Soweto protested at being taught in Afrikaans, which had been pushed by the Apartheid authorities concerned at the growing refusal of the Black population to speak it. They reasoned that by only having access to Afrikaner resources the South African government could control them more closely than having access to a global language i.e. English. 176 children died for the right to be taught in English. The Uprising became a turning point in the overthrow of Apartheid years later.

At various times, especially in colonial settings or where a dominant culture has sought to unify a region under its control, a similar phenomenon has arisen. In the Roman Empire, Latin, originally the language of a limited region in central Italy - was imposed first on the rest of Italy and later on large parts of Europe, largely displacing previous languages spoken there, while in Roman Africa Latin was merely dominant until it and the native languages were displaced by Arabization.

Trajectory of the English Language

The English language during the Middle Ages was an object of linguistic imperialism by the French language, particularly following the Norman conquest. For hundreds of years, French or Anglo-Norman was the language of administration and therefore a language of superior status in England. Latin remained the language of the church and of learning. Although many words introduced by the Normans are today indistinguishable by most English-speakers from native Germanic words, later-learned loanwords derived from Latin or French often have a more cultured sound to a native English-speaker. Following the establishment of the Holy Roman Empire over much of present day Germany and Central Europe, the German language and its dialects became the preferred language of many Central-European nobility. With varying success, German spread across much of Central and Eastern Europe as a language of trade and status. This ended with World War II, when English supplanted German.

Post-Colonial effects

In India itself various examples of Linguistic Imperialism abound. American and British television shows propagate a certain way of speaking and in doing so, they also propagate a certain "American" culture. The majority of today's youths converse in English as they have attended English schools and institutions and largely follow the Western culture. Sitcoms like *Friends* and *Big bang theory* and multiple other shows showcase a purely "white" culture where there are also subtle stereotypical allusions to third world countries encompassing racist jibes. These shows are hugely popular in India and have a wide audience all over the country. Subconsciously, English culture seeps in and changes the way Indian youngsters view English as compared to how they view their own local languages. The media industry in India has also progressed by leaps and bounds especially in the last fifty years or so. Hollywood is hugely popular in India and the Oscars, Emmys and Grammys harbor a wide audience in the country. Blockbuster films as well as Art movies garner a wide appeal in the Indian context especially to the upper middle

classes. The Bollywood Industry itself always tries to emulate Hollywood whether in movies or lifestyles.

The conspiracy of Linguistic Imperialism-

Another important fact that arises is that the study of **linguistic imperialism** can also help to clarify whether the winning of political independence led to a linguistic liberation of Third World countries, and if not, why not. Are the former colonial languages a useful bond with the international community and necessary for state formation and national unity internally? Or are they a bridgehead for Western interests, permitting the continuation of a global system of marginalization and exploitation? What is the relationship between linguistic dependence and economic dependence? These are some pertinent questions which arise from this study.

The rejection of the linguistic legitimacy of a language; *any* language used by *any* linguistic community in short, amounts to little more than an example of the tyranny of the majority. Such a rejection reinforces the long tradition and history of **linguistic imperialism** in our society. The harm, though, is done not only to those whose languages we reject, but in fact to all of us, as we are made poorer by an unnecessary narrowing of our cultural and linguistic universe.

There is by now a well-entrenched and very respectable branch of sociolinguistics which is concerned with describing the world of globalization from the perspective of **linguistic imperialism** and 'linguicide' often based on particular ecological metaphors. These approaches oddly assume that wherever a 'big' and 'powerful' language such as English 'appears' in a foreign territory, small indigenous languages will 'die.' There is, in this image of sociolinguistic space, place for just one language at a time.

World effort and Language Planning

Many scholars, such as Brosnahan (1963) have dealt with the spread of certain languages over others. The power and military control was the main reason considered for the spread of these certain languages. Brosnahan maintains that the tree languages- Arabic, Greek and Latin- which survived their empires shared four characteristics. These characteristics are:

1. The spread by military conquest
2. They became languages of administration
3. Their rule lasted for centuries
4. They served as a lingua franca in multilingual areas.

Phillipson (1992: 46) maintains that we live in a world characterized by inequality- of gender, nationality, race, class, income and language. He goes further in explaining the inequality of language and suggests a working definition of English Linguistic Imperialism (ELI). ELI, in his view, is the dominance of English which is asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages. Structural inequality refers broadly to material properties (for example, institutions, financial allocations) and cultural inequality refers to immaterial or ideological properties (for example, attitudes). The legitimation of English linguistic imperialism makes use of two main mechanisms in relation to educational language planning, one in respect of language and culture i.e. "anglocentricity" the other in respect of pedagogy i.e. professionalism (Ibid:47).

The term "anglocentricity" has been coined with ethnocentricity, which refers to the practice of judging other cultures by the standards of one's own. Anglocentricity takes the forms and functions of English, and the promise of English represents or can lead to, as the norm by which all language activity or use should be measured. It simultaneously devalues other languages, either explicitly or implicitly. Anglocentricity and professionalism legitimate English as the dominant language by rationalizing activities and beliefs which contribute to the structural and cultural inequalities between English and other languages.

Whether it is called linguisticism, cultural imperialism, or linguistic imperialism, the concept is the same. The fact that there are some dominant languages over others cannot be neglected or denied and, of course, there are certain factors and decisions that work together to keep this dominance of these

languages. The more a language is dominant, the more it gives an upper hand to its nation and people for it represent the source of political, cultural, financial and educational power. What is important to know is that the simplicity in structure and vocabulary and the English language is a good example of this.

Impact of Language Shift

Socio-psychologically speaking, languages have always been inseparably yoked with their respective nations' very basic identity, cultural heritage and social pride. Being the pivotal point of their speakers' social and communal unity and national individuality, they have played a very significant role for the promotion and infusion of patriotism amongst the successive generations of their speakers and societies. So a language's rise and fall is directly linked with its speaker community's socio-cultural recognition. An example obtained from records in that, in Pakistan, the elite class not only sends its children to Westernised English medium educational institutions, but also makes sure that the children speak English at home. If one demonstrates fluency in English, without any thought of correct usage of grammar and even is poor at general knowledge, he or she is considered to be an educated person while a learned person, in any field, on the other hand, is hardly considered to be worthy of anything unless he trumpets his command over English.

The guardians of English language's international status vehemently assert that it is the intrinsic qualities of accommodation, amalgamation and coexistence, in English, that have made it popular and people are themselves keen to learn and use it, along with their own languages. If English has influenced other languages, it has also got influenced by them. For instance, we can take the case of South Asian countries' altered English versions: 'Singlish' in Sri Lanka, 'Penglish' in Pakistan and 'Hinglish' in India.

Dr. Juliane House, in her research journal, clearly differentiates between “languages for communication” and “languages for identification” and does not see any threat posed by ELF to other national and regional languages. (2004). Her point is valid for when a Sri Lankan talks to a Pakistani or a Bangladeshi talks to an Iranian, all of the speakers use English as a neutral global language, solely for communication purposes. However, the socio-cultural prejudice and superiority of the language may arise when an English person is conversing with a non-native speaker.

The formation of Social Inequality

Although the contemporary sway of English language over others is beyond any cavil, based upon the fact that it is also the language of the Americans, the most developed and influential nation on the global map in the fields of education, economics, defense technology and world trade, the fact remains that the seeds of English language's flourishing crop were sown by the British's unjustifiable colonialism and forced occupation over weaker nations. Moreover, if people living in the developing countries have started believing that their educational, economic and social growth and future prospects totally depend upon developing English language proficiency, they are psychological slaves and under threat. In relation to the issue, third world countries are, definitely, exposed to the risk of a socio-cultural decline because in the audio-visual labs and libraries of the educational institutions as well as language learning centres, the students are shown English movies, cartoons and TV serials and provided English storybooks, to develop their listening and reading skills and for building their vocabulary. None can deny the fact that a nation's literature, folk tales and entertainment media are the most vibrant sources of promoting its cultural norms, moral values and social ethics, and the positive and constructive process of learning a global language. Broadening the horizon of communication and information can easily drift students away from socio-cultural values. Native citizens are the architects of their socio-cultural future. Linguistic imperialism also accounts for linguistic hierarchisation, to address issues of why some languages come to be used more and others less, what structures and ideologies come to be used more and others less, what structures and ideologies facilitate such processes, and the role of language professionals.

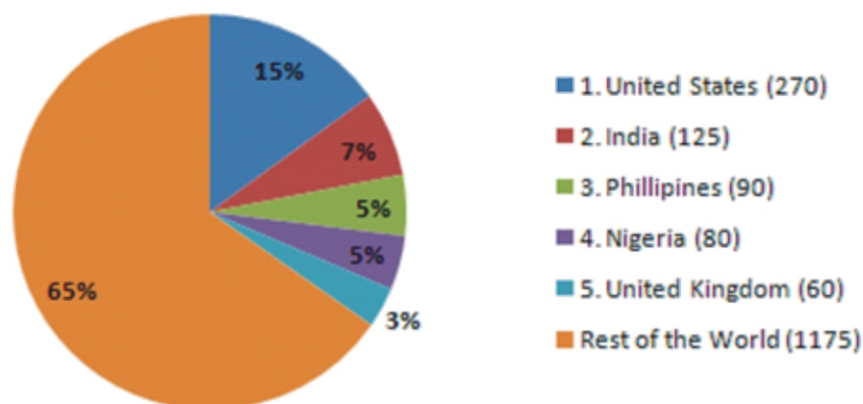
Why English and not any other language

David Crystal raises a very important question: Why does English spread and take such an

incomparable stature over other languages? (1978). English dominates over Hindi, the national language of India and also over any regional language such as Marathi or Bengali. In 1950, any notion of English as a true world language was but a dim, shadowy, theoretical possibility. Fifty years on, and world English exists as a political and cultural reality. How could such a dramatic linguistic shift have taken place, in less than a lifetime? And why has English, and not some other language, achieved such a status? (Crystal, 1984 : 12). Phillipson answers Crystal's questions and stands for the view that the dominance of English as a world language is attributed, in the first place, to the effect of the British empire and the role the English language plays in the teaching profession. The British empire has given way to the English Empire.

Crystal and Phillipson pinpoint the concept of power, however the handling of the notion of power is different. As for Crystal, he assumes that various types of influences, or power-political, military, economic, cultural, among others best explain why English has become dominant throughout the world. Phillipson, on the other hand, locates power within a larger more expansive concept, that of imperialism. Power, says Phillipson, is the power which is expressed in the English language. Consider table (2) which shows the dominance of English worldwide:

Global English Speakers (in millions)



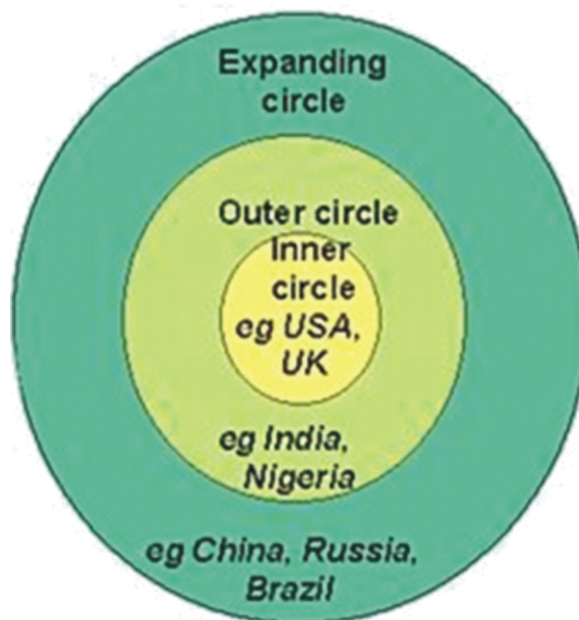
According to a press release from the British Council, it has been indicated that the English language almost prevails all over the world to become a global language of the twenty first century in most of the official and crucial fields of modern life. This fact is asserted in the following shocking statistic: Worldwide, there are over 1,400 million people living in countries where English has first language status. One out of five of the world's population speaks English to some level of competence. Demand from the other four-fifths is increasing. By the year 2000, it was estimated that one over billion people would be learning English. The numbers have greatly increased now. English is the main language of books, newspapers, airports and air, traffic control, international business, academic conference, science and technology, diplomacy, sport, etc. (British Council, English 2000 press release, 23 March) (Graddole, 2002:181)

As English is dominant in most international corporations, as well as in bodies such as the United Nations and the World Trade Organization, English is usually accepted as a global language of communication. English has therefore become the language of diplomacy and is thus the “established lingua franca of the political sphere, because it is the language of the most powerful players and of the dominating ideology”. (Wright, 2004 :150). Because communication with all participants in a globalized world is indispensable and English has become a fact and an uncompetitive medium, we can definitely

assert that communicative imperialism is bolstered every day through linguistic imperialism.

The following chart shows the **expansion** of English speakers worldwide.

Table (3). Kachru's Three Circles of English Speakers. (Crystal (1997) in Zughoul, 2003)



Certainly, the danger is not included only in such a rapid flow of English everywhere, but the real danger lies in the dominance of the English mentality which is imported into every part of the world through the spread of technological and electronic devices, and through the film industry which entails the western culture with all its aspects. Therefore, it becomes apparent that cultural imperialism is a settled and inevitable fact. (Scollen, 2004). In another respect, Eco, a well-known Italian novelist and cultural theorist, adds other reasons for the spread and dominance of English over other languages. He asserts that the rapid and unavoidable spread of English Language over other languages worldwide is attributed, not only to the colonial expansion of the British empire, but also to the nature and structure of English which makes it capable of absorbing foreign languages and forming **neologism**- The fact that English has succeeded because it is rich in monosyllables, capable of absorbing foreign words and flexible in forming neologism (Eco, 1995).

The basic questions that I came up with are:

- How did English prevail externally and internally to become the major world language?
- Will English continue to occupy its stature?
- How did English develop from being one of the few powerful international colonial languages, to the position of the hegemonic world language?

The concept of linguistic imperialism and the dominance of English as a conspiracy intended by imperial powers to achieve secret political and economic agendas is broadly discussed in Spolsky's book- *Language Policy* (2004) and in Phillipson's- *Linguistic imperialism* (1992). It is assumed that the policies intended by political and economic powers may draw the attention away from hidden policies and goals and from the reality of how dominance and inequality are intended and legitimated. The promotion of English in broader political and economic activities is well accounted. Language policy and management require more insightful and thorough efforts, drawing on a wider knowledge to justify whether linguistic imperialism is a conspiracy or rather a conspiracy of silence as assumed by Phillipson (1992).

Applying a Postcolonial Framework

Postcolonialism represents several historical, political, economic, racial, literary and linguistic

perspectives outside and against the Western systems of knowledge that intersect one another. Broadly speaking, it is a critique of imperialism and colonialism and deals with complex issues such as suppression, race, cultural identity and ways of resisting Imperial power. It also examines the issues that have emerged after the end of political colonialism. Postcolonial critics argue that colonialism was the source of suffering and exploitation and it did not end with the exit of the colonizers. It continues to affect culture and literature insidiously and subtly even today and therefore should be resisted. "Mimicry" is a double edged concept of colonialism wherein the colonized imitates the coloniser's attitudes, undermining his own culture but also the coloniser's authority over him.

Linguistic Imperialism serves as the very tool of postcolonialism. By applying such a framework to this study, it is apparent that English was and has always been the colonizer's language, the white man's supremacy over another race. It was passed on to the various colonies of England over the years and has thus established itself to be linguistically imperialistic in nature. The role played by linguistic imperialism is also within a wider imperial, or exploitative structure. The vulnerability or demise of powerless languages was considered a natural progress, the alternative to which is implementation of some conscious policy on the part of governments, civil servants, English-teaching professionals and their elite collaborators and successors in the peripheral countries. Drawing on work by Fishman and De Swaan, it was concluded that the global dominance of English is due to the changing nature of the World English being widespread, and because the remaining superpower used it unconsciously. Humanitarian interests do not figure at all in the rationale behind British foreign policy. In 1948, the State Department's senior imperial planner, George Kennan, wrote: "We have 50per cent of the world's wealth, but only 6.3 per cent of its population. In this situation, our real job in the forthcoming period is to devise a pattern of relationships which allow us to maintain this position of disparity. To do so, we have to dispense with all sentimentality. We should cease thinking about human rights, the raising of living standards and democratization." (Pilger, 1998: 59).

India and Post-Colonialism

British colonization had a great impact on Indian culture and changed the way Indians behaved and saw the world. Concerning education, the British tried to impose western ideas, that of democracy and Christianity. They established schools and universities that were English-spoken. The British education was characterized by the ideas of Western superiority and modernity but it was aimed not to educate but to train Indians to obey. Indians were forced to learn English as without proficiency in this language they were unable to work for their colonizers and lose the possibility to earn. "Modern education" imposed by the British was harmful and caused Indians feel degraded and even belonging to the oldest civilization did not encourage them to struggle for their independence. India is now defined as a postcolonial society that was once ruled by the British colonizers. Repression and exploitation were the tools of changing the essence of the ancient nation according to the English pattern.

Contradictions and mutual influence of two countries are the major problems of the post-colonial era. It can be partly explained by the fact that decolonization is characterized by certain destructions from the one side and trying to return the lost power from the other one. It results in natives realizing their independence and colonial powers accepting the failure to control the other country. Undoubtedly, even today India and Great Britain deal with their mutual colonial past.

English as stated by Timothy J. Scrase "is not only important in getting a better job, it is everywhere in social interaction. If you can't speak it then you are a nobody" (2003:87) This view makes it clear that English occupies a place of prestige in our country. People belonging not only to different language groups but also to the same speech community make use of English in their inter-personal communication. It is quite interesting to note that India, a multilingual nation, is the third largest English-speaking country after the US and UK. In India, it is increasingly being perceived as a 'must-know' language. It has now become a ladder for upward social mobility and 'a window to the world'. Such is the

demand for learning this language that a variety of English coaching centres and private-tuition shops, English-medium schools which are mushrooming in a large numbers and are easy to spot almost everywhere in our country, even after independence, clearly indicate the respectable position this language enjoys in the minds of the democratic Indians. In India, English is seen not only to be the key to economic prosperity, but for the social value as well. Parents, especially, those belonging to the upper and middle classes, expect their children to get the best type of education and they think that it is possible only through English medium. On the other hand, people from the lower classes emulate the model-setting behavior of the upper and middle classes. Timothy J. Scrase explains the growth of English in India in the following words: "Since the days of the British Raj, English remained the language of domination, status and privilege in India. The hegemonic colonial project in India was to create and maintain a class of administrative officers, clerks and compliant civil servants to carry out the task of ruling the vast and expansive subcontinent". (2003:92) By spreading English in India, the Britishers aimed at creating a class of persons, Indian in blood and color but English in taste, in opinions, morals and intellect. Referring to the baneful effects of English education Gandhi himself had spoken : "...English today is studied because of its commercial and so called political values. Our boys and girls think that without English they cannot get government services. Girls are taught English as a passport to marriage... I know husbands who are sorry that their wives cannot talk to them and their friends in English. I know families in which English is being made the mother-tongue. All these are for me signs of our slavery and degradation." (1910:102) These statements cited above make it clear that Gandhi was against English education. He gave a call to castigate everything that was English-language, manners, clothes all. Therefore, English education suffered a serious setback. In today's scenario, the wide publication of newspapers, periodicals, and magazines in English clearly indicates its increasing use in India. According to Peri Bhaskarrao the total number of newspaper copies for all languages circulated in 1997 stood at 105,708,191. Of these, a Hindi newspaper had the highest circulation of 1,292,277 copies followed by an English newspaper with a circulation of 1,243,603 copies. In the same year, a total of 41,705 newspapers were published in various languages. Of these 16,864 were in Hindi, and 6,227 were in English. Urdu ranks next after English with a figure of 2,670. English even today continues to act as an indispensable 'Link' language. English symbolizes in Indian minds better education, better culture and better intellect. It is still freely used in administration, judiciary, in education and even for literary purposes in India. Further still, English occupies such an ambivalent nature today in India. According to current statistics, India is one of the foremost nations in Asia to produce graduates and post graduate students out of which almost 65% from the upper middle classes migrate to the West for further education. Without English, the innumerable educational institutions wouldn't have been able to flourish. Even streams like the Arts, Humanities and Social Sciences have become well established with proper degrees and future careers nationally and internationally, all because of English. If it wasn't for this post-colonial language, we would probably be far behind in terms of educational developments.

Karen Washinawatok, the Director of the Menominee Language and Culture Commission made an important point when she said: "That's why knowing our language is so important, because it teaches us who we are; it's not just a set of words. It's about our history, it's about our heritage, it's about our way of life that our ancestors have fought and died for. (2012:334)

Multi-ethnicity

Language Shift happens when a foreign language gradually overwhelms the native tongue of other countries throughout the course of time. It has been stated that EIL is becoming widely adopted by people who speak it as a second language, for personal and social reasons and not as something being imposed from external ways. When 'language shift' occurs, a society unwillingly and unconsciously gives up its identity and finds itself dragged into a new one, as part of the new language and cultural concepts associated to it. By time, and under the impact of incoming language and culture, the identity of the native

language gradually evaporates and hides behind the new one, particularly if not met with efforts to reduce or prevent its effect on society and individuals. Moreover, language shift is a direct result of political and economic impetus, i.e., learning, the incoming language as previously mentioned, is associated with work. People in the developing countries are ready, not only to shift their language, but also to shift their residence, as a result of the deterioration of economic and social conditions. To elaborate, we notice that people emigrate to western countries, either for the purpose of study or for the purpose of looking for better job opportunities. In both cases, the danger exists. Those migrants find themselves surrounded by foreign language, and foreign culture. Of course, the faster those people adopt the foreign culture, the more their conditions improve, consequently and gradually their native language and culture evade. Naturally, language shift takes place in one direction with the minority group's language being taken over by that of the dominant majority group. Accordingly, the majority language has the tendency to show glamorous norms which many minority language speakers find simply irresistible.

In Mexico, for instance, voices of concern can also be heard, citing the danger of "Americanization" from the United States, especially in light of the cross-border contacts between the two countries and the scope of their interactions. Because English is spreading in Mexico as an L2 or "foreign" language", there is an unease over the issues of identity which always come to surface. For example, as Schmid (2001:89) points out: "Unfortunately, education in the United States strongly encourages immigrant children to lose their fluency in the languages they speak at home. This policy is in agreement with the languages they speak at home. This policy is in agreement with nativist ideals and organizations such as U.S. English, but is at odds with the interests of individuals and a global economy"

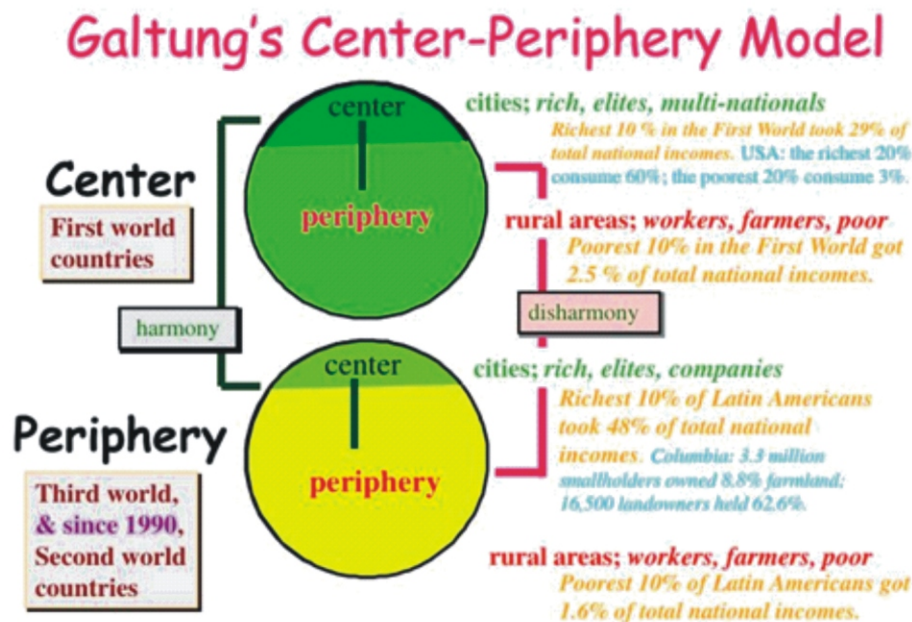
According to the UN's Population Division, in 2010 there were estimates of 213.9 million immigrants worldwide compared to 155.5 in 1990. The majority of the immigrant population goes to developed countries, which currently receive 59.7% of the total as against 53% in 1990. Actually, many foreign countries always welcome immigrants and facilitate their integration in the western society. Some of the receiving countries tend to set strict rules to control the effect of immigrants' culture, so those immigrants find themselves obliged to be quickly immersed in the new culture of the receiving countries, meanwhile they neglect and forget their original identity and culture gradually under the impact of the new culture. Undoubtedly, there is a sort of interrelatedness between adopting English and the reformation of identities. English as a medium of communication serves, in the beginning, as a quick and easy way to interact, can later become, on basis of identity, a source of resentment towards the immigrants on the part of the receiving population, especially if immigrants are numerous given that language acts not only as a code for communication but is also bound up with identity. (McAndrew, 2010). Consequently, receiving populations will also have to undergo an adaptation of identity, changing their conception from one of a uniform culture to a diverse culture, made up of people from various places of origin, who are fully accepted and socioeconomically integrated. (Wright, 2004).

The horror over identity aroused through globalization, and its association with language, rests basically on the dual social function of language, namely communication and identification (or identity-building). Although language clearly serves as a vehicle for communication, in other words, for inter-signification, it also provides key elements of broad discussion and conclusions (Scollen, 2004). Moreover, the impact of technology which is closely related to the spread of EFL, also plays a crucial role in the destruction of social and cultural identity. The widely perceived need to promote technological development through teaching an international language such as English overshadows an arguably more basic need to transmit indigenous cultures. Friere (1972) calls this 'cultural invasion.'

In India, for example, the overwhelming impact of English on all the aspects of life reflects the suppression of the native culture and thought. Tully asserts that English in India for instance is "...not just an unhealthy hangover after colonialism, but also a means of continuing the suppression of Indian thought, and of preserving an alien, elite culture" (1997:157). It is generally assumed that more social and economic

divisions and the marginalizing of minority cultures, languages, religions and ethnic groups are expected as a result of linguistic imperialism that spreads widely and quickly, whether resisted or not.

For Galtung, the world can be divided into two domains: the Center (the powerful Western countries) and the Periphery (the developing ones). Language is the medium through which the elite of the Center regulate the Periphery and plays a crucial function by providing the link between the dominant and the dominated groups and is representative of the basis upon which the notion of linguistic imperialism is built. Integral to the notion of linguistic dominance is the continued expansion of language within an imperialist framework.



Countering such notions have been claims that language can never be entirely divorced from culture and, despite having beneficial functions as a means of communication, carries with it imperialistic influences of the culture it represents. Despite the fact that 'society' and 'culture' may ultimately be shaped and governed by linguistic market forces, one language imposed on another under such circumstances can never be entirely natural, neutral or beneficial. Where individual countries are represented by their own unique political, economic and religious systems it is unrealistic to expect one imposed language to meet the needs of all cultures and their varying social agendas. Linked with the expansion of free market practices and laissez-faire economics of the West and therefore imperialist in nature English has demonstrated its role outside the confines of the political and economic elite and flourished in such diverse areas as advertising, music and the Internet. This is what critics such as David Crystal (1997) consider evidence of the English language's 'democratic' qualities. Even when proposals to legislate it as a country's official language have been waylaid (as in the United States), English has continued to flourish and fill a need in society. In such circumstances it has functioned primarily as a linguistic commodity subject to the laws of language market forces.

Education serves the imperial center by having three functions: ideological, economic and repressive.

- The **ideological** function serves as a channel for transmitting social and cultural values. In this role English is regarded as a “gateway for better communication, better education and higher standards of living.”
- The second function **economic** legitimizes English as a means of qualifying people to contribute to their nation and operate technology that the language provides access to.

- The third function **repression** serves to dominate indigenous languages. Linguistic imperialism calls attention to the potential consequences of English teaching worldwide when center country ideologies are embedded in instruction, having the effect of legitimizing colonial or establishment power and resources, and of reconstituting cultural inequalities between English and other languages.

In the case of English it is virtually impossible to think of its native speakers as the only arbiters of grammaticality and appropriacy and consequently as its sole owners, given the lingua franca status of the language. Yet it has been the native English speaking countries, who have attempted to maintain the status quo regarding the conventions of the language. The codifying agencies of English have been a matter of convention, and perpetuation of convention, through dictionaries, grammars, rhetoric handbooks, and pressures of various other types the makers of all these being unwilling to stretch very far beyond the reach of their immediate predecessors in what they deemed acceptable form and usage and through the newspapers and other widely disseminated popular media that use those sources for their style sheets and usage manuals. They hold that in addition to these tangible influences the extremely powerful agencies of social and psychological pressures of various sorts must be factored in. This codification has taken place almost exclusively in the inner circle countries and has made it necessary for the outer and expanding circles to look to these sources when in need of citable authority. This has ultimately functioned as a deterrent to their setting up authorities of their own. Second-language countries are likely to develop their own curricula, materials and teaching resources which they will seek to export to neighbouring countries. In some parts of the world, this may help to bring new, non-native models of English supported by dictionaries and pedagogic materials into competition with the older standard varieties. This will inevitably lead to a tremendous clash of value systems that will ultimately have a bearing on linguistic diversity, cultural pluralism, ethnicity, race, power, status, politics, economics, etc. While continued restrictions on language rights has historically led to segregationist tendencies in society, language legislation rarely results in a unified society speaking solely the mandated language.

Conclusion

The global spread of English is fundamentally an imperialistic process. Some emphasize the fact that English is not imposed by force as it was during early colonial times but its spread is determined by the demand for it. This is the basis upon which English is nowadays “traded” to the effect that it is a highly profitable “commodity” throughout the world. However, this has not lessened the effect it has had on marginalizing certain native languages and even eliminating others. Thus, important findings that arise from this study showcase that English in today's world dominates not only as a language but also tends to westernize local cultures and in doing so, takes the focus away from native identities to “American” or “British” ways of thinking. This change that is wrought about may either take place gradually over the years due to a desire for upward mobility by the masses or it may be enforced upon a weaker country, thus becoming a tool of colonialism.

Certain limitations which arise from this study are the fact that measuring the quantitative reach of English language in the current times and in the years to come cannot be included within this framework. Only a qualitative viewpoint has been taken into consideration. Further, Linguistic Imperialism has far reaching effects in all domains of life at the macro and micro levels which have not been explored here and will be taken up for further study. Thus, from these findings we can analyze that Linguistic Imperialism is not merely fiction or an illusion as stated by some scholars. English carries its own heritage, legacy and culture. Language Imperialism may thus be, conscious or subconscious. Whether it is done consciously as a tool of the oppressor or subconsciously due to globalization, the end result is the same- English dominates. The implications are clear: The English language is almost the sole language of the new globe. No one can deny its benefits, socially and economically. Also, no one can prevent or ignore its serious impact on reshaping people's social and cultural identity. Besides, it is confirmed that the global spread of

English does not only result in creating equality among individuals of the same community, but also represents a threat of the lesser native languages worldwide.

Consequently, it is difficult to deny the development of a Global Linguistic Empire and, thus the status of English as an imperialist language. English *is* imperialist, as a result of its hegemony and inner circle influence. Also, because it is penetrating increasingly into more domains globally, and whether it is adopted willingly or unwillingly. Apparently and undoubtedly, English as a world language, does not only sweep other lesser used languages, but also reshapes the new world's economic, political structure and constructs new social identities. In spite of the researches conducted by linguists, linguistic imperialism as a controversial issue has not been settled yet. Whether linguistic imperialism is a fact or an illusion, whether it is a true conspiracy or just a world phenomenon among various phenomena, there is a crucial need for more efforts from linguists and socialists to investigate this issue, in order to introduce decisive views with regard to this intricate and crucial issue. In the same way Julius Caesar conquered Rome and built a great empire, the Empire of English is one which was set in motion centuries ago and continues to exist even today.

Work Cited

1. Abbot, G. (1992). Development, education and English Language teaching. *ELT Journal*, 46, 172-178.
2. Brown, H. (1994). Teaching by Principles. *An Interactive Approach to Language Pedagogy*, 11, 7-10.
3. Bernstein, M. (2002). 10 tips on language acquisition. *A List Apart: For People Who conquer*, 149 Retrieved from <http://www.alistapart.com/articles/writeliving>
4. Brownlie, D. (2007). Toward effective linguistic presentations: An annotated bibliography. *European Journal of Marketing*, 41, 1245-1283. doi:10.1108/03090560710821161
5. Canagarajah, A. (1999). Resisting Linguistic Imperialism. *The Georgian Quarterly*, 19, 88-92.
6. Cohen, Robin. (1986). The making of ethnicity. *The meaning of ethnicity and Nationalism*, 50, 18-35.
7. Corrigan, P. (2006). French only laws. *The state news*, 60, 24-36.
8. Curtis, M. (2004). Unpeople : Britain's secret human rights. *Michigan Review*, 56, 1-45.
9. Crystal, D. (1997). English as a global language. *Linguistic Imperialism*, 11, 28-32.
10. De Swaan. (2005). The emergent world language system. *International political Science Review*, 78, 112-118.
11. Davis, J. (n.d.). *Familiar languages of the Northwest*. Available from <http://www.powells.com/cgi-bin/biblio?inkey=1-9780931686108-0>
12. Eco, U. (1995). The search for the perfect language. *Blackwoods*, 9, 243-254.
13. Engelshcall, R. S. (1997). Module Imperialism :Lingua Franca Engine. *TheNew York Journal of Sociolinguistics*, 23, 104-112.
14. Friere, P. (1972). The pedagogy of the oppressed. *Cambridge daily*, 15, 397-410.
15. Graddole, D. (2002). Redesigning English. *New identities*, 12, 1-10.
16. Hendricks, J., Applebaum, R., & Kunkel, S. (2010). A world apart: Bridging the gap between theory and applied sociology. *Sociologist*, 50(3), 284-293. Abstract retrieved from Abstracts in Social Psychology database. (Accession No. 50360869)
17. Kenneth, I. A. (2000). A Buddhist response to the nature of Imperialism. *Journal of Buddhist Ethics*, 8. Retrieved from <http://www.cac.psu.edu/jbe/twocont.html>
18. McAndrew, J. (2010). Fragile education. *Montreal law review*, 20, 18-25.
19. Parker-Pope, T. (2008, May 6). How Sociolinguists play a very important role. *The New York Times*. Retrieved from http://well.blogs.nytimes.com/2008/05/06/psychiatry-handbook-linked-to-drug-industry/?_r=0

20. Paterson, P. (2008). How well do young offenders with Asperger Syndrome cope with dual languages: Two prison case studies [Abstract]. *British Journal of Learning Disabilities*, 36(1), 54-58.
21. Peckinpugh, J. (2003). Change in the Nineties. In J. S. Bough and G. B. Du Bois (Eds.), *A century of growth in America*. Retrieved from Gold Star database.
22. Phillipson, R. (1992). Linguistic Imperialism. *Journal of multilingual and multicultural development*, 18, 248-256.
23. Pilger, J. (1998). Language role play. *Life economy*, 19, 33-42.
24. Rothkopf, David. (1997). Teaching Language and culture. *Modern language Journal*, 61, 432-456.
25. Smyth, A. M., Parker, A. L., & Pease, D. L. (2002). A study of enjoyment of mobility. *Journal of Economics*, 8 (3), 120-125. Retrieved from <http://www.EcoSociology.com/full/url/>
26. Wooldridge, M.B., & Shapka, J. (2012). Playing with languages. *Journal of Applied Developmental Psychology*, 33(5), 211-218.
<http://dx.JDP.org/10.1016/j.app.2012.05.005>

PUT ON YOUR THINKING CAPS: DIFFICULTIES FACED BY NON-NATIVE SPEAKERS OF ENGLISH IN THE COMPREHENSION OF IDIOMS

Surabhi Unni, Department of English, CHRIST, Bengaluru

Abstract:

Idioms are phrases, or groups of words that imply something very different from what the phrase explicitly says. It has been observed that language acquisition for non-native speaker (in terms of the English language) can be relatively easy when compared to some other languages like French, Kannada or Spanish, but to acquire and master the nuances of the language, like idioms, are quite difficult. This research studies if there are any difficulties faced by the non-native English speakers in comprehending and using idioms. A quanti-quali study was undertaken, using a questionnaire and the data collected was analysed. It was observed that although there are variations among the two different groups of people from different streams of study who were taken as the sample, there is not much difficulty faced in comprehending simpler idioms. It is concluded that as a result of a highly English language focused teaching in in the Indian education system, the comprehension of idioms has become easier for Indians.

Keywords: *Idioms, quanti-quali, non-native, English.*

It is said that well begun is half done. The comprehension of the essence of this paper, while not rocket science, is definitely not a piece of cake either. To make a long story short one has to stop beating around the bush and go back to the drawing board.

It is time to address the elephant in the room: idioms.

To put it very simply, idioms are phrases, or groups of words that imply something very different from what the phrase explicitly says. For example, the idiom “beating around the bush” does not involve beating a bush, rather it means that one should get straight to the point. It has been observed that language acquisition for non-native speaker (in terms of the English language) can be relatively easy when compared to some other languages like French, Kannada or Spanish, but to acquire and master the nuances of the language, like idioms, are quite difficult.

What are the reasons for difficulty, if any, faced by the non-native English speakers in comprehending and using idioms?

According to Nunberg, Sag and Wasow, attempt to boil down the complexity of idioms into a single-criterion definition is confusing and erroneous. Idioms are dependent on a number of factors such as inflexibility, conventionality, figuration, etc. They further elaborate by saying that idioms are sometimes derived from metaphors (figuration), that their meaning cannot be predicted when the individual constituents of the idiom appear in situations other than as part of the idiom itself (conventionality) and that the constituents of the idiom more often than not, need to remain in the same structure for it to make sense. Any distortion in the structure of the idiom will lead to either a change in meaning, or will not offer any meaning (Nunberg, Sag, Wasow, 1994).

Benczes, in her article says that according to the Frege's principle, the meaning of any sentence can be derived and comprehended by splitting the sentence into its individual constituents and looking at them in isolation. The problem however arises when idioms are brought into the picture. Like mentioned before, idioms exist on the premise that they imply something that is very different from what the constituents of the phrase mean. Most linguists look at idioms as polylexemic, which basically means that idioms cannot

be understood from the meaning of its parts (Benczes, 2002).

A review by Matlock of a book “Idioms: Structural and Psychological Perspectives”, looks at all the studies conducted on idioms till now and explores the gap in research. Arguments which support compositionality which means that individual constituents also contribute to the meaning of the idiom. Both figurative and literal meanings are immediately formed in one's mind when an idiom is read. Flexibility is again dealt with in the book where the argument is that it is possible in some idioms to rearrange the words and still retain the meaning, but in most cases, it will lead to a phrase that makes no sense. Various arguments dealt by various critics appear in the book, but Matlock says that many of the key areas of research are left unexplored in this book. For example, the connection between idioms and phrasal verbs is not addressed at all. There is no knowledge provided of how idioms are imbibed by children, and most importantly, how idioms and polysemy are so closely related. (Matlock, 1998).

Another problem associated with idioms is polysemy. Polysemy occurs when a word has more than one meaning, and these meanings are systematically related (Lakoff, as quoted by Csabi, 2004). This becomes especially evident in idioms. Another related concept is that of homonyms. Homonyms are words that possibly have the same spelling and sometimes are even pronounced the same way, but have different meanings. For non-native English speakers, it becomes especially difficult to comprehend idioms because of homonyms and polysemy. For example: if we look at the idiom “make hay while the sun shines”, we can see that the word 'make' can have multiple meanings that are related. It could refer to the physical act of making something, or it could also lie along the lines of the sentence “make a confession”, which refers to simply saying something. However the meaning of the idiom itself, is that if one is presented with an opportunity, then one should utilise it to the fullest potential, or 'make' the best use of it.

Another example to explain homonyms can be the idiom “a heavy purse makes a light heart” in this scenario, for a non-native English speaker, light could mean something along the lines of daylight, the weight of an object, or feeling dizzy (light-headed). In such cases, it is possible that the individual gets confused with the ambiguous nature of the idiom. Through this perspective, it is understood that the basic nature of idioms is their vagueness. The idiom unless spoken in a context will give no indication of its implied meaning to the reader. In such a case, if two of these research gaps are combined, how do non-native English speakers comprehend idioms, and what are the inherent problems of idioms that affect their understanding of it?

Yandell and Zintz performed a study with 390 students from the sixth grade, all of whom were non-native English speakers, where in the students were given 90 questions on idioms commonly used in fourth, fifth and sixth grade students' textbooks in America. As expected, it was found that non-native speakers of English found difficulty in grasping the meaning of idioms, even though the idioms were used as parts of longer sentences, within a context (Yandell, Zintz, 1961). In a similar study conducted by Lorenz, a school teacher, idioms were taught to non-native speakers of English by asking them to visually represent idioms. For instance, the idiom “Cracks me up” was represented by showing a human body laughing, while it is cracked in half. “Money talks” was represented by drawing faces on money bills. (Lorenz, 1977) The drawback of this study is that it uses a story-telling narrative, and does not delve into the results of such an experiment. It is unknown if this method of teaching idioms to the students was effective or not.

The major limitation faced is that there isn't enough evidence to validate the arguments presented, as only a few studies conducted previously has been analysed. The use of idioms is an area of study that has been extensively researched, and there is a mine of unexplored information left to study. With more information, the arguments presented will have a more solid foundation. Another limitation, which can also be considered a strength is that not many researches have been done in the Indian context. The studies conducted till now have not focused on the Indian population, so, using those results as a backing for this area is not advisable. Therefore, it can be said that this area is one that has a lot of scope. From the analysis

of the limited number of studies, it seems that the comprehension of idioms still appears to challenge non-native speakers of English. This is because of the very fact that idioms do not mean what they say. In such a situation, how will this study be relevant?

In a country like India, which is the true epitome of a 'melting-pot' of cultures and languages, and where, of the 22 spoken languages, English is not recognized as one of the official languages, this study becomes especially relevant. Globalization and Westernization has definitely led to a dramatic increase in the English speaking population in the country, with English as a core subject in almost all the schools, but the fact remains that Indians are learning a language that is not native to them. In such cases, even if one masters the pronunciation, grammar, and accent of speaking the language, intricate aspects of the language like idioms, metaphors, metonymy, etc. become slightly more difficult to comprehend and imbibe.

This is an area of research that has a lot of scope because although idioms are taught as literary devices in schools; as part of poems, prose or even in isolation, it is unclear if the individual simply rote learns the idioms, or if he actually understands the meaning of the idiom, and is capable of using it in real life. This brings in another problematic area does the use of idioms in conversations make the speaker more proficient in the language? Is it possible to convey the same meaning in simpler words? Nonetheless, this area is relevant in country that is full of non-native speakers, many of whom wish to settle in countries where idioms are used as part of casual conversation. The methodology used in the following study is that of a quanti-quali study. The questionnaire developed has two types of multiple choice questions the first 8 questions will analyse the respondent's understanding of slightly complex idioms and the subsequent 8 questions will analyse the understanding of simpler idioms. The idioms are presented in isolation, and not placed within a sentence. The options given will contain both the literal and figurative meaning of the idioms. The questionnaire will also contain a demographic profile which consists of questions relating to age, field of study, and boards of education (medium of instruction in previous institutions). These questions are asked in order to understand if early exposure to an 'English-language-based-teaching' has an impact on the respondents' understanding of the idioms. The final question is whether the respondents, themselves feel that usage of idioms is necessary or not. The results would then indicate clearly if there is any difficulty faced by people in understanding idioms. The results could then be analysed in terms of whether people chose the implied or figurative meaning, or the literal meaning of the idiom. By analysing the answers within these parameters, one may understand where the difficulty, if any lies, in comprehending idioms. The reason that this study would not be considered as a purely quantitative or a purely qualitative study is because at its core the research still deals with language and art which is something very subjective, and can never be 'quantified'. Even after the results are obtained, the analysis will be done in a qualitative manner. That is why this research would be a quanti-quali study.

As mentioned before, because of globalization and westernization, Indians, especially those residing in cities, not only have access to Western media, which uses idioms aplenty, but also the educational system emphasizes and gives importance to not just learning, but actually imbibing the meanings of idioms. So it is possible that the results of this study may be completely different from the results of the previous studies. While previous studies showed that non-native speakers found it quite difficult to grasp idioms, it is very likely that the scenario has changed now. That is why a possible finding is that the current sample may be very proficient in idioms.

The questionnaire was distributed to a sample of 20 individuals (which was split into 2 different groups). Among these 20 people, 10 individuals are from an Engineering background, and 10 are from a Humanities (students of English literature) background. All 20 individuals are students, of the same age group (21-22 y/o), and all of them have been exposed to English as a mode of instruction in their respective institutions. The reason for choosing students from two different backgrounds of study was to analyse if the background of study affects the comprehension of idioms.

The questionnaires were given as a hard copy to these students and they were given a time of 10

minutes to attempt these questions. The answers were analysed to show the following results. The first 8 questions were relatively uncommon idioms that could be perceived as complex by non-native speakers of English. A look at the Engineering sample of the students showed that exactly 80% of the sample scored less than 6 on 8. This implies that 8 students scored in the ranges of 1-5 in the 'complex' section of the questionnaire. The other 20% of the sample answered all 8 questions correctly. An in-depth analysis showed that these respondents faced difficulty in similar questions.

For instance, in question number 2, 'Not playing with a full deck', 8 students chose option (a), which was 'not fully prepared'. The reason for this could be that these respondents looked at the literal implication of 'not playing with a full deck', which is that a person is not prepared enough to play the game. However, the meaning of this idiom is that a person isn't smart, to the point that he may be called mentally deficient. Another question that most students answered wrong was question number 4, 'Cut the mustard'. 5 out of 10 respondents answered this question with option (d), which was 'come straight to the point'. This question is particularly interesting, because the literal meaning of this phrase would mean that a person is trying to avoid mustard. The reason they chose option (d), is not very clear, but it is possible that they understood this idiom in the same sense of 'cut the nonsense', which means that a person should stop speaking unnecessary things and get straight to the point. However, this is just an assumption.

Question number 3 was 'Don't give up the day job'. The correct answer was option number (b): 'Don't go after something you're not good at', but, 5 out of the 8 who answered this question incorrectly, chose option (c) which was 'Don't give away your only source of income'. The first notion that appears in a person's mind when the term 'day-job' is used is probably that this job is the main job, considering that the accepted norm and the majority population work during the day. In such a case, the first understanding of such a phrase would be that giving up your day job would mean giving up your source of income.

It is interesting to note that none of the respondents chose the literal meaning of the idiom as their answer. This implies that all respondents have understood the basic concept of idioms. However, in questions such as the 2 shown above, respondents have chosen the literal *implication* as an answer. A literal implication means that when a certain phrase is used, it implies something very different from what they may seem to imply.

In the other sample of the population (students from a Literature background), 100% of the population scored in the range of 6-7, on a total of 8 questions. Again the question that was answered wrong by almost all students was question number 2, as explained above.

It can be observed that the respondents from the second sample fared better than the respondents from the first sample. It is possible that because all the respondents from the second sample are from a background of English literature, they are well-versed in the comprehension and use of idioms. It is also interesting to note that all of these 10 respondents answered that they use simple idioms in their day-to-day speech. But a small percentage of them (30%) opined that the same idea could be conveyed in simple sentences rather than using idioms. In the other sample of students also, around 8 of the respondents answered 'Yes' to the question "Do you use idioms in your daily speech?", but the same 8 respondents also said that the use of idioms is unnecessary.

Moving on to the second set of questions which contained the relatively simpler idioms, the results were along the expected line. In both samples, majority of the respondents got either all or almost all the answers right.

Idioms like 'cutting some slack', 'get out of hand' and 'hit the sack' are common replacements for longer sentences that would explain the same thing. Instead of saying, "I'm going to get some sleep, as I am very tired", one can say "I'm going to hit the sack".

The idiom that most respondents got wrong in this set of questions was 'to go back to your drawing board'. (question number 10). Some respondents chose option (c), which was 'learning a new skill' and an equal number chose the right option which was option (b) 'starting over.' The ambiguity behind the choice

of the respondents cannot be determined with accuracy but it is possible that they associated going back to a drawing board, with starting on a blank slate, and developing new skills.

From the analysis of the data a few conclusions can be drawn. Firstly, it is very clear that the exposure to English language from an early age is a significant contributor in the comprehension of idioms. All the respondents answered 'Yes' for the question regarding the mode of instruction in all their previous institutions. When one is exposed to a certain language for many years, and begins to speak in that language for communication, the nuances of the language, though not naturally, will get acquired in the individual. A major reason for even students who are not from an English Studies background performing in an above average manner in the questionnaire could be the fact that they have been exposed to English from a young age.

Secondly, even though the Engineering respondents performed fairly well; when their scores are placed against the scores of the Literature students, it is clear that there is a difference. A reason for this could be that, these students of Literature are exposed to literary texts from around the world, like American and British literature, and in such a case, they are also exposed to the idioms and phrases used in these literary texts. Also, since essentially they are connoisseurs of language, they tend to appreciate and understand the slight nuances of language more than others.

Closely related to the above conclusion is the fact that almost all the Literature students answered that use of idioms is necessary, contrary to the Engineering students who didn't feel idioms were necessary. However, a significant number of engineering students did admit to using simple idioms in their daily speech. This shows that idioms are not just being rote-learned by students, they are actually being imbibed, because when idioms are used as a part of daily speech, it does imply that one is comfortable with using idioms, and that one has understood the meaning of it.

The above two conclusions were made in regard to the complex section of idioms. Coming to the relatively simpler idioms, it was observed that both samples performed equally well. This clearly shows that the times have changed from the studies conducted many years ago. In a study conducted by a few scholars it was found that non-native speakers of English found difficulty in grasping the meaning of idioms, even though the idioms were used as parts of longer sentences, within a context (Yandell, Zintz, 1961). But this study was conducted in 1961, almost 60 years ago. Simple idioms have definitely become a part of the daily conversation of even non-native English speakers.

Finally, it can be concluded that the difficulty faced by non-native speakers of English in comprehending idioms has definitely reduced. This could be owed to the fact that in schools, while teaching English most of the stories and poems prescribed are by European and American authors. As a result, children are exposed to their culture and language from an early age. Other factors that could have contributed to this result are globalization and westernization.

This is only the first step of this study. The study is majorly limited in the fact that it was conducted with a very small sample size of educated individuals who live in an urban setting. The results will definitely vary if the same study was conducted in the outskirts of the city. There is a lot of scope for further study. Idioms are also present in the languages of India and there are a number of idioms in English which overlap in structure and meaning with other languages. A study can be conducted on this area. A slight expansion of this study can also include looking at some of the idioms given in the questionnaire and analysing them through the lens of polysemy, inflexibility and compositionality. This could shed more light on the construction of meaning of idioms. It is also possible to conduct a study to check if people think that use of idioms in speech means that a person is more proficient in the language. It would also be interesting to analyse culture specific idioms (culture specific to the USA and Britain, for example), and check if they are understood by Indians. Even if they are understood by Indians, how do such idioms become relevant to us?

Appendix

(Sample Questionnaire)

*Age**Stream of Education -**Stream of Education till 12th standard (CBSE, ICSE, STATE Board)**Was the medium of instruction in your previous institutions English? (Yes/No)**Given below are a few idioms, and their meanings. Please choose the option that you feel explains the idiom correctly:*

- 1) Take it with a grain of salt.
a) Add salt to your food.
b) To make matters worse.
c) To accept it but not really believe it
d) To take offence

Answer - c

- 2) Not playing with a full deck
a) Not well prepared
b) Not very smart
c) This is not an idiom
d) Not a sportive person he is a sore loser.

Answer b

- 3) Don't give up the day job.
a) Don't quit.
b) Don't go after something you're not good at.
c) Don't give away your only source of income.
d) Don't sleep during the day.

Answer - b

- 4) Cut the mustard
a) Avoid eating mustard.
b) Not meeting expectations
c) Meeting expectations
d) Come straight to the point.

Answer c

- 5) Take a rain check.
a) Being cautious and avoiding risky situations.
b) Checking if the weather is good.
c) Declining an offer now (maybe you'll accept it later)
d) Asking someone to mind their own business.

Answer - c

- 6) Take someone down a peg.
a) Ensuring that someone doesn't drink any more
b) Helping a person reduce their temper.
c) Bringing down a high opinion of themselves
d) Making someone shut up

Answer c

- 7) Talk out of the back of your head.
a) Talking rubbish
b) Talking without realizing that you're being overheard

- c) Gossiping about someone
- d) Talking fluently.

Answer - a

- 8) Take someone to the woodshed
- a) Teach someone carpentry
- b) Teach someone manual labour
- c) Make someone work hard
- d) Punishing someone.

Answer - d

- 9) Cut somebody some slack
- a) Be more strict
- b) Don't be so critical
- c) Give somebody more time
- d) Give somebody less time

Answer - b

- 10) Go back to the drawing board
- a) Learn drawing.
- b) Start over
- c) Learn a new skill
- d) Sharpen your existing skills.

Answer - b

- 11) Cutting corners
- a) Doing something poorly to save time/money
- b) To cut corners.
- c) Lying to avoid responsibilities.
- d) Skipping work

Answer - a

- 12) Get out of hand
- a) Something fell from the hand
- b) Going out of control
- c) Something that doesn't concern you
- d) Losing something on purpose.

Answer - b

- 13) Hit the sack
- a) Hitting the sack to get the dust out
- b) Go to sleep
- c) Raid the food supplies
- d) Being very sneaky

Answer - b

- 14) Seeing eye to eye
- a) Agreeing with someone
- b) In a romantic way, looking at someone
- c) Disagreeing with someone
- d) Liking someone a lot.

Answer - a

- 15) A piece of cake
- a) A very tasty cake

- b) Something very simple
- c) Something very common, not of much value
- d) Something that is superficial.

Answer - b

- 16) To hit the nail on the head
- a) To hit the nail on the head
 - b) To hurt someone
 - c) To be manipulative
 - d) To describe exactly the cause of something

Answer - d

After answering these questions, can you reflect and answer if you use simple idioms in your daily speech? (Yes/No)

Do you feel that idioms are necessary? (Yes/No)

Do you feel that the same thing can be explained using regular sentences too? (Yes/No)

Bibliography

1. Nunberg, G., Sag, I.A. & Wasow, T. (1994). Idioms. *Language*, 70, 491-538.
2. Lorenze, K.E. (1977). Excuse me, But your Idiom is Showing. *The Reading Teacher*. 31, 24-27.
3. Matlock, T. (1998). Review: What is missing in research on Idioms?. *The American Journal of Psychology*. 111, 643-648.
4. Yandell, M.D., Zintz, V.M. (1961). Some difficulties which Indian Children encounter with Idioms in reading. *The Reading Teacher*. 14, 256-259.
5. Benczes, R. (2002). The Semantics of Idioms: A cognitive linguistic approach. *The Even Yearbook*. 17-30.
6. Csábi, S. (2004). A cognitive linguistic view of polysemy in English and its implications for teaching. *Cognitive linguistics, second language acquisition, and foreign language teaching*, 233-256.

GOSPEL SHIP AND GOSPEL TRAIN AS IMAGES OF ESCAPE IN BLACK SPIRITUALS

*M. Anish Alfred Vaz, Assistant Professor of English (SG), Ramco Institute of Technology,
Krishnapuram Panchayat, North Venganallur Village, Rajapalayam, Tamil Nadu*

Abstract:

Blacks who were taken as slaves to America in slave ships created songs in the new land. These were sorrow songs that were popularly called as Black Spirituals. Since Blacks did not know the new language, English, they relied on images to communicate their feelings in the form of what was often decried as crude and non-standard English. But their songs withstood the test of time because of the strong emotional appeal and the native genius that the blacks possessed. Blacks employed many images in their spirituals; however, this paper studies the ship and train imagery that were used by the blacks to express their desire to escape slavery, torture, sin, and even this world. The Mayflower ship that transported them to America remained in the collective psyche of the blacks. This, combined with the ship stories that they had learned from the Bible, was put to good use by the blacks to create imagery for escaping slavery. The blacks also associated the chariot from the bible with the trains that they had seen in their environment and used it in their songs to talk of being transported to a land of freedom. A close reading of these songs reveals that, the spirituals, though termed as sorrow songs had hope in built in them.

Keywords: *Sorrow songs, ship and train imagery, black spirituals, emotional appeal.*

African Americans produced different genres of music such as folk songs, work songs, Negro spirituals, gospels, blues, jazz etc. Such songs helped slaves articulate their feelings to the world. Among these, the black spirituals are of great importance. Spirituals started as folk songs, in fact, of all the folk songs, the largest collection is that of spirituals. Spirituals usually imparted Christian values and at the same time talked of the hardships the blacks endured under slavery. The term “Black Spirituals” is synonymous with other terms like Negro Spirituals, African-American spirituals, Jubilee songs and African-American folk songs. These songs, generally, served two purposes. They helped express the faith and devotion of the blacks and at the same time communicated their longing for freedom from slavery and bondage.

Spirituals were usually emotional renditions. Songs like “I’ve been ’buked and I’ve been scorned,” “Now ain’t them hard trials,” “I’m troubled in mind” and the like, as the titles go, talked of sorrow and agony. At the same time, there were innumerable songs that talked of an approaching freedom and promised that better days were ahead. Songs like “Free at Last, Free at Last,” “Ain’t Going to Tarry Here,” “Children, We All Shall Be Free” are joyful songs. But even in such songs, the sorrow and pain caused due to slavery is noticeable. Thus, black spirituals largely had sorrow and grief superseding joy and hope.

African Americans were good at creating images. Much of the songs they sang were decorated with images taken from different sources. The African American slaves drew a lot of images from the Bible as well as from their daily lives. The desire to escape slavery, social injustices, lynching and even this world (to go to a new world) were much talked about in their spirituals. They employed images to communicate their desire to escape. They were displaced from Africa by force and they sought to move from slave states in America and also from this world altogether to a better land. The knack of conveying messages by combining their past with their present is appreciable in the case of African Americans. Black slaves

endured a dreadful middle passage during which they were taken aboard on a ship from Africa to America. This was a journey often reminisced with pain. It was horrific, unpleasant, agonizing and even fatal. Toyin Falola, a noted Nigerian Historian and professor of African Studies give details of the horrors of this middle passage, commonly referred to as the Atlantic slave trade in “Encyclopedia of the Middle Passage.” She says,

The experience of the Middle Passage varied greatly, but in most cases it was characterized by cramped unsanitary conditions, with little food and water, few opportunities for exercise, frequent sexual assaults, suicides... (xxi)

Falola also goes on to say that out of the millions of Africans who endured the Middle Passage, many did not stay alive to reach the shores of America. Many died out of dehydration, diseases, abuse, lack of food and the like. Many even committed suicide. All deceased bodies were thrown overboard. It was not just dead bodies that were thrown overboard. Many slaves were drowned by the captors themselves. This was done to teach a lesson to other slaves who might plot rebellion during the passage. Falola states, “When the captive seemed so sick that they might not survive, they might be hurled into the sea.” (145)

When slaves, who survived this passage, reached the shores of a new land, they carried with them painful memories. The image of a ship displacing them from their native homeland to an alien foreign land remained in the collective psyche of the Blacks. Over the years, this image of a ship that displaced them was converted to a ship that helps them escape. Songs such as “The Old Ship of Zion”, “A Ship like Mine”, “My Ship Is on The Ocean” talk of a gospel ship that is waiting to take them to a new land. For instance the song “The old ship of Zion” says

What ship is that you're listed upon?
'Tis the old ship of Zion
And who is the captain of the ship you're on?
My Saviour is the captain (The Old Ship 102).

Their slave ship that displaced them from Africa is replaced by this gospel ship that would take them to heaven. The displacement by the slave ship is now replaced by the escape using the gospel ship. The journey in the slave ship was agonizing. The slaves didn't want to go aboard neither did they have a smooth sail. Blacks were piled up like goods in a single deck with no space to move or sleep freely. The deck usually a low, dark room in the ship reeked with the smell of human sweat. It was too hot to be tolerated and highly unhygienic. But now the Blacks have another ship in which the journey is smooth. This is a ship in which all Blacks are asked to go on board. They are not fettered and pulled forcefully into it. They instead, joyfully go on board to take a memorable journey. This is a ship that would take them to their new homeland, i.e., heaven. The slaves ship removed them from their homeland, the gospel ship, on the other hand took them to their new homeland.

The slave ship also brought death. Going aboard this ship meant death at any time. It brought pain. But the gospel ship comes after death. It helped escape pain. When Blacks boarded the ships of their White traders, it meant they had become slave. They were no longer free. But boarding the gospel ship meant they are no longer slaves, but free. The middle passage across the Atlantic sea is often seen as a journey through the sea of despair. It was a long journey that lasted anywhere between 1 to 6 months. But the Gospel ship would not make such delays. It was a quick transportation to heaven. Arriving in the new land (America), Blacks were taken to auction blocks to be sold. Husbands were separated from wives, children from parents and kinsmen from their own tribesmen. But the Gospel ship that they sang of would take them to a land where there would be a great reunion. It was not a land of separation but a land where families would reunite. It was a land in which there would be no slavery, therefore a land of freedom. In heaven, they saw unity and equality.

In addition to the slave ship, they also had the Ark of Noah in the Bible. Noah built an ark (similar to a ship) to escape the judgment of God. God said to Noah,

The end of all flesh is come before me; for the earth is filled with violence through them; and, behold, I will destroy them with the earth. Make thee an ark of gopher wood; rooms shalt thou make in the ark, and shalt pitch it within and without with pitch (*KJV* Gen. 5:13, 14).

In this ark, there was room for all. Going aboard this ark meant being saved from the flood. It meant escaping destruction. The Gospel ship could be interpreted in terms of Biblical parlance and at the same time referred to the real ship that would be waiting for the blacks to escape from the plantation states of America and reach Northern states. Thus, the Black song writers were able to combine both the Biblical ark as well as their real life ship into one to serve both the purpose of seeking as escape for the soul as well as their person.

Similar to the Gospel ship, the enslaved Blacks also sang about the Gospel Train. Blacks saw trains only in America. They did not have trains in their native land. The train as a locomotive was quite fascinating for the slaves. Dorothy Scarborough and et al. reason out that "Its rhythmic turn of wheels inspires a rhythmic turn of phrase in a folk song. Its regularly recurring noises are iambic or trochaic like Negro's patting of foot or clapping of hand..."(238) Trains were also seen as vehicles of hope. Trains usually carried hundreds of people to distant lands. The enslaved blacks envisioned a distant land where they would have freedom. Moreover, for blacks, Underground Railroad was available as a beacon light of hope. Ann Heinrichs in the book "The Underground Railroad" clarifies that "The underground railroad was not a real railroad. It didn't have train cabs, tracks, or a schedule, yet thousands of people travelled to freedom on this train." (7) It was a network created by already escaped black slaves, Northern abolitionists, philanthropists, church leaders etc. to help other enslaved blacks to escape to Canada and other free states in North America.

Blacks used the terms associated with railroad to plot their escapes and also successfully complete it. It was called underground because slaves escaped at night (in the dark) so as to avoid being noticed by White masters. Many code words were used to help them escape. People who led the escaping journey were called "conductors". People who hid slaves and gave them food and other provisions were called "agents". Houses used for hiding were called stations. The runaway slaves were referred to as passengers and the like. With such code words, slaves could sing,

When the train comes,
When the train comes along,
I'll meet you at the station (When the Train 94).

Blacks were forced to work not only in the cotton fields but also on the railways. It had many advantages. It was less monotonous and less laborious. Working for the railroad also gave him a suggestive distance, a feeling of an immediate way of escape (Dorothy Scarborough, 247).

Trains also created a temptation for the blacks to travel and an opportunity to find a job. Train was also seen as a spiritual symbol. African-Americans were essentially religious in nature and their imagination was easily caught by the thought of eternity. As the trains travelled into distant lands, they had their thoughts also run into eternity, to a distant land which was yet unseen. At the secular level, railroad terminologies had a different meaning, but at the spiritual level they were given a new meaning. The following song is a good example:

The train is a-coming, oh, yes!
Train is a-coming, oh, yes!
Train is a-coming; train is a-coming,
Train is a-coming, oh, yes!
King Jesus is conductor, oh, yes!
King Jesus is conductor, oh, yes!
King Jesus is conductor, King Jesus is conductor

King Jesus is conductor, oh, yes! (The train is a-coming 253).

Other songs such as “De Gospel Train Am Leabin;” “Every Time I Feel the Spirit”, “Oh Be Ready When the Train Comes In” present the varied spiritual beliefs of the Blacks. These songs invite sinners to repent and board the train to go to heaven. They also talk of the coming judgment. The arrival of the train meant judgment is near. They also sang of a “funeral train”. The sound of the train meant death has approached. This, in a way, meant escape for the Blacks. They sang,

The funeral train is coming, I know it's going to slack, For the passengers all are saying and the train is creped in black. Yes, when I get up to heaven with God, I'm going to remain where death can never enter, and there won't be funeral train (The Funeral Train 262).

On the whole, the train songs, though not much in collection, convey important messages and meet both terrestrial and spiritual needs of the blacks. It is common for blacks to create songs with the trains and their music often imitated the rhythmic movement and noise of the train. On analyzing black vernacular spirituals, it is clear that the train imagery has stemmed from the image of the chariot that is referred to in the Bible. Just as the Blacks were able to correlate between Noah's ark, their slave ship and the gospel ship, so were they able to strike a relationship between Ezekiel's chariot wheels and the wheels of a train. So when they sang of gospel trains, they interspersed ideas associated with the chariots in the Bibles. Like travelling along in a train to freedom, they called for fellow black slaves to get into the chariot and travel along to heaven. They sang,

Oh my good Lord, O my good Lord
O show me the way, show me the way
My good Lord
Enter the chariot travel along
Enter the chariot travel along (Oh my good Lord 74).

This chariot imagery, like the other images of transportation, is used to talk of an escape to a better home, a home where one belongs. This image has been used to invite slaves to escape to a free land and also to invite sinners to escape judgment. The following invitation to a sinner illustrates this point:

O Sinner man you better pray
Going home in the chariot in the morning
For judgment is coming everyday
Going home in the chariot in the morning (O Sinner Man 139).

Another chariot song that is quiet popular among the blacks is “Swing Low, Sweet Chariot.” It is a song which not only celebrates the hope of going to heaven or escaping to heaven but also signals a plan or general aspiration to be carried to freedom by the underground railroad system (Gates & Mckay 13). This song seems to have been inspired from the Biblical passage of II Kings, chapter 2 where the prophet Elijah is taken up into heaven in a chariot. The song talks of crossing river Jordon which is often seen as a Metaphor for going to heaven.

I looked over Jordon and what did I see?
Comin' for to carry me home.
A band of angels comin' after me,
Comin' for to carry me home (I Looked Over Jordan 79).

In the Bible, Elijah the prophet crosses the river Jordan after which a chariot comes to carry him to heaven. The arrival of the chariot signals that time has come to leave this world. None could stop Elijah, even his favourite disciple Elisha. All throughout his journey, his disciples try to stop him but Elijah keeps moving. He crosses Jordan and the chariot of fiery horses descends and separates Elijah from Elisha and carries Elijah away. Thus, the image of the chariot signaled that the time has come to escape. It also implies that there is no more hindrance for them. None can prevent them from escaping. Alan Coulson and Jess Harris observe,

Chariot means the railcars in which the slaves would ride. Home means a free country- a haven for slaves, Jordan... means the River Ohio- crossing over meant going to a free state, A band of Angels means the people who helped the slaves to escape (28).

The Chariot image thus meets few needs. It called for slaves to escape to free states; It called for sinners to escape judgment and it also invited the people of God to leave this world and escape to heaven which is referred to as the real home.

On the whole, a study of the use of the ship and the train imagery in black spirituals gives a good understanding of how the black slaves managed to make meaning out of a not so encouraging world and garnered hope for future. One understands that instead of buckling under the pressure of slavery, the slaves, by their imagination, created images of hope that made life livable for them. Through their religious songs, they have tried to meet their spiritual as well as physical desires of escaping. These songs had been songs that had given hope and strength to carry on. Spirituals themselves had given temporary escapes from their daily toils. Singing these songs were a welcome break from daily repetitive activities. The black vernacular spirituals have been used as an able vehicle that carried the aspirations of the blacks to escape the clutches of slavery, misery, misfortune and even sin.

Works Cited

1. Coulson, Alan, and Jess Harris. *Black Peoples of the Americas: Activity Support Guide*. Nelson Thornes, 2001.
2. Falola, Toyin, and Amanda Warnock. "Introduction." *Encyclopedia of the Middle Passage*, Greenwood Press, 2007, pp. xv-xxvi.
3. Gates Jr., Henry Louis, and Nellie Y. McKay, editors. *The Norton Anthology of African American Literature*. W.W. Norton, 2003
4. Heinrichs, Ann. *The Underground Railroad*. Compass Point Books, 2001.
5. "I looked over Jordan." *From My People: 400 Years of African American Folklore*, edited by Daryl Cumber Dance, Norton, 2003, p. 79.
6. Scarborough, Dorothy, and Roger D. Abrahams. *On the Trail of Negro Folk-Songs: from the Orig. Ed. of 1925*. Folklore Associates, 1963.
7. _____. "The train is a-coming." Scarborough, Dorothy, p. 253.
8. _____. "The Funeral Train." Scarborough, Dorothy, p. 262.
9. "The Old Ship." *Slave Songs of the United States*, edited by William Francis Allen, Dover Publications, 1992, p. 102.
10. *The Holy Bible*. King James Version, Zondervan, 2011.
11. Work, John W. *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular*. Dover Publications, 1998.
12. _____. "Oh My Good Lord." Work, John W, p. 74.
13. _____. "When The Train Comes." Work, John W, p. 94.
14. _____. "O Sinner Man." Work, John W, p. 139.

SUBTLE SEXISM IN DADEY AND JONES' *ZOMBIES DON'T PLAY SOCCER*

Mary Regitha Bellarmine, Research Scholar, University of Kerala

Abstract:

Children's literature at the end of the twentieth century and at the beginning of the twenty-first century, though reveals the influence of Third Wave Feminist activism, this influence is only superficial. Despite the increased range of career opportunities and lifestyles available to both sexes today, stereotypes are still present and produce negative connotations and consequences. These stereotypes are still inflicted on children at a very young age via socialization, to which the contribution of children's literature is imperative. The paper titled 'Subtle Sexism in Dadey and Jones' Zombies Don't Play Soccer' makes an analysis of the fifteenth novel of the popular series The Adventures of the Bailey School Kids (1990-2007). The study focuses on the stereotypical portrayal of the boy-protagonist as the 'privileged' hegemonic man which is corollary to the representation of the girl characters as submissive and tangential. It tries to explore the understated sexist discourse embedded within the weaves of the seemingly simple and innocent narrative of the novel.

Key Words: *Stereotype, hegemonic masculinity, heteronormativity, patriarchal ideology, gender bigotry etc.*

According to Anderson and Hamilton, although gender representation in children's literature seems to be improving, "we should be aware that there may be more subtle ways in which the sexes are portrayed stereotypically. Perhaps authors consciously or unconsciously resort to subtle sexism because blatant sexism no longer passes unnoticed" (764). Many of the children's books written during this progressive period, as cultural products manipulated by the dominant patriarchal ideology endorse hegemonic masculinity and heteronormativity which certify the subordination of women. Like many other women writers of the period, Debbie Dadey and Marcia Thornton Jones conform to this male-dominated tradition. *The Adventures of the Bailey School Kids* series (1990-2007), co-authored by Dadey and Jones is popular especially among the elementary school kids.

Debbie Dadey is the author of over 145 children's books. She was a first grade teacher and librarian before becoming a full-time writer. Marcia Thornton Jones is the author or co-author of over 135 children's elementary chapter books, series, picture books etc. She was an elementary school teacher of first and third grades. She has been a full-time writer since 1990. *The Bailey School Kids* is a series of children's books which revolve round a group of recurring characters- Eddie, Howie, Melody and Liza- and their adventures. Howie is a friend to Liza, Eddie and Melody. He is the most logical, brave and intelligent of the group. Eddie is the tough guy of the group, and usually makes fun of his friends for believing stupid things. Liza is the most compassionate and sensitive of the group, usually not wanting to resort to methods that will result in others being hurt, even if they are monsters. Melody is a close friend of Liza. *Zombies Don't Play Soccer* is the fifteenth book in the series which consists of more than fifty books.

Dadey and Jones like Blyton endorse the conventional stereotypes in their choice of the male leader, Eddie in the series. At the very outset of the novel itself, Eddie is introduced as the centre of attention. His childish pranks are bestowed with a heroic status. In chapter 1, it is narrated in a positive light, how he gets rid of their previous coach, who was not that efficient to back up the Bailey Boomers to win the soccer. Melody lauds Eddie for his witty deed:

'Coach Ellison probably gave up soccer for good after what you did to him last week,' Melody said as she came on to the field and kicked the ball back to Eddie.

'What did I do?' Eddie asked innocently.

Howie sat down to put on his shin guards and looked at Eddie. 'Don't you remember putting vinegar in his water bottle?' Howie asked . . .

'I remember,' Eddie said, laughing and kicking the ball at the same time. 'Coach Ellison's face looked like a sick pug dogs. He spit that vinegar at least fifteen feet. He must have set a world's record for distance spitting.' (3)

Eddie can be classified to the group of “manly” boy characters in the traditional novels who carried their well-developed sense of fun and adventure into the adult world and used it to punish all those who were foolish or ineffectual. His dominance is also exposed in his frequent chases after the girls. This is exemplified in chapter 2, where Liza expresses her disappointment with the new coach and she attributes the blame on Eddie:

'Well,' Liza panted when they were away from the coach, 'I hope you're happy, Eddie. This new coach is your fault.' . . .

Eddie giggled and made his arms and legs stiff. Then he started coming after Liza . . .

Eddie was too busy chasing Liza. Liza shrieked and raced across the empty field. (11)

The steadfast and the buoyant spirit of the heroic male leader is much evident in Eddie's optimistic words that “anything is possible” and is fairly illustrated in chapter 3, where Eddie motivates the other members in the group:

Liza rubbed her legs and groaned. 'I think I'd rather lose than suffer like this.'

'It'll be worth it, if we win a few games,' Melody told her.

'A few games?' Eddie shouted. 'With this kind of practicing, we're going to beat every team in the state, even the Sheldon Shooters!'

Howie, Liza and Melody smiled. The Sheldon Shooters were the best soccer team around. Every year they won game after game.

'Do you really think we stand a chance against the Shooters?' Liza asked.

'Sure,' Eddie said. 'The Bailey Boomers will be number one!' (13-4)

Dadey and Jones depict the weak physique of the girls as a foil to the sturdy masculine body. The reference to Liza using a muscular ointment as a preparation to play soccer and Melody's agreement to that is fairly illustrative:

'Phe-ew!' Eddie squealed through a pinched nose. 'You smell like a dead skunk!'

Liza put her hands on her hips and glared at Eddie. 'I'm ready for a killer soccer practice. Mom let me use some muscle ointment.'

'I wish I'd thought of that,' Melody said as they headed for the soccer field on the other side of the playground. (21)

Furthermore, the display of boys' knowledge and reason are depicted in sharp contrast to girls' ignorance. In chapter 6, entitled “*Huddle*” this is very much evident in the conversation among the children on zombies:

Melody rolled her eyes. 'Must I tell you everything? That old lady put a spell on the coach and turned her into a zombie!'

Eddie grabbed Melody's arms and shook her. 'I think you're the zombie and your brains have taken a permanent vacation.'

'Eddie's right.' Liza giggled. 'After all, zombies don't play soccer.'

'Besides,' Howie added, 'there is no such thing as zombies.'

Eddie nodded. 'Zombies are just made-up creatures in the movies.' (30)

Further in chapter 10, Eddie mocks at Melody for mistaking Coach Graves for a zombie: "Your brain must have turned to peanut butter overnight.' Eddie giggled. 'There isn't anything wrong with Coach Graves'" (52). Eddie is portrayed as, at his best in ridiculing girls' mistakes. This is further exemplified in chapter 11, where Melody tries to cure Coach Graves by giving her peanuts:

'I thought you said peanuts would cure the coach,' Liza whispered.

'My cousin told me salt would do the trick,' Melody sniffed. 'It's the only thing that cures Zombies. I don't know what went wrong!'

'Let me see something,' Howie said. 'Here's the problem,' he told them.

The three friends crowded close to see where Howie pointed. There in big red letters it said *Salt Free*.

'Smooth move, peanut butter brain.' Eddie laughed. 'Did you forget how to read?' (56-7)

As illustrated by the novels of Nesbit and Blyton, the stereotypical cast of the "manly" boys' principal attribute is the display of his gallantry, which is also endorsed by Dadey and Jones. Eddie's exhibition of his valor is quite evident when he declares that he "is not afraid of any zombie" and in chapter 6, where he confronts Coach Graves, as challenged by Melody:

Melody pointed to Coach Graves. 'Then you won't mind marching up to her and staring her straight in the eyes.'

'Is that a dare?' Eddie asked.

Melody nodded. 'It's a double dare.'

Eddie marched away from his friends without looking back. He knew Liza, Melody and Howie would follow him. Eddie stopped right in front of Coach Graves and stared. The coach looked away. (32)

This demonstration of audacity reaches its culmination in the chapter titled "*Cemetery*." When Coach Graves throws the team ball into a deep pit, it is Eddie who shows the courage and impetus to jump into the pit in order to take the ball. The scene also exposes the protective and supporting roles of the hegemonic man which are well enacted by Eddie:

'I don't care about that old woman,' Eddie said. 'But I do care about the team ball. I'm going to get it.'

'Are you crazy?' Liza squealed. 'Do you know what the hole is?'

'It's a grave,' Howie said slowly ...

Eddie looked into the deep hole.

Eddie looked at his friends, then back into the hole again. He didn't want them to think he was afraid.

'Don't do it,' Liza whimpered.

Eddie stood on the edge of the deep hole. 'Don't be silly,' he told them. He sounded very brave. 'It's just a hole.' Eddie took a deep breath and closed his eyes. Then he jumped.

He landed right beside the soccer ball. 'I've got it,' Eddie said, quickly scooping up the ball. (43-4)

Further, Eddie's highly arrogant nature and mannerisms are apparent in his reply to Huey, one of the members in the team: "She is not a coach,' Huey said. 'We should do what the coach says. 'Who needs a coach?' Eddie interrupted. 'Let's just play ball!' Then he bopped the ball out of Huey's hands and kicked it down the field" (58).

Although more recent results of studies have revealed that gender differences in children's literature have decreased considerably toward more sexual equality, with female representation as main characters becoming proportionate to that of male characters, their characterization reinforced traditional sex-role stereotypes, such as passivity (Henderson and Kinman 96). They are still underrepresented, with

regard to the boy characters, and are given a smaller variety of roles. Even though there is an emergence of nontraditional characteristics and nontraditional roles portrayed by females, males still dominate many of the children's books (Macdonald 88).

The Bailey School Kids series can also be classified into the broad category of children's books which reinforce, legitimate, and reproduce a patriarchal gender system. In the novels, the overtones of gender bias are promulgated effectively and subtly. In *Zombies Don't Play Soccer*, in chapter 2, Eddie's reaction when he is informed that the new coach is a woman is a manifestation of blatant sexism:

'Oh, no!' Eddie stopped short before they got to the practice area. 'The new coach is a woman!' ...

'She probably doesn't know anything about soccer. We'll have to tiptoe around the ball so we don't break her fingernails.' (5)

As V. Geetha, the distinguished feminist and social activist has argued in her work *Gender: The idea is that whatever women do or are urged to do, which is different from what Nature or God ostensibly meant them to do, they must be on guard. They cannot and must not risk doing or saying anything which suggests they are unfeminine. For to be unfeminine is also to be unnatural.* (22)

Further, when Coach Graves reminds Eddie, the necessity of teamwork, he retorts: "I don't need teamwork to win. I don't even need a woman coach!" (9). Later in chapter 3, titled "*The New Coach*," he comments: "That lady looks like a reject from an old-time horror movie" (14).

Dadey and Jones unambiguously conform to the patriarchal conventions of the genre by entrusting the boy characters, with vital roles which prove to be the pivots in the novel. The girl characters are either excluded from the scene or depicted in extreme passivity. This aspect is brilliantly delineated in the last chapter which deals with the details of the soccer game. Melody is excluded from the game as her ankle sprains and Liza is almost passive in the game despite her use of the muscle ointment:

Melody fell to the ground and didn't get up. The referee whistled for a free kick. 'Are you all right?' Liza asked.

Melody shook her head. 'I think I twisted my ankle.' ...

The boomers nodded their heads and helped Melody off the field. In just a few seconds, the Shooters almost scored a goal. Eddie blocked the shot just in time. Howie booted the ball all the way down by the Sheldon goal. Liza was standing there in her position. She was so surprised to see the ball coming her way, she ducked. The ball bounced right off her head and into the goal.

'You did it! We shot down the Shooters!' Melody screamed just as the referee's whistle signaled the end of the game. (68-9)

The bigotry with regard to gender is also apparent in the characterization of Coach Graves, the principal elder figure in the novel. This is perceptible in Eddie's derogatory comments about her. Even though the depiction of this woman character in the garb of a soccer coach seems to be progressive at the surface level, it is revealed as ironical at a deeper level analysis. She is presented as a passive and ineffectual coach. She is proved to be a failure in her career as she is hesitant to train the children and the dire consequence is that the kids are under the threat of losing the game.

At the end of the novel, it is revealed that the kids win the soccer on their own and without any assistance from the coach. The traditional belief is covertly alluded here, that a woman is not fit for a man's job. Howie's observation is remarkable in this respect: "She looks like my mom after a hard day at work" (46). Women have already been in the public domain with different interests and have found ways to express their needs in the twenty-first century, but the power of the Victorian romantic female images are actually still valid. The female representations for the ideal womanhood still continue to control the perception of the modern woman (Reynolds and Humble 4-5).

Like many other children's books, *Zombies Don't Play Soccer* also provides insight into the social reproduction of gender inequality and the maintenance of the gender system. The patterns of gender representation in the novel work with children's existing schemas and beliefs about their own sexual identities. The portrayal of unequal mould of males and females thus contributes to and reinforces the maintenance of the status quo with regard to gender.

The dominant discourse and ideology seek to control and regulate individuals by defining the socially and culturally acceptable and appropriate behavior of males and females. In a patriarchal and heteronormative society girls and women, boys and men are expected to fill specific gender-appropriate roles girls and women fill a more submissive role and participate in domestic and home-based activities, while men and boys dominate, and fill the role of the authority figure responsible for maintaining control.

The social norms and conventions, as determined by the dominant discourse, expect men and women to behave in certain ways. Individuals internalize current social conventions as established by the governing discourses of their society and conform to what is considered normal behavior. Institutions such as religion, literature, education, and family promote consensual control by reinforcing the values and practices of the dominant discourse with regard to dominant perceptions and conventions of gender, and with a view to encourage social order and conformity in line with these. In turn, the practices of sexist discourse become thought of as normal behavior.

As Kimberley Reynolds suggests, "reading is one way in which the child learns about social organization and what is read can affect how s/he understands herself or himself socially" (38). Wolfgang Iser's article, "Reading Process: A Phenomenological Approach" has been considered and used by various scholars as a primary source for understanding and explaining the ways in which language inculcate a certain ideology into the child reader through a gendered juvenile literature. Iser's theory describes the reading process as an interaction between a text and a reader, where the convergence of both as complimentary components brings the literary text into existence for the reader during the reading activity (274).

In his influential book *Language and Ideology in Children's Fiction*, John Stephens, whose major focuses are on the ideology of text and discourse analysis in children's literature, also refers to Iser's argument that, when reader actively involves in reading and is transformed by means of different subject positions and gaps s/he fills within the text, the reader "leaves her own subjectivity to identify the subjectivity of the fictive character" with "the ideological position of the implied reader" that each text offers to its reader (55).

Children learn to perceive themselves and their cultural roles through fiction, and reading has implications on the acquisition of sexual identity. The concept of focalization is crucial to the analysis of subjectivity and ideology in narrative fiction. Stephens contends in *Language and Ideology in Children's Fiction*, that "children's fiction belongs firmly within the domain of cultural practices which exist for the purpose of socializing their target audience," and explains that "because ideology is thus present as an implicit secondary meaning ... fiction must be regarded as a special site for ideological effect, with a potentially powerful capacity for shaping audience attitudes" (8).

Today's children have the opportunity to read children's books, mainly fiction, in a wide range of topics and genres, yet literary texts whose messages and ideologies are shaped and constrained by the society in which they are produced by adult writers still have the power "to invite the child reader to become something like the reader they imply as children read them" (Nodelman and Reimer 18). This change in reader occurs through a reading process that introduces texts by which the child reader understands her/his social place and constructs a sexual identity (Reynolds 38). As many children's literature scholars have noted in analyses of the relationship between literature and the reader's subjectivity, the power of a text is grounded in an expected transformation likely to occur in the reader through the reading material which marginalizes the child reader not only within but also outside the text.

Every society has institutionalized systems of thought which define socially acceptable behavior and opinions about issues such as gender and race. These systems of thought construct and define the prevailing body of beliefs of a society and, in turn, reflect the values and norms based on these beliefs. Thus, the heteronormative views of a given period that encouraged specific gendered behavior form part of the hegemonic practices of that period. This is revealed in and endorsed by the majority of the literary works produced in that period.

Works Cited

1. Anderson, D. & Hamilton, M. "Gender Role Stereotyping of Parents in Children's Picture Books: The Invisible Father." *Sex Roles* 52 (2005): 145-151. Print.
2. Dadey, Debbie and Marcia Thornton Jones. *The Adventures of the Bailey School Kids: Zombies Don't Play Soccer*. New York: Scholastic, 1995. Print.
3. Geetha, V. *Gender: (Theorizing Feminism)*. Calcutta: Bhatkal & Sen, 2002. *Google Book Search*. Web. 9 Oct. 2018.
4. Henderson, D. & Kinman, J. "An Analysis of Sexism in Newberry Medal Award Books from 1997 to 1984." *The Reading Teacher* 38 (1985): 885-889. Print.
5. MacDonald, Robert H. "Reproducing the Middle-Class Boy: From Purity to
6. Patriotism in the Boys' Magazines, 1892-1914" *Journal of Contemporary History* 24.3 (1989): 519-39. Print.
7. Reynolds, Kimberley and Nicola Humble. *Victorian Heroines: Representations of Femininity in Nineteenth-Century Literature*. New York: New York UP, 1993. *Google Book Search*. Web. 3 Oct. 2018.
8. Reynolds, Kimberley. *Girls Only?: Gender and Popular Children's Fiction in Britain, 1880-1910*. New York: Wheatsheaf, 1990. *Google Book Search*. Web. 9 Sept. 2018.
9. Iser, Wolfgang. "The Reading Process: A Phenomenological Approach." *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore: Johns Hopkins UP, 1974. 274-94. Print.
10. Nodelman, Perry and Mavis Reimer. *The Pleasures of Children's Literature*. Boston: Allyn and Bacon, 2003. *Google Book Search*. Web. 27 Sept. 2018.
11. Stephens, John. *Language and Ideology in Children's Fiction*. New York: Longman, 1992. *Google Book Search*. Web. 2 Oct. 2018.

THE SIGNS OF THE BODY: MODERN DANCE AND MODERNITY IN DANCE: REVIEWING DANCE AS A REFLECTION OF MODERNITY

Mahmudul Hasan, Asst. Teacher in English, Diara HNM High School, Msd, West Bengal

Abstract:

Dance, a paradigm of performing arts, is basically a mode of reflexive bodily transmission that creates meanings through its particular and peculiar form. That form, as Sheets-Johnstone has asserted, exists in its own space and time. Dance merges the convention and the contemporary changing the theoretical perspectives of modernity. Even the concept of classical dance, an umbrella term for various performing arts and whose theory and practice being traced to the ancient scriptures, can be reassessed in a new light. This paper seeks to find out how dance, as a whole, is represented as a reflection of modernity, and is the focal medium of all arts aiming to reflect the modern technological age as an era determined by motion and action.

Keywords: *Art, Dance, Modern Dance, Modernity, Movement, Signs of the Body.*

In his essay “Le peintre de la vie modern” (1863) Charles Baudelaire connects the features of the temporary, the transient, and the fugitive to his concept of modernity: “By modernity I mean the ephemeral, the fugitive, the contingent” (Brandstetter 21). This pronouncement not only recognizes the norm for a definition of modernity, but concurrently relates the art of dance: the transitory, the ephemeral is an elemental, distinctive feature of dance as an overall revealing example of the performing arts. Contingency becomes a certain criterion of free dance after escaping from the aesthetic pattern of ballet the priority on chance, on spontaneity and the display of motion imagery as unpremeditated manifestation of feeling. Accordingly, dance incorporates a foundational pattern of aesthetics in modernity and as a result rises from its location at the lowest point of art's hierarchy to the highest.

Rabindranath Tagore's creation of a completely new dance style freed from the formulaic choreography and renderings of classical Indian dance. Tagore championed naturalistic rather than stylized exhibition, with the specified purpose of producing an aesthetic medium for delivering the drama of human sensitive affair. This style, *Rabindra-nritya*, the first 'modern dance' of India, was and has continued to exist fully uncodified, depending on the inventive urge of the separate dancer explaining poetical works. This mobility, even so, has inclined to be accompanied by an absence of conventional strictness and codification, which may help clarify why Rabindranath's dance style has never attained favourable reception in India as a high-priority art beyond the Bengali artistic arena.

Tagore was born into a cultural world that considered itself as messenger of consistent artistic practice. Given the remarkable refinement of Indian classical music and dance, the traditionalist instinct is comprehensible. Tagore was one of a handful of Indians who, ahead of their time, refashioned conventional beliefs, and by pervading it with genuine and independent innovation devised a new cultural tradition that worked as the basis of modern awareness in India. As an instance of creative rethinking, Tagore's work on dance is distinctly striking, for, by differing in style and content from prevailing praxis, it emancipated dance from the formulaic choreography and accounts of classical Indian dance and thereby unfolded common consciousness to a modern aesthetic.

Graham's *Primitive Mysteries* (1931) is not a re-enactment of the ancient religious practices of the Southwest American Indians. The dance can be identified to fall under the division of primitivism. The

primitivism of Graham's *Primitive Mysteries* is created through the scheme of traditional ritual, the dignity of the procession, moving round in circles, and the use of whole body manoeuvre collocated with segmental movement. The dance grasps the essence of the rituals and converts them into the context of a choreographic format via distortion, stylization, rhythm and so on. Usual movement or sign is taken from its origin and is transfigured through a movement sense into the dance context and advanced into concentrated symbolic forms the signs of the body.

Dance does not simply provide itself to practicality, because of the transformative nature of movement incorporated. Although we might have complication in defining exactly what dance is, and of course, notions change over time, it is identifiable, nevertheless, as an encoded system which holds particular stylistic traits. As Margaret Llyod (1974) mentioned, if anyone strived to walk down the street using, for instance, a Graham walk, he or she would be looked upon as very strange by other pedestrians. Conversely, if dancers walked entirely 'naturally' in the dance context, it would not be assumed as dance. The concept of transformation, thus, stands for aspects of postmodern dance which emphasize 'natural' movement as well as deliberately generated figurative forms like modern dance.

Norman Bryson's *Cultural Studies and Dance Theory*, outlines a reflection of modernity within his exploration of dance history. Bryson employs the postmodern notion of dance as constituting social appropriateness in reflecting on dance in the nineteenth century. Here, Bryson declares that the female dancer in this historical reflection represented the complete concept of modernity with regard to modernity including the combination of the performance and its relationship to society. Bryson discusses an enclosed aspect of modernity as residing within "...the female dancer ... [who] ... came to embody social and sexual process..." (Chichón 7). In the essay *Dancing Bodies*, Susan Leigh Foster employs Foucault's conception of the body to the areas she cites which are needed to successfully exercise the body for dance performance. Foucault's notion of the body as a subject on its own contributed a path for Foster's probing in her examination of the body's reply to training processes. In relating Bryson's assertion that the female dancer encompassed modernity, there is reflection on Foucault's notion of a repressive supposition in Bryson's historical study of artistic works. Foucault applies the term repressive hypothesis to point out "... the nineteenth and twentieth-century notion that modern civilization represses the natural body and especially its sexuality" (Chichón 8).

The first half of the 20th century was the period of revolutionary wave, from which a new man - that of the modern times - was appearing. Women fashioning in modernist dance, e.g., Loïe Fuller or Isadora Duncan, broke with the fixed restraints of classical ballet forms and initiated freedom of expression into dance. The curiosity in body in movement transformed into experimenting its anatomical determinants in the early 20th century. A question was raised about the prospect to better justify human movements, so that the attempt put into a given activity would be equivalent with its effects. Concurrently, the traditional, cultural and social patterns, in which the female body was compressed at the beginning of the 20th century, were dismissed. On the one hand, this occurred in an unrepressed body, serving as a tool for highlighting social viewpoints and rebellion; on the other hand, in an exploited body, whose completely rationalized movement transformed into physical work, which was intended to result in maximal gains.

Skirt dancing, comprising the dancer's elegant manipulation of a full skirt, was an extensively popular genre in the U.S. when Loïe Fuller premiered her Serpentine dance in 1892. Fuller's costume for this dance included so much fabric that commingled with atmospheric lighting it almost totally obscured her human form. By transferring the focus from the dancer to the costume, she attached a new degree of abstraction to the skirt dance genre, foreshadowing many of the new methods of modern dance.



Figure 1: “Serpentine Dance” (Skirt dancing), 1892, by Loïe Fuller.

Loie Fuller, Isadora Duncan, Ruth St. Denis, and Ted Shawn were some famous choreographers who revolted against ballet and vaudeville, and this was how Modern Dance was masterminded. A form of concert dance started in the late 19th century. This dance was termed Modern dance, which has a very fascinating history. This dance form developed as a reaction to traditional ballet, and has its places of origin in America and Germany. It is an advancement of choreography that arrived after ballet. The dancers had a prevalent point of view for modern dance, supposing that it could be enjoyed beyond the fixed ballet regulations, thus giving birth to modern dance. In contrast to ballet, this dance style was devised to show strong feeling and a more "human" side to the art.

Whenever we study something about Isadora Duncan, the term “pioneer of modern dance” is referred to. But the contribution of Isadora was much more than that. Her ascendancy transcended dance movements. She inspired a whole new lifestyle. She encouraged people to express themselves through dance, be it in a classical practice, or in any other style possible. She adamantly held that “every soul longed to express itself in dance, and that dance should be an essential part of modern living”. To thoroughly understand her ethos, and her impact in dance, we precisely need to glance at her wise words:

- The Dance - it is the rhythm of all that dies in order to live again; it is the eternal rising of the sun.

- Dancing: The Highest Intelligence in the Freest Body.

("Isadora Duncan ? The Beauty of Simple Movements")



Figure 2: Isadora Duncan *The Beauty of Simple Movements*

Isadora broke norms and traditions, and conceptualized dance as an art, finding the origins back to sacred art. Isadora advocated free and natural movements, and she drew her innovativeness from folk dances, nature, social dances, Greek arts, and much more. She seemed to follow the claim of the theorist J.G. Noverre that dancing is or should be “a faithful likeness of beautiful nature” (Cohen and Copeland 2). However, she led a whole new level and perspective to dancing, involving athleticism that included skipping, jumping, leaping, tossing, jiggling, and much more. She shifted from the rigid ballet style, and desired to modernize dance to a high art, not an arrangement of pleasure. As for American dancing, she commented: “... let them come forth with great strides, leaps and bounds, with lifted foreheads and far-spread arms,...” (Cohen and Copeland 278). Isadora Duncan became the architect of modern dance by comprehending that the solar plexus was the source of all movement, and she firmly supported the idea.



Figure 3: December 2015, Kolkata: The performance “White Lotus-Black Sand” by the dancers of LDTX Company and Rhythmosaic-Sengupta Company. [LDTX]

Though both China and India boast a great traditional culture, young artists wish to make breakthroughs. It wasn't until 1987 that China instituted modern dance into its art academies. After nearly three decades of art practice and discourse, the country has produced a comparatively free space for the expansion of modern dance. Today, modern dancers in China not any more concern about whether they should maintain traditions, and, are no more haunted with breaking traditions as they now have right to opt whether they want to maintain or break traditions. Obviously, Indian dancers remain in a transitional zone between tradition and modernity. Youngsters support modern dance's free expression, but at the same time, they cannot totally get rid of the sway of traditional dances. Consequently, Indian artists of modern dance cannot freely pick their manners of expression. In spite of that, young Indian dancers displayed the calmness in their body-gestures while performing “White Lotus-Black Sand”.

Datuk Ramli Ibrahim, a legend in his lifetime and the veteran Malaysia-based dancer, is well known to the dance devotees. Once he was in Kolkata to stage his outstanding ballet, “Amorous Delight” under the patronage of Sutra Foundation in collaboration with Shriram Bharatiya Kala Kendra. He was asked : “Is there anything like contemporary in classical dance style like Odissi? How do you define it?”. He answered: “In the wake of dance discussions in the last decade, one sense that the word contemporary dance is used basically to refer to 'contemporary modern' dance. Undaunted by the word 'contemporary', many practitioners of classical dance styles such as Bharatanatyam have claimed that what they are doing

are also 'contemporary', in the sense that they are engaging their followers in the 'now' as their works are being created in the present times. The confusion also happens when we define 'modernity' from a western perspective, which see 'modern' as antithesis to 'tradition'. Modern dance movement in the west was a rebellion against classical ballet. This is not necessarily so in Asia. In Asia, traditional dances are being created all the time and are evolving into the present modern age. Look at Bharatanatyam and Odissi, which are mainly reconstructed within middle half of last century. Indian modern dance was pioneered by Uday Shankar. He was part of the Oriental dance wave, which was looking at the East for inspiration." (Kumar)

Molmole is a remarkable demonstration of how the work of dance pays homage to other kinds of work or labour, and how the labouring, dancing body on the plantation must be looked at as more than a bearer of labels such as "African" or "Indian". This body is a shared inheritance and provision of modernity. The movement of the body with its fleeting and newborn character is represented in modernity. The body has the capacity to transform pain and humiliation into happiness, to scramble the codes by redoing and transcending modernity's fundamental master-slave encounter.

Unlike a painting or a novel, the dance work is never stable at any one point in space and time but is always in the activity of becoming the work itself, from the beginning to the end. In that faculty each and every dance is *sui generis*. The view perceived here is that dance merely does not reflect reality but, by choice, it designs its own life-world through its form; it converts reality into its own particular frame of reference by means of gesture of the body. It becomes the reflection of modernity which talks about an artistic-literary stage of progress since the late nineteenth century, a stage of programmatic self-reflection in art in its encounter with new media starting, for instance, with the photography. Thus, the dance, a combination of the performance and the signs of the body, is viewed as reflection of modernity.

Works Cited:

1. "12 Most Famous Modern Dancers We All Should Know About." *Dance Poise*, 22 Feb. 2018, dancepoise.com/most-famous-modern-dancers-to-know-about. Accessed 10 July 2018.
2. Ananya Jahanara Kabir. "Five Exhilarating Dance Moves That Celebrate the Traumas of Modernity." *Scroll.in*, 19 July 2018, scroll.in/article/801182/five-exhilarating-dance-moves-that-celebrate-the-traumas-of-modernity. Accessed 9 July 2018.
3. "The Beauty of Simple Movements." Photograph. www.documentarytube.com/articles/isadora-duncan-the-beauty-of-simple-movements. Accessed 5 July 2018.
4. Bose, Mandakranta. "Indian Modernity and Tagore's Dance." *University of Toronto Quarterly*, vol. 77, no. 4, 2008, pp. 1085-1094, muse.jhu.edu/article/256408/pdf. Accessed 20 July 2018.
5. Brandstetter, Gabriele, et al. *Poetics of Dance: Body, Image and Space in the Historical Avant-Gardes*. Oxford UP, 2015.
6. Chichón, Kasia M. "The Impact of Cultural Studies on the Field of Dance." *Google Books*, books.google.co.in/books?id=p8YIBgAAQBAJ&pg=PA6&dq=dance+reflection+modernity&hl=en&sa=X&ved=0ahUKEwio36uFj7jcAhWJbisKHXG-CA8Q6AEILjAB#v=onepage&q=dance%20reflection%20modernity&f=false. Accessed 8 July 2008.
7. Cohen, M., and R. Copeland. *What Is Dance: Readings in Theory and Criticism*. Oxford UP, 1996.
8. "Isadora Duncan ? The Beauty of Simple Movements." *Documentary Tube*, 29 Mar. 2017, www.documentarytube.com/articles/isadora-duncan-the-beauty-of-simple-movements. Accessed 8 July 2018.
9. Kumar, Rane. "'Modernity Can Exist Within a Tradition?'" *The Hindu*, 13 Apr. 2017, www.thehindu.com/entertainment/dance/modernity-can-exist-within-a-tradition/article17981432.ece. Accessed 6 July 2018.

10. "Loïe Fuller's Serpentine Success." *Bibliolore*, 26 Apr. 2018, bibliolore.org/2013/05/20/loie-fullers-serpentine-success/. Accessed 8 July 2018.
11. "Loïe Fuller's serpentine success." Photograph. bibliolore.org/2013/05/20/loie-fullers-serpentine-success/. Accessed 8 July 2018.
12. "Modern Dance in India From Tradition to Modernity." *China India Dialogue*, 9 May 2016, chinaindiadialogue.com/modern-dance-in-india-from-tradition-to-modernity. Accessed 6 July 2018.
13. "Modern Dance in India From Tradition to Modernity." Photograph. chinaindiadialogue.com/modern-dance-in-india-from-tradition-to-modernity. Accessed 6 July 2018.
14. "Moved Bodies. Choreographies of Modernity." msl.org.pl/en/exhibitions/archive-exhibitions/moved-bodies--choreographies-of-modernity,2173.html. Accessed 10 July 2018.
15. Thomas, Helen. *Dance, Modernity, and Culture: Explorations in the Sociology of Dance*. Routledge, 2005.

61
**INFORMATION NEEDS AND SEEKING BEHAVIOUR
OF FACULTY MEMBERS: A STUDY**

*Arul. G, Research Scholar, Periyar Maniammai Institute of Science & Technology,
Thanjavur, Tamilnadu*

Dr. K. Thandavamoorthy, Research Supervisor, Tamil Nadu

Abstract:

The library should play a pivotal role in facilitating the students in the use of Internet and e-resources and other library and information services. The library should organize the awareness programmes and seminars to educate the students on seeking information from various sources and to maximize the use of library resources and services. As there will be growing dependence on the Internet by the students for their information needs, the college library should strive to have the facilities and resources required. Information is recognized as a vital source indispensable for the development of the individual and the society. Need for information is our basic need to perform our day to-day activity. Information seeking is a conscious effort to acquire information in response to a need or gap in knowledge. This study is an attempt to study the information needs and seeking behaviour of faculty members of Bharathidasan University, Tiruchirappalli. For evaluating the study a questionnaire was constructed and distributed among the faculty members of the University. The data were collected from the fifty respondents and statistically analyzed. Books, journals and internet are the primary resources for the respondents. The findings of the study shows that overflowing of information, low internet speed, and lack of support from library staff are the problems faced by the faculty members while seeking information.

Key Words: *Information Needs, Seeking Behaviour, Faculty Members, Teachers seeking behaviour.*

Introduction

The fields of information and communication sciences both contribute to the understanding of the ways in which users seek and use information, information science brings an understanding of individuals, including their cultural context, which is complementary to communications; conversely. Communications bring a theoretical background that strengthens the approaches used in Information Science (Bronstein, 2007). Information needs has been understood by information science as evolving from vague awareness of something missing and culminates in locating information that contributes to understanding and meaning. Information-seeking behavior refers to the way People search for and utilize information (Zawawi and Majid, 2001). Most times teachers' information seeking behaviour involves active or purposeful information seeking as a result of the need to write lesson note for class discussions, seminars, workshops or conferences. Foster (2005) noted that teachers find information seeking and information utilization as problems because they do not learn the basic information skills .They end up using trial and error methods of research that limits their capabilities to satisfy their needs. Wilson's model notes that in the process of seeking - information, problems are encountered. After interacting with the information sources (like in a library), what a user actually needs may not tally with what is practically available, due to constraints either within the stock or due to the users own inability. Olatoye (2002) noted that mathematicians encounter barriers like library anxiety. Users' perceptions of the library and its programs also act as an intervening variable to information utilization in the library.

Statement of the Problem

The faculty members are involved in class preparation, lecturing, publishing of papers and attending or presenting articles in conferences. Hence, they are in need of information regarding the current developments in their specific subject field. Overflowing of information and its availability in various channels and formats were the problems faced by the faculty members while seeking information. In order to satisfy the specific needs of the respondents, the librarian should find out the ways of fulfilling it. In this situation, a user study is indispensable to study the strength and weakness of the existing resources, to enhance the efficiency and effectiveness of the services and also to introduce new systems in the library to accommodate the various needs of the library users. This investigation is an attempt to assess the information needs and modify the retrieval techniques followed by the respondents and dissemination process of the library.

Scope of this study

This university introduced innovative methods in teaching, evaluation, research and outreach programme. It provides an environment conducive to learning and development. This university faculty member is well qualified and ready to render their service at all times. The library attached with the Bharathidasan University is well equipped and up-to-date. To make best use of information sources and services of the library, it is indispensable to conduct a user study. This study is an effort to analyze the strength and weakness of the library.

Objectives of this study

- To study the purpose of seeking information by the sample
- To explore the information needs of the sample
- To find out the various sources and channels of information used by the sample

Methodology

The data for this study was collected using questionnaire among the faculty members of the Bharathidasan University, Tiruchirappalli. The researcher consulted a group of experts and modified the questionnaire based on their comments. A questionnaire containing both open-ended and closed questions was prepared and distributed to fifty teachers. The Faculty members were requested to fill in the questionnaire given to them. The sample represented the all departments. The Faculty members were requested to fill in the questionnaire given to them. The responses received from fifty faculty members were tabulated and subjected to further statistical analysis.

Data analysis and interpretation

This study is an endeavor to identify the information needs and information seeking behaviour of the faculty members. The questionnaire designed to collect information regarding the users' approach to information's, information needs and resources and services of the library. The University faculty members expressed that the departments should have more number of computers with internet and intranet facility linking the library. Each item of the questionnaire was given a score and the percentage calculated for each item separately. The teachers were asked to record their responses for each item without fail. The major results of the study are discussed here below:

Table 1: Distribution of the respondents and their faculty members used library resources

Particulars	Frequency	Percentage
Books	11	22
Journals	08	16
Research Reports	07	14
Reference Resources	04	08
Newspaper Clippings	05	10
Internet / Online resources	09	18
E-Journals / Databases	06	12
Total	50	100

Source: Primary data

The above table reveals that nearly one third (22 per cent) of the respondents were used books, 18 per cent were internet / online resources, 16 per cent were used journals, 14 per cent were used research reports, 12 per cent were used e-journals or databases, 10 per cent were used newspaper clippings and remaining 8 per cent were reference resources.

Table 2: Distribution of the respondents and their purpose of seeking information

Particulars	Frequency	Percentage
Teaching purpose	06	12
Research work related purpose	07	14
Writing and presenting papers	09	18
Collection of Literature reviews /References	11	22
Renewing their knowledge	03	06
General Awareness/updating knowledge	04	08
Reading/Thinking process	04	08
Discussion with Professional colleagues	03	06
Recreational purposes	01	02
Preparing/supplementing lectures	02	04
Total	50	100

Source: Primary data

The above table reveals that nearly one third (22 per cent) of the respondents were seeking for literature reviews and references, 18 per cent were writing and presenting papers, 14 per cent were research work related purpose, each 8 per cent were seeking General awareness/Updating knowledge and Reading/Thinking process, each 6 per cent were used renewing their knowledge and discussion with professional colleagues, 4 per cent were preparing supplementing lectures and remaining 2 per cent were recreational purpose.

Suggestions and Conclusion

There is an urgent need to modernize all the college libraries as early as possible for the providing Internet Access to the college library users. The frequently power failure is one of the major problem in the

college libraries. So the users are facing lots of problem in accessing to Internet and e-resources. To maintain their interest towards e-resources the colleges must ensure adequate and continuous uninterrupted power supply; Libraries are the reservoirs of knowledge. The success of each library depends on the resources and retrieval systems. The collection should meet the requirements of the user. The advent of computers and information technology has revolutionized the field of library and information services and has brought considerable changes in the information-seeking behaviour of users. Consequently, librarians must be aware of how faculty seeks information. The main role of the librarian is to be familiar with the information requirements of the users. Libraries must understand information-seeking behavior of users to re-engineer their services and provide information efficiently.

References

1. Biradar BS, Rajashekhar GR, Sampath, Kumar (2004), "A Study of Internet Usage by Students and faculties in Kuvempu University", *Library Herald*, Vol.44, No.4, Pp.283-294.
2. Kumari, Sonia, Kumari, Sushila and Saroj Devi. (2013). "A Study of Information Needs and Information Seeking Behaviour of Teachers of NIT, Kurukshetra, India". *Educationia Confab*, Vol.2, Issue.6, Pp.64-69.
3. Kumbar, Malinath, Shirun, Siddaya (2003), "Internet and its use in SJCE : A Case Study". *SRELS: Journal of Information Management*, Vol.40, Issue.2, Pp.160-176.
4. Malhotra, Silky. 09-09-2013. India has 55.48 cr actual mobile users: India Mobile Landscape 2013 survey
5. Mostofa, S.K. Mamun, "Internet access and use among business students of a private university of Bangladesh: a survey" *Annals of Library and Information Studies*, Vol. 58, March 2011, Pp.79-86
6. Muhammad, Rafiq and Kanwal, Ameen. (2009). "Information Seeking Behavior and User Satisfaction of University Instructors: A Case Study". *Library Philosophy and Practice*.
7. Prabakaran, T. Ravichandran, P. Sathiyamurthy, M. G. and Vijayakumar, K. (2010). *Information Access Patterns of Faculty in Arts and Sciences Colleges in Chidambaram*. *Library Philosophy & Practice*

KAUSHAL GOEL'S BIOGRAPHY SWAMI VIVEKANANDA: AN APPRECIATION

*Ms. N. R. Shahapurkar, Plot 2195, Ramatirthanagar, Nr Ganesh Circle,
Belgaum-590016, Karnataka*

Abstract:

Swami Vivekananda is best known for his most inspiring speech which began thus: "Sisters and brothers of America ..." in which he introduced Hinduism at the Parliament of the World's Religions in Chicago in 1893. Vivekananda was a famous Hindu monk and the chief disciple of the nineteenth century saint Shri Ramakrishna Pramahansa and worshipper of goddess Kaali.

Key Words: *Inspiring speech, Hinduism, spiritual teaching.*

Vivekananda was born in 1863 into an aristocratic Bengali family of Calcutta. Vishwanath Datta was an attorney of Calcutta High Court and his mother was Bhuvaneshwari Devi. During his young days he visited Raja Ramohun Roy's Brahma Samaj and later he came into contact with Shri Ramakrishna Paramhansa. He became Ramakrishna's disciple. He learnt that all living beings are part of the divine.

Kaushal Goel's biography of Vivekananda is an elaborate life sketch of Vivekananda. Narendra Datta received his education at Ishwar Chandra Vidyasagar's Metropolitan Institution from 1871 to 1877. In 1879 his family came to Calcutta. He received first-division marks in the Presidency College entrance examination. Narendra was a voracious reader. He had a wide range of interest in different subjects like philosophy, religion, history, social science, art and literature. He had a deep interest in Hindu scripture like the Vedas, the Upanishads, the Bhagavad Gita, the Mahabharata, the Ramayana and the Puranas. He had learnt the Indian classical music and he regularly performed in physical exercise, sports and other fitness things. He studied further on Western logic, Western philosophy and European history at the General Assembly's Institution. He completed his B.A in 1884. He studied the works of David Hume, Auguste Comte, Immanuel Kant, Johann Gottlieb Fichte, Baruch Spinoza, George W.F. Hegel, Arthur Schopenhauer, John Stuart Mill, Lewis Carroll and Charles Darwin. Vivekananda translated Herbert Spencer's book *Education* (1861) into Bengali.

After several tests, Narendra accepted Ramakrishna as his spiritual teacher. Since 1882 Vivekananda observed and received the spiritual teachings for five years and stood with him till his death in 1886. Ramakrishna received Narendra as a Dhyana-Siddha. Narendra took many meditation lessons and became more firm. Narendra had a high desire to experience *Nirvikalpa Samadhi* and did a humble request to attain that state. Ramakrishna loved his disciple in such a way that he saw him as an embodiment of God Narayana. Ramakrishna himself clarifies the fact that "Kali the divine mother says that I love you, because I see the Lord in you." Ramakrishna compares Narendra to 'a thousand-petalled lotus, 'a jar of water', 'Halderpukur', 'a red-eyed carp' and 'a very big receptacle'.

The sudden death of Narendra's father in 1884 made his family bankrupt. Relatives threatened the family to go away from them. Creditors were troubling them for repayment of loans. Once upon a time Narendra was a son of a well-to-do family but then he became the poorest in his college days. Ultimately, he found the solace in his teacher Ramakrishna at Dakshineswar. Ramakrishna had throat cancer in 1885 and shifted to a garden house in Cossipore. Narendra and other disciples took care of his master during his last days.

During this time Narendra experienced *Nirvikalpa Samadhi*. He was taught that servicing the

mankind is equal to worshipping God. The last two days before the death of Ramakrishna, Narendra was serious about the question whether he is really the incarnation of the God? Suddenly his master replied that he who in the past was born as Rama and Krishna, is living in this very body as Ramakrishna-but not from the standpoint of our Vedanta. He soon died in the early morning on 16 August 1886 in Cossipore and cremated on the bank of Ganges.

Baranagar Math was the first monastery established by Vivekananda. It has been considered the most important in his life time. On 25th January, 1973 under the guidance of the Swami Ramanada the local people of Baranagar formed a society named 'Baranagar Math Samrakshan Samiti.' In October 2001, Baranagar Math Samarakshan Samity handed over the land to the authority of Ramakrishna Mission. Here they started some social activities in the form of a charity like a free coaching center for poor students or slum children, a dispensary of homoeopathic, an open general library and they started conducting lectures and religious discourses regularly for the spiritual awakening of society. Narendra took a long span journey throughout India from 1888 to 1893. He met Pavahar Baba and studied Advaita Vedanta from him.

Ajit Singh was a close friend and strong follower of Vivekananda and the two met thrice in 1891, 1893 and 1897. The credit of speaking at the Parliament of World's Religions at Chicago and financial support to Vivekananda goes to Ajit Singh. The rich man sent a monthly stipend of 100 rupees to Vivekananda's family at Kolkata.

Due to the strong encouragement of his friend Ajit Singh Vivekananda made up his mind to visit Chicago and represented India and Hinduism at the Parliament of World's Religions which was held from 11 to 27 September 1893.

Welcome Address Chicago, Sept 11, 1893: Sisters and Brothers of America,

It fills my heart with joy unspeakable to rise in response to the warm and cordial welcome which you have given us. I thank you in the name of the most ancient order of monks in the world; thank you in the name of the mother of religious, and I thank you in the name of millions and millions of Hindu people of all classes and sects.

My thanks, also, to some of the speakers on this platform who, referring to the delegates from the Orient, have told you that these men from far-off nations may well claim the honor of bearing to different lands the ideas of toleration. I am proud to belong to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true. I am proud to belong to a nation which has sheltered the persecuted and the refugees of all religions and all nations of the earth. I am proud to tell you that we have gathered in our bosom the purest remnant of the Israelites, who came to Southern India and took refuge with us in the very year in which their holy temple was shattered to pieces by Roman tyranny. I am proud to belong to the religion which has sheltered and is still fostering the remnant of the grand Zoroastrian nation. I will quote to you, brethren, a few lines from hymn which I remember to have repeated from my earliest boyhood, which is every day repeated by millions of human beings: "As the different streams having their sources in different paths which men take through different tendencies, various though they appear, crooked or straight, all lead to Thee."

After his journey to America Vivekananda arrived to his motherland and stayed for two years from 1897 to 1899. Vivekananda received a warm welcome from the Raja of Ramnad, his pupil, who motivated him to go to America and helped him financially. At Rameshwaram his friend this Raja created, a victory column of forty feet high with a suitable inscription on his master's honor. In 'My plan of Campaign', the famous lecture delivered in Madras, Vivekananda called upon the people to assert their soul-force. He told the Indians to stop complaining and to utilize the power which lay in their hands.

Vivekananda was enjoying the ship journey from Madras to Calcutta. A reception committee was preparing to welcome him. The steamer docked at Budge. Vivekananda and his party arrived by the train in

1897. The reception was excellent and filled with enthusiastic crowd at the railway station in Calcutta. A huge procession took place along with music and religious songs. The anniversary of Sri Ramakrishna's birth was celebrated at Dakshineswar. On 1 May 1897 in Calcutta, Vivekananda established Ramakrishna Mission for the social service of people. It dealt with the ideal concept of 'Karma Yoga'. It had the governing body of the trustees of the Ramakrishna Math. Both Ramakrishna Math and Ramakrishna Mission made Belurmath their headquarters. Simultaneously, Vivekananda had a deep respect and love towards his teacher, Sri Ramakrishna. His constant directions, preaching and motivations had driven him to reach the goal of his life. These two are the best examples for the teacher and disciple relationship. Vivekananda inspired Jamshetaji Tata for establishing a research and educational institution when both were travelling together from Yokohama to Chicago on Vivekananda's first visit to the West in 1893.

Vivekananda became an extremely popular figure after delivering the lectures at several places of America and England. He returned to India from his journey, and established the famous 'Ramakrishna Maths and Mission in 1897. On March 19, 1899 he established Advaita Ashrama in Mayavati near Almora. This ashram is considered to be the branch of Ramakrishna Math. In 1898 he composed a melodious prayer song 'Khanadana Bhava- Bandhana' dedicated to his master Ramakrishna.

Vivekananda's second visit to the West and his final years fall from 1899 to 1902. Vivekananda left for the West in June 1899. This time his health was upset and he was accompanied by Sister Nivedita and Swami Turiyananda. He stayed in England for a short duration and left for America. This time he founded the Vedanta Societies in San Francisco and Shanti Ashram in California. In 1900 he went to Paris for the Congress of Religions. In Paris he lectured on the worship of Lingam and the authenticity of Bhagavad Gita. Later, he visited Brittany, Egypt, Athens, Vienna and Istanbul. Jules Bois, the French philosopher was his host throughout this period till he returned to Calcutta on 9th December, 1900. Later he gave a brief visit to the Advaita Ashrama in Mayavati. Vivekananda went to Belurmath, where he continued for the works for Ramakrishna Mission.

Vivekananda visited Los Angeles, California in 1899. He became a celebrity due to his special oratorical skills and also the presentation of Hindu religious factors and its comparison made a broad spectrum in American audience. Between 1893-1897 and 1899-1902 he took a long journey in America by lecturing on a wide range of topics and establishing Vedanta centers.

On 4th July 1902 Vivekananda attained Mahasamadhi. That day he awoke early in the morning and went to chapel at Belur Math and meditated for three hours. He spoke so many things like 'Shukla-Yajur-Veda', Sanskrit grammar and the philosophy of Yoga. Vivekananda believed that the essence of Hinduism was best expressed in Vedanta philosophy, based on Adi Shankar's interpretation. He summarized the Vedanta as follows:

Each soul is potentially divine. The goal is to manifest this Divinity within by controlling nature, external and internal. Do this either by work, or worship, or mental discipline, or philosophy-by one or more, or all of these-and be free. This is the whole of religion. Doctrines, or dogmas, or rituals, or books, or temples, or forms, are but secondary details.” (Goyal, 111).

Vivekananda emphasized that success was an outcome of focused thought and action. In the words of Roman Rolland, “Vivekananda's speech was like a tongue of flame. It fired the souls of the listening throng.” (Rolland 37).

References:

1. Goyal, Kaushal. *Swami Vivekananda*. New Delhi: Pigeon Books, 2014. Print.
2. Rolland, Roman. *The Life of Vivekananda and the Universal Gospel*. Calcutta: Mission Press, 1931. Print.

THE GENRE OF AUTOBIOGRAPHY IN INDIAN ENGLISH LITERATURE

Mrs. Vijayalaxmi M. Tirlapur, C/o S. C. Putti, Rudrambika Building, Shubhas Nagar, Belgaum, Karnataka

Abstract:

The Greek word 'autobiography' has the roots self + life + to write. Hence, autobiography is a self-written account of oneself. William Taylor used the word 'autobiography' for the first time in 1797 in the English periodical *The Monthly Review*. He felt the word was a hybrid thing and pedantic. The romantic poet Robert Southey used it in 1809. However, the genre of autobiography is an ancient one. Autobiography has such forms like diary, journal and memoir. Roy Pascal thinks autobiography differs from journal which is periodic self-reflective mode of writing, while diary is about day's recording. Autobiography is a review of a life from a particular moment in life. Autobiography takes stock of one's life from the moment of composition. While biographers generally rely on a wide variety of documents and viewpoints, autobiography may be based entirely on the writer's memory. The memoir form is closely associated with autobiography but it tends, to focus less on the self and more on others during the autobiographer's review of his life.

Key Words: *Autobiography, pedantic, memoir.*

It is said, "Autobiography is subjective in nature. Still it can help the writing of the other non-fictional things as it can recreate history." (*Penguin Dictionary of Literary Terms* 231)

The ancient times witnessed spiritual autobiography, and often in verse form. A spiritual autobiography is a demonstration of divine intention through encounters with the Divine. For example, St Augustine's *Confessions* (6th century BC) endorses his religion.

Unlike the memoir, an autobiography focuses on the life and times of a man or writer. Julius Caesar's two memoirs with the word *Commentarii* can be autobiographies too. Leonor Cordoba (1362-1420) wrote the first autobiography in Spanish. The English Civil War produced two autobiographies of Sir Edmund Ludlow and Sir John Revesby, while Cardinal de Retz (1614-1679) wrote the first autobiography in French. Fictional autobiography signifies novels about fictional characters. Such characters use first person narration, speaking for themselves such as Daniel Defoe's *Moll Flanders*, Charles Dickens's *David Copperfield*, and S.D. Salinger's *The Catcher in the Rye*, Charlotte Bronte's *Jane Eyre* and Robert Nye's *Memoirs of Lord Byron*.

Autobiography through the Ages:

The ancient autobiographies were also called apologia, oration and confession. John Henry Newman's *Apologia Pro Vita Sua* is an example. The pagan Libanius (314-394) called his autobiography as *Oration I* (374). St Augustine (354-430) called his autobiography as *Confessions*. Peter Abelard calls his autobiography as *Historia Calamitatum*. The early autobiographies include Leonor Cordoba's *Memoirs* (Spanish), Babur's *Baburnama* (1493, Persian), Benvenuto Cellini's (1500-1571) *Vita (Life)*.

It is often claimed that the earliest known autobiography in English is the early 15th-century *Book of Margery Kempe*, describing among other things Kempe's pilgrimage to the Holy Land and his visit to Rome although it is, at best, only a partial autobiography and arguably more a memoir of religious experiences. Captain John Smith wrote his autobiography calling it a *Journal*. Other notable English autobiographies of the 17th century include those of Lord Herbert of Cherbury (1643, published 1764) and

John Bunyan (*Grace Abounding to the Chief of Sinners*, 1666). Jarena Lee (1783–1864), was the first African American woman to have a published autobiography in America.

The 18th and 19th centuries autobiographies were authored by Rousseau, William Hazlitt, Charles Dickens, Anthony Trollope, Henry Adams, J.S. Mill, Cardinal Newman, and others. The 20th and 21st centuries autobiographies are James Frey's *A Million Little Pieces*, Albert Facey's *A Fortunate Life* (1979), and there are verse autobiographies too. The British bequeathed upon Indians western literature and ideas. Hence, our own literati attempted autobiographies. As regards autobiography, besides works like Surendranath Banerjea's *A Nation in the Making* and N.G. Chandavarkar's *A Wrestling Soul* which have already been mentioned, an early notable attempt is Abdul Latif Khan's *A Short Account of my Public Life* (1885).

Indians, often did not distinguish both autobiography and memoirs. D.K. Karve's *Looking Back* (1936) and N.C. Banerji's *At the Cross Roads* (1950) are memoirs. Barindrakumar Ghosh's *The Tale of my Exile* (1928), B.K. Sinha's *Leaves from My Diary* (1946), Dhan Ghopal Mukherji's *Castes and Outcastes* (1923), Mulk Raj Anand's *Apology for Heroism* (1946), R.K. Narayan's *My Days* (1974) are interesting and illuminating.

Mention may be made of religious autobiographies of Swami Ramdas (*In Quest of God*, 1923), Purohit Swami (*An Indian Monk*, 1932), and Sitanath Tattvabhushan (*Autobiography*, 1942); scientific autobiographies of P.C. Roy (*Life*, 1932); educationist's of G.K. Chettur (*The Last Enchantment*, 1933), of a jurist Chimanlal Setalwad (*Recollections and Reflections*, 1946) create enough interest in this regard. Women also wrote autobiographies. Mention may be made of Vijayalaxmi Pandit's *So I became a Minister* (1936), Krishna Hathee Singh's *With No Regrets* (1944), Sunita Devi's *Autobiography* (1921), Cornelia Sorabji's *Home to India* (1945), Isvani's *The Brocaded Sari* (1946).

M. K. Naik thinks that "The late 20th century production of autobiographies is fertile." (Naik 146) Nirad Choudhuri's *Autobiography of an Unknown India* is a classic case. Harindranath Chattopadhyaya (*Life and Myself*, 1948), K.A. Abbas (*I write I feel*, 1948), Dom Moraes (*My Son's Father*, 1968), Ved Mehta (*Face to Face*, 1963), Sashi Batra (*My God*, 1967), Aubrey Memon (*The Space with the Heart*, 1970), Prabhakar Machwe (*From Self to Self*, 1977) are the early examples. Mention should be made of autobiographies by such journalists Sachchidanand Sinha (*Recollections*, 1950), A.S. Iyengar (*All Through the Gandhian Era*, 1950), K. Rama Rao (*The Pen as my Sword*, 1960), Prema Bhatia (*All My Yesterdays*, 1972), Frank Moraes (*Witness to an Era*, 1973), K. L. Gauba (*Friends and Foes*, 1974). Musicians Ram Gopal and Ravi Shankar, academicians D.S. Sharma, and D.C. Pavate too wrote autobiographies.

There are autobiographies by politicians such as Mirza Ismail (*My Public Life*, 1954), M.R. Jayakar (*The Story of My Life*, 1958), N.G. Ranga (*Fight for Freedom*, 1968), A.K. Gopala (*In the Cause of the People*, 1973), Morarji Desai (*The Story of My Life*, 1979), A.S.R. Chari (*Memoirs*, 1975), C.D. Deshmukh (*The Course of My Life*, 1975), V.V. Giri (*My Life and My Times*, 1976), Telo de Mascarenhas (*When the Mango Trees Blossomed*, 1976), M.R. Masani (*Bliss*, 1977), K.M. Panikkar (*Autobiography*, 1978), and M. Hidayatullah (*My own Boswell*, 1980). There are memoirs of diplomats like Sadaf Ali Khan (*Thanksgiving*, 1959), K.P.S. Menon (*The Flying Troika*, 1963), M.R. A. Baig (*In Different Saddles*, 1967) and A.B. Pant (*A Moment in Time*, 1974).

There are self-accounts by jurists such as M.C. Mahajan, M.C. Setalwad, M.C. Chagla, R.V.M.G. Ramarau, and others. Sir M. Visvasvarayya wrote *Memoirs* (1951). There are accounts by writers like S.K. Chettur, O. Pulla Reddi, and Krishna Sodhi.

Women too wrote autobiographies thus: Savitri Devi Nanda (*A City*, 1950), Brinda Maharani of Kapurthala (*An Indian Princess*, 1953), Nayantara Sahagal (*Prison and Chocolate Cake*, 1954), Sita Rathnamal (*Beyond the Jungle*, 1968), Kamala Dongerkery (*On the Wings of Time*, 1968), Kamala Das (*My Story*, 1976) Maharani Gayatri Devi of Jaipur (*A Princess Remembers*, 1976), Durgabai Deshmukh

(*Chintamani and I*, 1980), and Hazari (*An Indian Outcaste*, 1951).

References:

1. *Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1998. Print.
2. Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Academy, 2000. Print.

JOHN RUSKIN AND HIS DEMARCATION OF EDUCATION CONDITIONAL TO GENDER BIAS

Jesna Mariyam Johnson, Madras Christian College, East Tambaram, Chennai

Abstract:

John Ruskin's Sesame and Lilies (1865) is a compendium of two lectures, "Of Kings' Treasuries" and "Of Queens' Gardens," that was delivered in December 1864, and published in 1865. Although these lectures emphasize the connections between art, nature, and society, and concerns itself with good education and ideal conduct, the work is also known for its critique of ideal manhood and womanhood. While the first half of the book, "Of Kings' Treasuries," is a critique of Victorian manhood, the second half, "Of Queens' Gardens," is an exhortation to womenfolk to act as moral guides to men, and urges parents also to educate them in like manner. This paper intends to focus on how well John Ruskin has propagated the notion of women being inferior to men even in the field of education with a mesmerising veil, where the Victorian readers failed to understand the real aim behind his beautifully concocted and crafted word.

Key Words: *Gender bias, demarcation of education.*

Introduction

As Oscar Wilde rightly points out, "Literature always anticipates life..." Moreover, according to the French critic Hippolyte Taine, Literature "was conditioned by three earthy elements: race, milieu, moment" (52), which are also known as the three principal motives or conditioning factors behind any work of art. As such, there exists a close connection of a work to the milieu of the Age to which it belongs. The paper proposes to introduce the topic in the light of the Victorian Age. It was during the Victorian Age, Ruskin delivered the lectures, 'Of King's treasuries' and 'Of Queen's garden'. Victorian Age was an era where power was reserved for men and looking from that context even the accession of Queen Victoria was a paradox where a woman was privileged to rule over the Great Britain. Women were viewed as weaker sex and were subjected to her father, brother, husband and even to the elder son in the private sphere of her life and thus was subordinate to the male authority.

In the public sphere it was always men who made decisions. When the era was dominated with the life stories of Great men in the National Portrait Gallery and the Dictionary of National Biography, women were associated with the subsidiary roles and feminine virtues. They considered men as industrious bread winners and women as their help meets.

'Of King's Treasuries' and 'Of Queen's Garden'

Ruskin states his title 'Of King's treasuries' as a "slight mask" (2). He speaks about the real treasures which are hidden in the books. In the lecture he criticizes English people for wasting money and time in horses rather than on books. He was of the idea that a nation rich in literature would be the best in the world. He advocated clever men to raise their status through sincere and good friends and in this context good books are the good friends. Alongside another important idea that Ruskin propagated was the proper education of boys and the imparting of true masculine virtues.

In 'Of Queen's garden' Ruskin asks women to educate the children, to leave their "park walls and garden gates" (187) to help the sisters in terrible streets and ultimately to transform the world's wilderness into a garden. He says Shakespeare views women to be more capable than men. He quotes women characters of Walter Scott, Dante, and Chaucer. Though he advocated girls' education as same as that of

boys' he believed her work has to be contributed to the social good and not for her personal development.

Thus when 'Of King's Treasuries' was about the proper education of boys and Ruskin's critique of masculinity, 'Of Queen's Garden' is about the education of girls and his notion of ideal femininity. But more than that, 'Of Queen's garden' is described as a honey-tongued defense of the subjection of women.

John Ruskin and His Demarcation of Education Conditional to Gender Bias

Though Ruskin preached and advocated in favour of women's education, there was still a Victorian in him who knowingly or unknowingly supported the subjugation of women's power. There are many instances where he proves that. As mentioned earlier, Ruskin advocated the same curriculum for both men and women. But he gave the freedom to choose about what to read for men and he just guides them whereas in terms of women he brought many instructions like she should read history, she shouldn't read theology because it can make her superstitious, she shouldn't read romantic novels and poetry as it has falsehoods in it, she shouldn't specialise in anything etc. Thus the list of do's and don'ts goes further without giving her the right to opt her choices. Ruskin was also of the opinion that men and women are complementary but men read and studied for his and his own country's benefit whereas he asked to educate women as a source of assistance to men. Her education had nothing to do with her own self or personal development. He further claimed and advocated that there is no need of developing inferiority or superiority complex. Even then he assigned all inferior works to women when compared to men. Ruskin considered women as the mistress of home who creates good atmosphere at home for men who work outside and are forced to face troubles. When men was given the right and freedom to defend the country, she was asked to defend the family economy. She was instructed to study music as it is blessed with its healing power which in return can also create a good atmosphere at home. She was more like a decorative trophy and so as to maintain her beauty she was also asked to train herself in the field of physical education.

'Sesame and lilies' was interpreted by different audiences in different ways. Victorian parents offered it to their daughters as a primer for virtuous behaviour. Schools gave it as an award to promote academic seriousness and success. Women activists of early period found it as a justification to work outside home whereas the twentieth century feminists derided it as a patently anti-feministic work. Thus it's clear that Victorians accepted and eulogised the work whereas the later critics especially feminists despised it. The main reason behind the huge appraisal of the work by Victorians especially the women was because they didn't understand it as a "honey-tongued defence of the subjugation of women". Though we regard Ruskin today as the opponent of women, anti-feminist, enemy of women etc. for Victorian feminists he was the champion of educational reforms.

Conclusion

In 'Of King's Treasuries' men were connected to public spheres but never to the personal or familial spheres whereas in 'Of Queen's garden' women were wholly offered within the framework of personal and familial relationships. Thus to be precise, his concern was not the schooling of girls but the approved model of femininity, thereby promoting the idea that girls should never be superior in knowledge and she should know only as far as it may enable her to sympathise in her husband's pleasures, in such beautifully concocted and crafted words.

Works Cited

1. Sutherland, John. *How Literature Works: 50 Key Concepts*. Oxford: OUP, 2011. Print.
2. Ruskin, John. *Sesame and Lilies: Two Lectures*. London: Smith, Elder & Co., 1865. Print.

**THE STORY OF A BELEAGUERED WOMAN:
A STUDY OF K. V. RAGHUPATHI'S *A TALE OF RESISTANCE***

Yash Raj, Research Scholar, Department of English, Koneru Lakshmaiah Education Foundation (Deemed to be University), Guntur, A.P.

Dr. Siva Nagaiah Bolleddu, Associate Professor, Department of English, Koneru Lakshmaiah Education Foundation (Deemed to be University), Guntur, A.P.

Abstract:

K. V. Raghupathi is one of the accomplished contemporary Indian English novelists. K.V. Raghupathi is also a known poet and short story writer. He has authored ten poetry collections, two novels, three short story collections, seven critical books including two books on yoga. A Tale of Resistance is one of the short stories from The Untouchable Piglet (2016), an anthology of short stories by K.V. Raghupathi, which highlights the pain and agony of a woman who faced the wrath and turbulence from the indifferent society. The short story depicts the hardships which are imposed on a woman because she is considered as a second sex in our society. Through this story A Story of Resistance, the writer wants to bring to our knowledge that women are not safe, and they are considered as a means of commodity if they are staying alone.

Key Words: *Short story, resistance, turbulence, agony of woman.*

K. V. Raghupathi tale *A Tale of Resistance* is about Ankush alias Anitha, a woman in the disguise of man attire who works at a roadside dhaba to earn her livelihood. The tragedy of her life is that she has to hide her true self (womanhood) to avoid the injustices that could be imposed on her because she lives alone. Her process of not divulging her identity would have remained intact, but an university employee's random questions about her made her reveal the true self. She failed to keep the secret intact about herself because of her voice which marks the essence of a woman. At first, she got perturbed when the employee asked her a question related to her sex. He asks: "Are you a man or a woman" (67)? This question made her very uncomfortable. It pierced her like an arrow and jolted her from inside. Out of immense pain she replied: "Why do you want to know if I am a man or a woman? I am a man. Don't you see" (67). She replied in an assailing tone which did not assure the university employee. Ankush alias Anitha was not able to escape from the constant probing of the university employee.

The further questions from the university employee marred the confidence of Anitha. He asked: "But you have a female voice." "And you don't have a moustache like we men have" (67)?

By asking these types of question one can directly attack the integrity of an individual. One can start doubting the existence of oneself. The doubt might creep into one's mind that is it so important to have distinguished sex for the survival in the society. From time immemorial and the recent developments suggest that it is important to have distinguished sex for the survival in this society. Otherwise, we have observed in the case of eunuchs that they had to fight for their existence in this society. And for Anitha it is not only about the issue of existence instead it has become a tool for her survival. The constant problems forced her to dress like a man. She was trying to make her conscious self-understand that it is a better way for her survival.

Ankush alias Anitha finally revealed her true identity to the man.

“Yes, I have been dressed like a man for more than two decades, and my original name is Anitha. I am a woman.” (68)

And, she revealed the reasons as well which led her to behave in this manner.

“I began dressing as a man as a practical matter to escape from torment and restrictions in the society and earn to support myself.” (68)

It was the same pathetic story about a woman who is subjected to as a means of commodity at the hands of society. Every woman is vulnerable to these kinds of audacities. We speak and write highly of our nation and society stating that we worship women or one should do the same but the truth is different. Women like Anitha succumb to these audacities, and the consequences are very harsh. They take the extreme step or keep on moving from one place to another like a nomad who is not given a true identity in a society.

It is a bane for our society that still women are sexually exploited, raped and are not given the due respect which they deserve as an individual. Women feel that they are not free instead they are treated like a bondage laborer whose duty is to satisfy her master. Women are not safe in their life. Anitha's self-revelation will validate the mentioned point. She says: “...I was sexually exploited by this caretaker...” (69). Although, we are living in a modern world but our mindset has not changed regarding the certain issues; this prompted Anitha to wear a man's attire so that she can lead her life in a good way.

“I was young. I feared I would be sexually exploited by men seeing my loneliness. With few options, I made the bold decision to seek work as man for two reasons, one to escape from this torment and two from this lustful world... If I hadn't, men would not have left me work and exploited me. I have no plans to dress like a woman again.” (69) To the dismay of the writer, after that introspection Ankush alias Anitha was never seen after that again leaving us to ponder why she did that.

Even after the Independence and in the era of civilization both culturally and technologically, why is it mandatory for a woman to be dependent on a man? Why can't they be independent and live alone and as per their wishes? But, if they try to do either of those, they are no longer safe in the society. The indifferent nature of the society can shatter the life of a woman as in the case of Anitha. Is it a bane to be a woman in this society?

Thus, K V Raghupathi's short story *A Tale of Resistance* tries to exemplify the sorry state of our society which is not able to provide enough security to women and even to those women like Anitha with a self-acclaimed sustenance.

References:

1. http://verbalart.in/author_detail.php?a_id=408
2. Raghupathi, K V. *The Untouchable Piglet*. New Delhi: Reliance Publishing House, 2016, 65-70. Print.

EXPLORING CULTURAL TENSIONS BETWEEN ATHLETICISM AND FEMININITY: A STUDY OF *BEND IT LIKE BECKHAM*

Shrividya Somanna, Christ University, Bengaluru

Abstract:

The research intends to explore cultural tensions prevalent in athleticism and femininity in female athletes by analyzing 2002 hit film Bend it like Beckham. The paper follows a cultural methodology and intends to progress as an action research. Femininity has often been contested for athletic women because of societal stereotypes and this film 'bends' those stereotypes, overlooking them and thereby encouraging the athlete's choices and framing an identity for her social roles. The paper uses nineteen articles along with primary text being the movie Bend it like Beckham itself. The research paper is an overall sum of factors affecting these athletes and the choices to divert these stereotypes for the benefit of the athlete's social role.

Keywords: *Bend, femininity, athleticism, societal stereotypes, athletes, identity.*

Introduction

Gender pertains to the state of being male or female with reference to social and cultural differences rather than that of biological differences. It widely splits into concepts of masculinity and femininity. The standard body type for females is one that is thin, yet toned and lean in order that they can portray their femininity, while males are expected to have large muscles that are toned and well defined, thus portraying masculinity. (Paloain, 2012)

“Masculine sports” or competitive sports that require power, speed, and strength performed by male athletes are idolized for their physical appearances and are representations of hegemonic masculinity. However, female athletes who do not necessarily represent the hegemonic feminine ideal, encounter more difficulties in their careers as they attempt to balance a feminine image with the masculine qualities associated with their sports. While female athletes are more likely to encounter this conflict, males who participate in more “feminine sports”, such as figure skating, dancing, and cheerleading are also subject to this dilemma.

How did the cultural tensions between athleticism and femininity arise across cultures? Why is it difficult to brush these tensions away? What the instances are from *Bend it like Beckham* that experience these cultural tensions? Does athleticism and femininity mix to become a subtype of gender or do they stand separated? This mixing is evident in only cultures that Parminder Nagra or Jess in the movie is bonded with or is it evident across all cultures?

In this paper, the emphasis is on one masculine sport-football and as is the best, an Indian culture in an American environment. Jess or the hero of the movie acted by Parminder Nagra sports athleticism all around and is a passionate football player. Cultural tensions surround Jess to create a barrier on the progress of her talent and there is a clash of competency between this athleticism and her femininity. In the end, the movie takes on a happy note and all is good but there are many talents in this world who experience a negative impact due to the clash between athleticism and femininity and who do not have a happy ending.

This paper tries to probe into the nuances, conflicts and issues in the movie where the understanding between athleticism and femininity becomes clear on the cultural front. Jess has a sister who is equally opposite to her in every way possible. Pinky, her sister is a fine depiction of femininity as a

concept that society constructs. Keira Knightley playing the role of another football enthusiast also does not like to be 'dolloed up'. She prefers to remain sporty and athletic and there are conflicting situations with Keira's mother and Nagra's mother in the movie to 'feminize' their daughters. Thus, there are contradictory characters in the movie that showcase femininity on the one side and athleticism on the other, never the binding of the two-one wholly a depiction of societal mindset, the other being a depiction of identity construct.

Review of Literature

Major studies have worked on the cultural tensions between femininity and athleticism and its impacts and results, its effects and repercussions. Focus has also been rendered on its ethics and comparisons have been drawn to arrive at results that stress on the stereotypical constraints evident in female sportspersons.

There is little or no portrayal of 'bending the stereotypical rules' which is being shown in the movie. Nagra herself comments that the title of the film is not merely an idea of 'bending or curving the football' that Beckham as a player was famous for. It was metaphorical in the sense that femininity that a society stereotypes can be bent to gel with an athletic fervor a female sportsperson is introduced to. Therefore, this paper emphasizes on the aspect of 'bending' the stereotypical notions that femininity and athleticism is surrounded with.

Methodology

The paper progresses as an action research teamed with a cultural methodology to achieve its results. The paper is a depiction of the inadequacy or nil usage of Perkins and Berkowitz's Social Norms theory pertinent in Role theory from Social Psychology. The social norms theory uses misperceptions and behavioural influences as its base and the movie, contradictorily, highlights that personal desires motivate a person's actions. In the case of Jess, there are no influencing factors to contest her femininity. She would not desire to be feminine and not athletic despite all the shame in being so, that her family throws upon her.

Therefore, the paper intends to use Social Identity theory by Henri Tajfel and John Turner. It is thus a theory that encompasses a person's personality portrayal on the basis of their community engagement. Jasminder or Jess could always associate herself with the sports community, specifically with the football family. She could identify herself a sport enthusiast being a diehard fan of David Beckham, the football legend. Her growing up in a cultural construct that demands her to act feminine and stop being athletic, which is a 'masculine construct' has no effect on her. She remains to identify herself with the football community. So is the case of Keira or in the movie, Juliette.

Methods

To analyse, explore and draw into conclusions, the paper uses nineteen articles. These articles extend to issues designing the Social Identity theory that maps this paper and also emphasizes clearly the ideas of masculinity and femininity, athleticism. The primary text for the paper is the 2002 box-office hit, *Bend it like Beckham* that highlights the dilemma of gender and its competency accessing social roles. This, being portrayed by Parminder Nagra as Jasminder, Keira Knightley as Juliette in the movie also has contradictory compatriots like Pinky, Jess's 'feminine' sister and Jess, Juliette's mothers who time and again stress on the importance of girls 'dolling up' to stay feminine and not remain athletic which according to them is wholly reserved for the 'masculine' lot.

Limitations

It is hard to erase the stereotypical notions that exist in a society, at least to completely wash all of the stereotypical notions because they are rooted in a culture to psychologically be ingrained into minds. The stereotypical notions revolve around the fact that athletic bodies refer to masculinity and femininity pertains to grace and delicate movements or body language.

A limitation on the part of the movie itself is a mishap. It is misguiding to the audience as media coverage is something that can try to shape the psychological notions of people. *Bend it like Beckham* is

however criticized for neglecting minor details for a refined finish of the film. How woefully mediocre the film is, and how it never delivers any of its promises is another criticized remark for the movie. The main plot, in which Jess hides her dream from her strict parents, is incredibly hackneyed, and one could go on and on naming the other films in which this idea is evident. A saving grace on the part of the movie would be to showcase Indian culture but this idea has not been delivered as yet properly. Elaborate weddings are the only ones being shown in the film.

Findings and Analysis

Various psychological and physiological benefits are on the stride since the passage of Title IX in women's sport participation. Despite these positive strides, women still face multiple challenges on pursuing their athletic desires, which are largely due to long-standing gender norms established long ago. These gender norms relate to association of masculinity to aggression, competition and strength. Athletic women facing this dilemma, are expected to succeed in their sport while maintaining hegemonic femininity and this is a difficult balance to establish and maintain. This conflict describes what is referred to as the "female/athlete paradox" (Krane et al., 2004; Kolnes, 1995; Meân & Kassing, 2008; Ross & Shiness, 2008).

The female/athlete paradox may have the potential to facilitate changes in our society's gender stereotypes. Females' integration in sport "forces society to re-define masculinity and femininity, and this throws into turmoil beliefs regarding gender roles" (Ross & Shiness, 2008). About 30% of the sports were thought to be more masculine, including football, weightlifting, and boxing, and the fewest amount (about 10%) were considered feminine sports with examples such as dance, figure skating, and synchronized swimming. It definitely leads to a conclusion that classifying sports in this manner greatly influences males' and females' choices in regard to sport type, as well as their levels of commitment.

Time and again, we come across dialogues by different characters that feign criticism on athleticism for women, emphasizing the need for 'femininity'. The words of Juliette's mother Laura in the movie hits sharp and reveals the carelessness woven on the concepts of gender types-being masculine or feminine:

No boy would want to go out with a girl who has got bigger muscles than him!

Words from Jess's mother is no less sharply piercing-

I don't want you running half-naked around huh, look how dark you've become by playing in the sun.

It rightly points to the cultural atmosphere they are brought up even when a westernized setup, an American locality is brought into picture. Some of the other instances on these lines are,

What family would want a daughter-in-law who could kick football all around and cannot make round chappathis?

You must start behaving like a proper woman, okay?

We picture in here, femininity, of women resorting to cooking and acting doll-like in contrast to a sporty, athletic one. A proud talk by the designer is yet another bashful incident of showcasing the societal mentality on the concept of femininity in portraying gender-

Don't worry Sukhi-ji, in one of our designs, these mosquito-bites will look like juicy juicy mangoes! Haha!

A dialogue by Juliette in response to her mother's critical approach to athleticism:

Just because I wear trackies and play a sport, does not mean am a lesbian!

Gender, often perceived as an innate attribute and not as a social construct is also contested by Judith Butler in her work, gender as performance. This contestation is clearly evident in the lines given above as seen in the movie. Also in this respect, women with too feminine a quality are seen as homosexuals and women with too much of athleticism are perceived to be masculine. Striking a balance between the two seems a difficult choice to make for the women.

There has been objectification of female athletes by sports media to maintain cultural standards and it is seen that women's sports are completely ignored. Female athletes were not allowed to compete on the same level as men athletes on the circulating convention that sports warded women's femininity immensely. In 1984, the International Olympic committee had decided to conduct women's first marathon which was an event that was conducted for the men since 1896 Olympics. Times are indeed evolving and changing and the fact that what happened a couple of years ago has been demolished in the present is true. The mockery of gay athletes very prominent a few years back has been silenced now, indicative of gradual changes acquiring a consistent pace and this serves as the best example.

Society might accept a different perception of female athletes if more and more women choose athleticism because then it might become a norm for the society, an acceptable change. In the case of Nagra in *Bend it like Beckham*, this was the idea. Overtime, research and studies have indicated that female athletes very differently from their non-athlete counterpart perceive femininity very differently and perceive it to be separated from that of an athleticism. Also that their superior psychological maturity and adjustment allow them somehow to overcome the conflict is indicative in their study (Anthrop & Allison, 1983; Sage & Loudermilk, 1979). These results are not well supported by consistent empirical evidence but pertains to a whole lot of women in our society particularly the Indian society.

Thus, it may well be that most female athletes in "acceptable" sports experience little or no gender role conflict because they psychologically separate supposedly incompatible roles as the multiplicity perspective suggests. Or, it may be that the two foundations of the gender role conflict-that the athletic role is not valued or respected for girls and women, and that female athletes are perceived as unfeminine, are not valid, at least for women engaged in the more "mainstream" sports commonly played in American high schools and colleges. Of course, these two propositions may not be mutually exclusive', says a report from Athletic Insight, an online sports report.

Media coverage of women's sports may play a role in increasing the status of female student athletes among their peers. Also of social significance is the finding that often spoke of non-athletes perceiving female athletes as less feminine than that of the athletes, suggesting that perhaps traditional stereotypes about female athletes are stronger in the non-athlete population. Similarly, men perceived female athletes as less feminine than did women, again suggesting that traditional stereotypes might be stronger in the "out group" than in the "in group" to whom the stereotypes are personally relevant. The ideas given above have been researched by American researchers and mostly pertains to the American culture.

What the female athletes themselves perceive that is most crucial. However, these results also suggest that female athletes still struggle with stereotyped perceptions of them. "Femininity has nothing to do with athleticism." Expanding on this issue of separation of roles, are these statements by female athletes: "On the field I can be aggressive and tough, but when I step off the field I put on a dress. I can be athletic and feminine. These words are prevalent in *Bend it like Beckham* where there is a scene in which Jess who is normally sporting a sports outfit is seen wearing a dress for a party and everyone looks at her appreciatively. "Players are players on the field, and off the field they are different people." "On the court, field, etc. [female athletes] are aggressive. Off the court they are regular women-gentle, kind, etc." *Bend it like Beckham* centers around these ideas and thereby bends the stereotypical notions. "I make an effort to put on makeup and dress up after practice so people don't see a boy, but a girl." This idea is however contrasting but stands true to its face. In the movie, Jess does not necessarily make an effort to look like a girl but somewhere the movie attempts to show its viewers that being athletic also means that feminine dressing once in a while would also look good on them and that such female athletes can be both feminine and athletic.

Women are mostly involved in identity management behaviors and this is seen with a finding that jointly notes male and female non-athletes as perceiving female athletes to be less feminine. To the

question "Are physically strong women feminine?" a clear gender difference could emerge and be contested with far more men giving an unqualified "no." Women would more likely give either an unqualified "yes" or to state that it depends on the woman's physique. In particular, female body builders and other women with bulky muscles were mentioned by many, especially by the female athletes, as being not feminine. There is a strong perception that athleticism and femininity are separate issues and that being an athlete does not preclude a woman from also being feminine: she simply expresses her feminine side outside of her sport. Interview responses with college students in American universities suggest that it is not athletics specifically but one's physique and one's self-presentation that may affect perceptions of femininity, which is consistent with other research (Duff, Hong & Royce, 1999; Kolnes, 1995; Krane, 2001; Maguire & Mansfield, 1998; Markula, 1995). The fact that men are not just responsible for stereotyping femininity but women non-athletes too is disappointing as this negative attitude can create a societal perception very clearly. While the definition of femininity per se may not have changed substantially, it is possible for a woman to engage in highly competitive sports (as long as she is not too muscular, like a body builder) without losing the perception that she is also feminine because multiple role identities can be maintained without conflict (Deaux, 1992; Rosenberg & Gara, 1985).

As Rosenblum (1986) so cogently argues, a key feature in the American conception of gender is the care and autonomy distinction: femininity is equated with and displayed by care for others rather than self, whereas masculinity is characterized by autonomy, self-reliance, and achievement, requiring an asocial, even antisocial, stance to the world. Prevailing American values, however, stress achievement, individuality, and self-promotion. Femininity must forego these values to be true to a feminine morality with its emphasis on self-sacrifice and responsiveness to others' needs. The conflict between gender and culture exists only in the realm of femininity because masculinity is culture.

The best example can be quoted from Jess's mother in the movie *Bend it like Beckham* which has been already given earlier in this paper- What family would want a daughter-in-law who could kick football all around and cannot make round chappathis?

This shows that women are associated with care and concern, to ready themselves in order that they can fend for their future families as contradictory to men who would be independent and left with a choice to play football or pursue their dreams if they wish to do so!

There is however a significant change in the recent times where women are necessarily aiming to be fit and this is reflected in media, in magazines etc. But with fitness, there is a growing emphasis on beauty and pleasure for a woman which is not the case in men's section of magazines and in media. Men portrayal in media and the lot has been about power, aggression and competition. This is the way male and female sporting images are presented in the broader culture. The renowned researchers and authors argue that sports media are part of a network of power relations that serve mostly to reinforce the existing gender order (Connell 1987, 1995).

Starting from its roots, we could probe into the concept of 'body' itself because an identity starts with the body that is in question- the dressing sense, the garments etc. also play a key role in designing the body in tandem with the identity of the person. Here we have Jess dressed with minimal makeup, dark-skinned and sporting track pants or jerseys and such sportswear which is implicit in her identity, her bonding with the sports group. The body is a symbol of society and is categorized by it and especially the female body is also a means of preserving cultural symbols (Gasouka, 2007).

The way everyone is formed through the clothes, makeup and behavior constitutes the sexual identity and social position, namely the dressed bodies constitute tools of self (Craik, 1993). The type of dress is important to the interpretation of body image and of course, has further implications in responsive attitude (DeLong, Salusso-Deonier & Larntz, 1980). Garments are consumed in the functional benefits, but also as signifiers of preferences, identity and lifestyle (Davis, 1988; Solomon, & Douglas, 1989).

To contextualize, the influence of hegemonic femininity, athlete as other, and physicality are the

three dominant themes seen amongst female athletes apart from dressing sense that creates an identity for a body. Extremely evident amongst these athletes is the aspect of marginalization and perceiving these women as the 'other'. These athletes expressed that being feminine contrasted with being athletic. However, the athletes are proud of their muscular features, a toned body depicting their strength and development because it is so necessary to survive in a sports world and be competitive. There are multiple permutations of femininity; femininity is bound to historical context (i.e., it changes over time), and "acceptable" femininity maybe perceived differently on the basis of, for example, race and sexual orientation (Chow, 1999). Although there are multiple femininities in the Western world, there also is a privileged, or hegemonic, form of femininity (Choi, 2000; Krane, 2001a; Lenskyj, 1994). This hegemonic femininity is constructed within a White, heterosexual, and class-based structure, and it has strong associations with heterosexual sex and romance (Ussher, 1997).

Hegemonic femininity, therefore, has a strong emphasis on appearance with the dominant notion of an ideal feminine body as thin and toned. It is evident that the privilege, and concomitant power, afforded sportswomen who adhere to the social expectations for women (i.e., perform hegemonic femininity) eludes masculine-perceived female athletes. As female athletes who perform femininity correctly accrue power and privilege, female athletes perceived as masculine are labeled as social deviants (Blinde & Taub, 1992), and they experience discrimination (Crawley, 1998; Krane, 1997). Feminine women in sport reap benefits such as positive media attention, fan adoration, and sponsorship (Kolnes, 1995; Krane, 2001a; Pirinen, 1997). As these feminine athletes gain acclaim, they become symbols, representatives for their sport (e.g., Mia Hamm for professional soccer, Lisa Leslie for the Women's Professional Basketball League). They also garner respect for their ability to be successful athletes while remaining true to their gender. Media would then portray a social construction of these 'feminine athletes' thus bringing about an influential and a psychological turnover of the audience and viewers, the recipients.

Conclusion

Now that conclusions have been drawn regarding the various factors like dressing sense or the acting according to one's social role, Philosopher Judith Butler's statement regarding gender that gender performance is more associated with "taking on a role and/or acting in some specific way that is crucial to that specific gender framework present in our world today" (Butler, 2011) stands relevant to the context. On the other hand, gender performativity produces a series of effects that are based on the way we dress, the way we look, or the way we carry ourselves because it "consolidate an impression of being...a women" (Butler, 2011). So, it can be perceived that the two coordinate to balance an act for Jess in the movie. *Bend it like Beckham* uses songs like, 'Doing my way' to reiterate that stereotypes need to be shunned and female athletes must embrace their athleticism and femininity that is already present in them. When Jess thinks that Jules is very lucky without even knowing that Jules mother does not support her to play football, the understanding that stereotypes are not just culture-specific, it does not just pertain to the Indian culture. It shows that the American culture too has a stereotyping society. Jules' mother remarks at athletic females-Honey, there's a reason why the Sporty Spice are the only one without a fella. Then her mind could be changed with the tuning done to influence her. It is the background check that creates these psychological insights.

Stereotypes can be broken with an effort from the person's side to stick to their social roles and firmly believe that their identity is constructed from these social roles. Media as study suggests plays a major role in moulding the mindset of the society . If the society cannot accept the choices of people and their interests that help them grow, then there is a complete societal struggle inhibiting potentials that needs to be wielded out.

References

1. Paloian, Andrea. *The Female/Athlete Paradox: Managing Traditional Views of Masculinity and Femininity*. NYU Steinhardt University Press (2012)
2. Hall, M. Ann. *The Discourse of Gender and Sport: From Femininity to Feminism*. University of Alberta, *Sociology of Sport Journal* (1988), pp. 330-340
3. Chadha, Gurinder. *Bend it like Beckham*, Bamra, Jasminder, Redbus Film Distribution (2002)
4. Benett, Erica.V. *Negotiating (athletic) femininity: the body and identity in elite female basketball players*, *Qualitative Research in Sport, Exercise and Health* (2017), vol.9
5. Royce, W. Stephen, *Female Athletes: Being both Athletic and Feminine*, University of Portland press, *Athletic Insight*, Vol.51
6. Mcj95. *The Female Gender in Sports: Its a Balancing Act*, Word Press, *Media, Sport and Popular Culture* (2016)
7. Krane, Vikki. *Living the Paradox: Female Athletes Negotiate Femininity and Muscularity*, Springer Link, *Sex Roles* (2004), vol.50, pp.315-329

DILEMMA OF MORALITY AMONG SPECTATORS ON THE SUBJECT OF *MAARI* AND *MANKATHA*

*Jaisha Priyam Mahadevan, Christ (Deemed to be University), Department of English,
Bangalore, Karnataka, India*

Abstract:

*The Cinema provides a platform for depicting the legitimate, cultural, naturalised, behaviour and it also contributes to the moral progress of the audience. It is an imitating art that promotes ethical, social, cultural, ritual and aesthetic values. The moral dilemma is contemplated through lyrics, characters, behaviour; dialogue, setting, recurring events, symbolic deeds, costume and so on. The movie portrayals have undergone a far-reaching picturisation that it has changed from projecting the protagonist winning against the villain to anti-heroes winning the bribery game through villainy deeds. This indirectly creates a chaos in the mind of listeners towards moral uprightness. It advocates an ideology, stereotypes and desensitisation among the viewers over an issue. It influences the moral perspective of the audience and they are introduced to the moral dilemma in the societal and behavioural context. They conceptualise themselves as a replica of the illusive characters on the big screen. This paper seeks to analyse the two blockbusters (*Maari* and *Mankatha*) contemporary films in Tamil to the moral dilemma that has been created through the script. It also tries to analyze the deeds of the protagonist and antagonist in attaining their strong goal.*

Keywords: *Tamil Cinema, Maari, Mankatha, and Moral dilemma.*

Mankatha, Indian Tamil film which was released in the month of August 2011 where Ajith Kumar plays the leading role. *Maari*, is also an Indian- Tamil film which was released in the month of July 2015. These two films are examples from contemporary Tamil films which have portrayed unethical and immoral values through characters in the form of dialogues, lyrics, costumes, and in various forms. The plot and narrative style have also threaded in such a manner to exhibit unacceptable behaviour as ethical values. This paper seeks to analyze the dialogues, costumes and other elements that are involved which has contributed to the moral dilemma in the audience. Hardgrave says that Tamil cinema as prominent and persuasive cinema centered in Chennai. Chettiyar describes cinema as a part of people's life of Tamilnadu, the movie watchers are in the highest number when compared to the other people in other states. (qtd. in Jesudoss)

Godard says “the beauty can be a symbol of morality, but only when ethical content is moulded into an appropriate sensible form...” (Downing 22). Ethical content is inbuilt attributes of morality. In the contemporary movies, moral values and ethical content fall flat and they are substantiated by violence. The moral and ethical values are being dominated by the immoral deeds. They are established in a convincing manner and those activities are being encouraged in the plot.

The characters portrayed in *Maari* and *Mankatha* deal with a moral dilemma in itself. In *Mankatha* the protagonist is a cop and he is projected as a hero fighting against the unethical values in the society but he isn't. In *Maari* the plot revolves around the protagonist, a rowdy who bribes money from the people, smuggles sandalwood and involves himself in pigeon races. Eventually, the film ends by depicting that the protagonist as the better person than the government cop. The values that are portrayed in the movie create a dilemma among the spectators. The research is a descriptive type of study where the film will be analyzed

through the lens of moral values and how it convinces the audience perspective. The research paper attempts to unfold the character depiction, parameters used for convincing and perception as to attribute in convincing the audience. The characters that are involved in the movie, *Maari* and *Mankatha* are promoting moral dilemma through its text, image and sound which is can be interpreted through Psychoanalysis theory by Lacanian.

Jean Mitry approaches cinema as a rich image which isn't real but has access to the traces of reality. Tamil Cinema has occupied third place in terms of infrastructure and production in India (Thoraval 318). According to the Munsterberg, "overcoming the forms of the outer world, namely, space, time, and causality, and by adjusting the events to the forms of the inner world, namely, attention, memory, imagination, and emotion" (Miller and Stam 71)

"Media critics and the film industry share a certain notion on the contemporary as an incomprehensible space, a wild zone where violence is a routine and everyday experience." (Mazumdar 29). This violence has been attributed to political culture, cultural values, and identity in the era of globalization. The both films have two gangs and they rival against each other. Both *Maari* and *Mankatha* have a rift between reason and feelings, they are comical but the cognitive aspects terribly fail in the film. Thrashing the pigeon is given as a justification for the rage of Maari(goon) against Pandi(goon) which doesn't stand strong as a valid reason; it gets relocated from the reality.

The psychoanalytic theory is concerned with the relationship of the spectator with the film text (Pribram 149) Lacanian psychoanalysis will help in understanding the point of view narrative in the story. Both the films are narrated in the perspective of the so-called 'protagonist'. *The Cinemas of South India* defines a Protagonist as "in possession of certain characteristics and who is also coerced to perform certain actions traditionally in accordance with hero-ness" (Dechamma 96).

Most often the protagonist's purposes will be moral according to prevail ethical norms. However, in a large number of standard cases where this does not hold, the protagonist's possession of saliently presented virtues will project the moral valuations of the films. Virtues are the basic means of establishing the moral sympathies of the films (Carroll 105).

The Lacanian Psychoanalysis can be used to interpret the connection drawn between the spectator and visual text in *Maari* and *Mankatha*. The violent zone can be interpreted through space, zone, and daily experience. The role of protagonist and the character can be analyzed through the formulated characteristics by Dechamma and Carroll. The protagonists are usually driven by virtuous deeds but these contemporary films go against the predicted norms. This notion of understanding or relating the protagonist with the moral or ethical values can be applied in understanding the contemporary evolution in the films in Tamil. These contemporary films when compared to the films of mid-twentieth century are having the evolution in the leading characters.

Mankatha, is narrated from Vinayak's point of view, so he attempts to be dominant. He calls himself as the protagonist "Its hero entry...The King...The Mega"(*Mankatha*), this statement is the marker of the heroic component in the plot. The heroic and moral values are represented as Kamal Ekambaram, he serves well for the welfare in the case but he is portrayed as ado. Vinayak is suspended assistant commissioner of police and Kamal Ekambaram is a special police officer to inspect the act of bribery. A film attains its complete meaning through the signs and symbol; they operate differently but give effectiveness for the film. Metz's *Film Language* has directly addressed the 'structural' issues that embody the film and conveys depth meaning than the comprehensive epistemology (qtd. in Kickasola, 460-461). The characters in *Maari*, has given few epithet names which symbolizes the character itself. Robo Shankar and Vinoth have played as supporting characters in the movie *Maari*, they are by worded as 'Sanikizhamai' and 'Adithangi', according to the belief, a person who brings bad luck is known as 'Sanikizhamai' and a person who can withstand the assaults is named as 'Adithangi'. These humorous names introduce the characters in the plot. The article "Cinematic Sense of Place as a Window to Politics of Dominant Ideology,

Materialism and Morality in Tamil Cinema: A Case Study of the film 'Madras'” emphasis on the fact of violence and morality that are existing in the twentieth-century films, taking 'Madras' into consideration. *Mankatha* deals with mimesis than diegesis, the filmic narrative is a mixture of mimesis and diegesis, mimesis being the larger proportion, i.e., unlike the literary narrative, it mostly “shows” through images, as the main narrative components, rather than “telling” (Ghaffary, and Nojournian 278). The symbols and signs can be analyzed through images in the films.

In *Maari*, the pigeon can be interpreted as a symbol of peace, but the entire film revolves around violence. Two contradictory symbols were placed in a scene where the pigeon nest is set on fire which creates a rage among Maari and his sidekicks. 'Fire' can be interpreted as a symbol of violence where else 'pigeon', as a sign of peace. Maari, prefers the path of violence for power and respect but he has also used the mode to attain his desire. These activities can be interpreted as criminal activity. When the cops arrest Maari and push him into the police jeep, he wears coolers. The coolers are a representation of great decent deed that has been resulted from his past. In *Mankatha*, diverse international currencies like Polish Zloty, Dirham, Italian lire, and many more currency images are shown in the initial scene which is incorporated with the suicide case of a cop, he is Kamal Ekambaram. The international currency represents that the movie revolves around the looting, gambling, hacking and betting. The cop, reporters informs the audience about the suicide case but that signs and symbols play the vital role than dialogues. The chessboard is depicted as the game of rich men; Similarly, Vinayak represents the position to his sidekicks to the pieces on the board. He envisions few sequences as to cheat and kills them. The chess pieces are being dashed down in respect to his visualization. He represents himself as 'king' in the chess piece and the others as soldiers and he strikes them down and emerges as the ruler, as in the whole plot or narrative.

Casetti has demonstrated about the potential point of view that is usually used in the narrative films. “*The objectively unreal configuration*”, which means the omnipotence of an outrageous character, is showcased through the Wellesian low-angle shot. In *Mankatha*, while introducing the leading character, Vinayak Mahadev, whose introduction scene as a cop begins with his car being parked and the camera angle slides from his toe to head is being produced by the Wellesian short angle. The low angle shot initially covers the police car and then Vinayak steps out where the attention is given to his boots and slowly drives above. It helps in projecting the character as a super-hero, who has the ability to fight against the antagonist.

Scott Trow mentions in 'What's wrong with bribery?' that bribery as deeply immoral and unlawful. In the plot of *Maari*, the cop and the rowdy bribes people which is an immoral and unlawful in any system. The localities support Maari after facing the troubles from Arjun (a cop) and Ravi (rowdy). Maari indulges himself in the act of bribery, murder, teasing and torments the public which violates moral well-being of the vicinity. Arjun arrests Maari and Velu in jail and he pairs with Ravi (a rowdy) to collect bribe from people. The localities trust Arjun because of his good deeds but the real self is revealed as the frame progress. He confesses in a scene by saying that “Naan kadathalvellaikuthankutituponain, naanum Ravium seirthuthanninthavellaiyasenjaturukom. Athai sollikuputu irunindha, vellaiku vanthiruka matinkala (Yes, I called them for kidnapping red woods. Ravi and I are indulged in this activity. If I had attempted to call you by enquiring the real situation, you would not have turned up)” (*Maari*). Arjun bring in the sidekicks of Ravi and ill-treats the vicinity, regarding bribery. This statement is uttered by Arjun to Maari, “Why did you refused to pay the bribe amount, when they asked for?” The rowdy and the cop are combating with each other for bribery in the community. Mostly, movies in 20th Century have a protagonist, in representing of good deeds and good qualities and the antagonist of bad manners. But now days, the films are focusing on the winning of hero, the means to attain the respective goals are indifferent. This movie serves as a great example for the transformation in the Tamil film industry. The two characters fight with each other in establishing their power over the community in terms of bribing.

Maari takes pride in murdering Pandi, this can be perceived prominently while his narrating about

the flashback to Sridevi. Maari articulates these dialogues, “Pandi..Pandinu oruthan erunthan, weight party avana yarum thodamudiyathu. Naan avanaorunalsorukituvanuthen. Anaa avaansakala, athanalaathukolaiaakathu, athukaparoomewanorendunallkparom poi potutan. Anna massmatumnamakuaaiaetuchu. (Pandi, is a rowdy and people dared not to disturb him but one day I went and slayed him. He didn't die because of me. So, it can't be considered as murder. Somebody murdered him after two days but the reward was given to me”) (*Maari*). These flashbacks is an incident of him establishing his power over the community.

“Aavan vazharthapuravamazhakaivachanga (Maari killed him because he murdered a pigeon)”, (*Maari*) says Sanikizhamai. This may be considered as per the plot but that does not hold valid before the life of an individual. The story is narrated from the perspective of Maari, and it is also backed up with many incidents from his past. These flashbacks tries to convince the audience for slaying Pandi as a righteous act. In *Mankatha*, “pathumanikuaparamsarakukooduthalum seal vaipankiringkoodukalanaum seal vaipangiring, Neenga nazhlavarakettavara (After 10:00 P.M, you are corrupting the wine shop in both the cases even it's locked or unlocked. What can I consider as your identity? Good or bad)” (*Mankatha*), this statement is been said by a wine shop seller to Vinayak and Prem. The shop keeper can be set as an example depicting the common man. He is confused about the true identity of the cop, it's because of his established behaviour. Violation of traffic rules can be considered in many scenes, racing the car in high speed and riding in the opposite direction in one-way lane. The looting gang involves five members and among them there are two police men, which is led by Vinayak. Vinayak has failed to perform his duty as a cop, which creates confusion among his co-characters and audience. The policemen in the film dictate the other characters in executing the plan of looting and gambling, they have failed to execute the duty as a cop.

In the film, *Maari* the heroine Sridevi may have appeared in few scenes but she is the driver of the plot. She installs a boutique in a place where Maari is the authoritative. Maari and his sidekicks disturb her often by torturing the costumers and compelling her to for partnership. She complains to the cops and ends up spying Maari, she plays as a witness for putting Maari behind bars but towards the end she stands in favor of Maari. Sridevi stays confused when she knows the real self of Arjun and she utters, “Neenga nazhlavarununinachu than help pannai. Anna, neegaevangapechakeetutupaipadipanninga. (I thought you are morally good, but you are misbehaving by supporting Ravi and his troops)”, (*Maari*) this change in character helps in understanding the nature of Maari and duty of policemen. She apologizes to Maari by uttering that “Naan sorry solla than vandhan, yen sidezhaiyumoruniyayameruku. Naan nalzhathuseirathanenachupannan. Anna nan thampanavana support panranutheriyamapochu (I am here to apologize...I too justice in my side, I thought that I was assisting something good but I was unaware that I am helping the corrupt person)” (*Maari*). Sridevi represents the feeling and emotions of the entire community and the change in their mindset. There is also few instance of people celebrating the arrest of Maari, People enjoy Maari arrest by bursting crackers but the same folks come back to him once he gets released. “Enga Maari kitanaangapesavanthirukom, nee illathanerathula nanga roombakastapattom (I am here to have a talk with our Maari, we suffered a lot when you were in prison, the cop is a trust breaker)” (*Maari*) says a middle-aged man. This statement is powerful statement since it reveals the people's change in attitude. Towards the end of the film, on the day of Diwali celebration, the localities submit Maari's bribing money to him instead of giving it to Ravi's gang. This can be considered as weighing two bad people and picking the less dangerous one. In *Mankatha*, Arumuga Chettiyar articulates “Yethukuna voongalukukassukodukuran, ride namunnadeyasollamathingala” (Why do you think I am bribing you people?, won't you tell us in beforehand if there is a ride) (*Mankatha*). Arumuga Chettiyar is willing to settle any amount to run his business smoothly. In one case, the characters suffer because of bribing and in other one of the lead character is willing to bribe them at any cost, in relation to their disturbance of his activities.

In *Mankatha*, Pritiviraj, Assistant Commissioner of police, as a righteous deed of a cop, he traces

the illegal money and submits them to the department. His introduction scene is portrayed as him arresting eight bookies involved in the betting, he gives assurance to the people about the possibility of seizing the power of bookies. While discussing the Mumbai gambling case he utters, "Let's make our country proud", (*Mankatha*) which is a contradictory statement. Such dialogue makes the audience believe of his good nature. He serves as the backbone of the story even though he plays the minor role.

In *Maari*, Velu says towards the end of the movie that, "Revenue department la nammaalzhapotachu, enna, ennakupaaiyapadi power vara poguthu (we have appointed our people as officials in the revenue department so; in future we won't come across any problem)" (*Maari*) This dialogue evidently reveals the mindset of a rowdy, which means the illegal activities, can be peacefully carried out. Velu does sandalwood business in an unlawful way and he also develops enmity with people. Even though *Maari*, helps in arresting Arjun he does it for his own benefit. After arresting the cop he takes authority over the community, he again begins to collect bribe and tortures people. It clearly indicates that they are uncontrollable and the concept of evil winning over virtue. In *Mankatha*, after all, twist and turns in the film, it ends with one winner and as predicted it's the protagonist. He runs away to the abroad country with illegal money where he is being encountered by Praveen Kumar. He is being mocked as 'James Bond' by Pritiviraj. Even though he has devoted himself he is being mocked towards the end of the movie. "Game Over," says Vinayak, which means the game has been started by him and he is ending it as he wished. Both the films have the final sequence in the movies promotes the evil winning over virtue.

Richard Dyer has said that the appearance, speech, gestures, costume, make-up, hairstyle, posture and actions of actors construct the meaning to the film. In terms of speech, "What is it from, how it is said" (Hill and Gibson 32). The protagonist in the film "Maari", has a unique gesture, speech tone, and costumes which were followed by his fan followers for a longer time. The protagonist of a film is expected to act certain deeds and actions from the spectators. *Maari* uses "Senjiruvan", six times in the movie which means 'to harm or threaten someone physically'. The spectators imitated his dialogues, actions and costumes after watching the movie. During an interview by *FullyFillmy*, Balaji Mohan (Director of *Maari*) answers about the influence of *Maari*, as it has created a pop culture, some films with the potential character has the ability to create a rebel among people. He articulates in terms of the influence that it has created among the audience. The success of *Maari* was estimated by the response by the people and the replication of the dialogues and costume.

The cognitive and social psychology indicates that the visual images are emotionally interesting and imagery-provoking. This may incline the viewers to apply the disposed ideology in real cases (Caarrol 285). Prem establishes his talent by hacking the website of the bank, he also hacks the traffic signals to control the signal for his sophistication. These activities can be termed under cyber crime. The looters exchange the container "Sanjana Charitable Trust" with other by having traffic signals under control through cyber activities. The mission is getting completed as they wished and the 500 crore amount is shifted to a godown. These scenes of success by attempting cybercrime can also enhance the perspective of the spectators. Vinayak is a trust-breaker, he traps Sanjana, Arumuga chettiyar, Faizal, Ganesh, Mahat, Sona and Sumanth. Trust is intertwined and it is the vicious circle where people cheat each other for money and are being killed except Vinayak and Prithiviraj. The plight of Sona, Sumath, and Mahat clearly reveals the role of backstabbing in the plot. Pritiviraj cheats his colleague Kamal, who is a devoted policeman, he uses him accordingly to conceal his secrets.

"Cinematic diegesis is an aquarium with one-way transparent glass"(Metz, 1982:92). The spectator always invades the personal space of the character because he can see the true self and can connect himself with the character. In 'Mankatha', Vinayak's master plans mostly revolve in the isolation, the scenes of his involvement and his solitude goes hand in hand. They are accompanied by the background music which involves his daily activities, with an exaggeration of numerable Vinayak. The cinema is guiding the spectators to what to think about and how to think about it. The film *Mankatha* has used the

personal space of the protagonist to drive the listeners to the propaganda of the hero where else *Maari* has involved the emotive response from a character to indulge the spectators to the perspective of the protagonist.

Lacanian Psychoanalytic film theory has comprehended the relationship between the spectator and to the film, "...the complex, the myriad mechanism by which the relationship of the spectator to screen links the human psyche, particularly the unconscious, to the film text" (Miller and Stam 149). Emotional scenes try to convince that Maari as a person of good attributes by accompanying 'Kavitha', a school student. She cries and says him that "School staff nee than en school fee ketetuerukanusonnaga... Unna andha police karanyemmathitaana jail la potana... orunaal un kailamatuval la (the school teacher told that you were paid off my school fees... Is the policemen cheated you and kept you behind bars... But one day he will endure for it)" (*Maari*). The emotion of a child is captured to convince the audience. Alcohol addiction and smoking habits are shown as a sign of decency and pride in both the films. In *Mankatha*, Vinayak promotes drink and driving, these components works in unconscious level of the listener. Rash driving and driving in the opposite direction in one way is also some of the elements that are embedded in the film. Sumanth, he serves as a sidekick for Chettiyar and Vinayak, he helps in doing unethical business for both but when he attempts for a change as a moral person. He is being killed by the cops themselves. This depicts the change in moral value is being rejected by the society.

The article, "Music, Song, Lyrics, Philosophy and Human Values: Exploring Poet Kannadasan's Contributions to the Tamil Community Worldwide", puts forth the twentieth-century philosophical lyrics which propagates human values and the evidence are brought in from 'Aandavan Kattalai'. The researcher concludes that songs play a vital role in influencing the public, educating and eliciting them (Muniapan, 2). The lyrical aspects link the film text and reveal the nature of the characters, usually, the lyrics are part and parcel of the films. In *Mankatha*, Vinayak is renamed as "Binladen", which attributes to his character. "Vilaiyaadu Mankaathaa", phrases dominant in the introductory song, which literally means 'Play Gambling'. In *Maari*, Maari is overemphasized as "Maari, the great!" These lyrics of films in twenty-first century doesn't contain human values as it has been said. In *R-rated Movie viewing, Growth in Sensation Seeking and Alcohol Initiation: Reciprocal and Moderation Effects*, establishes that effects of media in adolescent behaviour, the existing relation between the movie exposure and alcohol consumption. These short- terms behaviour leads to long-term sensation seeking habit, and it also affects the personality of the teenagers. This article has evaluated the behavioural change in an individual and it hasn't researched upon the potential mediators in this process. The research has extended on the mediators that are an integral part in estimating this ideology.

The article by Martinson contradicts the idea of media's influence on people. The article, "Does Movie Violence Increase Violent Crime?" denies the idea that the replication of visuals has an effect on daily human life. The result of the research suggests that the exposure to violent movies has reduced the crime during the evening and night hours. The article has bounded its research only in terms of violent behaviours. The film *Maari* can be extended in interpreting it in terms of ethnicity, identity, social, cultural, political and traditional practices. The films like *Deena* and *Soodhu kavvum* can also be examined in terms of morality and ethical values. Those are the films of the twentieth century which promotes similar ideas by narrating from the perspective of the protagonist. The factors are determined by the text, image and sound of the movie and they create a dilemma in the mind of the audience about the righteous and vitreous act in reality. The experiences create a screen-spectator relationship, the spectators are carried away by the portrayals in the film and they consider the visuals as reality, hairline difference is been discussed in the research in relation to the immoral deeds. Apart from the short-term effects of media on people it also has the ability to influence the belief, attitude, linguistic factor, and social system of the people on the long-term basis.

Filmography

1. *Maari*. Directed by Balaji Mohan. Performance by Dhanush, Kajal Aggarwal, Robo Shankar, Vijay Yesudas, and Kali Venkat, 2015.
2. *Mankatha*. Directed by Venkat Prabhu, Performance by Ajith Kumar, Arjun, Trisha, Jayaprakash, Vaibhav, Lakshmi Rai, Premji, Anjali, Mahat Raghavendra, Ashwin Kakumanu, Andrea Jermiah, Arvind Akash, and Subbu Panchu, 2011.

Select Bibliography

1. Behm-Morawitz, Elizabeth, and Dana E. Mastro. "Mean Girls? The Influence Of Gender Portrayals In Teen Movies On Emerging Adults' Gender-Based Attitudes And Beliefs." *Journalism and Mass Communication Quarterly*, vol. 85, no. 1, 2008, pp. 131-146, *ABI/INFORM Global; ProQuest Central*, <https://search.proquest.com/docview/216934706?accountid=38885> .Accessed on 5 Sep.2017.
2. Dahl, Gordon and Stefano Della Vigna. "Does Movie Violence Increase Violent Crime?" *The National Bureau of Economic Research*, vol.124. no.2, 2009 pp. 677-734, <http://www.nber.org/papers/w13718> .Accessed on 5 Sep. 2017.
3. Dechamma, Sowmya C.C, editor. *Cinemas of South India: Culture, Resistance, Ideology*. Oxford University Press,2010.
4. *Dheena* Directed by AR Murugadoss, Performance by Ajith Kumar, Suresh, and Gopi, Laila, Shyam Ganesh, Rajesh, Bala Singh, Sriman 2001.
5. Downing, Lisa and Libby Saxton. *Film and Ethics*. USA: Routledge, 2010.
6. Ghaffary, Mohammad, and Amir Ali Nojoumain. "A poetics of Free Indirect Discourse in Narrative Film". *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.5, no.2, 2013, pp 271-281, <http://rupkatha.com/free-indirect-discourse/> .Accessed on 5. Sep. 2017.
7. Hill, John and Church Gibson, editors. *The Oxford Guide to Film Studies*.1998.
8. Jesudoss, peranayagam. "Tamil Cinema", *Communication Research Trends, Centre for the Study of Communication and Culture*. Vol, 28. No.4. 2009, pp. 1-43, http://cscs.scu.edu/trends/v28/CRT_v28_n4_Dec2009.pdf .Accessed on 9 Sep 2017.
9. *Kabali*. Directed by Pa. Ranjith. Performance by Ranjinikanth, Winston Chao, Radhika Apte, Nassar, Kishore, Dinesh, Dhansika, Nandakumar, Rosyam Nor, and Mime Gopi. 2016.
10. Lakshman, Indu and Kalyani Suresh. "Cinematic Sense of Place as a Window to Politics of Dominant Ideology, materialism and Morality in Tamil Cinema: A Case Study of the film 'Madras'". *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.9, No.1,May2017,pp 151-163, <http://rupkatha.com/V9/n1/v9n116.pdf> .Accessed on 9 sep. 2017.
11. Livingston, paisley and Carl plantinga, editors. *The Routledge Companion to Philosophy and Film*. 2nd ed., Routledge 2010.
12. "Love, Sex, & Cinema with Balaji Mohan." YouTube, uploaded by Fully Filmy, 20 Jan. 2017, <https://www.youtube.com/watch?v=z6seazcuxVU> Accessed on 15 sep.2017.
13. Martinson, David L. "Responding Intelligently when would-be Censors Charge: "that Book can make them . . . !". " *The Clearing House*, vol. 80, no. 4, 2007, pp. 185-189, *Research Library*, <https://search.proquest.com/docview/196881790?accountid=38885>. Accessed on 7 sep. 2017.
14. Mazumdar, Ranjani. *Bombay Cinema : An Archive of the city*. Permanent Black,2007.
15. Miller, Toby and Robert Stam, editors. *A companion to Film Theory*. Blackwell.1999
16. Muniapan, Balakrishnan and Sony Jalarajan Raj. "Music, Song Lyrics, Philosophy and Human Values: Exploring Poet Kannadasan's Contributions to the Tamil community Worldwide." *Researchers World- Journal of Arts, Science and commerce*. vol.3, no. 4(2), 2012 http://www.researchersworld.com/vol3/issue4/vol3_issue4_2/Paper_01.pdf . Accessed on 8 sep.

- 2017.
17. Persson Per. *Understanding Cinema: A psychological theory of moving Imagery*.UK: Cambridge University Press.2003.
 18. Soodhu Kavvum. Directed by Nalan Kumarasamy, performed by Vijay Sethupathi, Bobby Simha, Ashok Selvan, Ramesh Thilak, Karunakaran, Yos Japee, Sanchita Shetty, 2013.
 19. Srinivas, Lakshmi.Active audience and experience of Cinema. *Routledge Handbook of Indian Cinemas*. Edited by K Moti Gokulsing and Wimal Dissanayake, Oxon, Routledge, 2013. Pp-370-190.
 20. Stoolmiller, Mike, et al. "R-Rated Movie Viewing, Growth in Sensation Seeking and Alcohol Initiation: Reciprocal and Moderation Effects." *Prevention Science*, vol. 11, no. 1, 2010, pp. 1-13, *ProQuest Central*, <https://search.proquest.com/docview/222849901?accountid=38885>, doi:<http://dx.doi.org/10.1007/s11121-009-0143-z>. Accessed on 12 sep. 2017.
 21. Thoraval, Yves. *The Cinemas of India*. Macmillan India. 2000
 22. Turow Scott. "What's wrong with Bribery". *Journal of Business Ethics*, Vol.4, No.4 (Aug., 1985) PP.249-251, Springer, 1985.<http://www.jstor.org/stable/25071505>. Accessed on 5. Sep. 2017.
 23. Vasudevan, S. Ravi, editors. *Making Meaning in Indian Cinema*. Oxford University Press,2000.

THE “STORYWORLD” OF SRI LANKA: PORTRAYAL OF WAR IN MICHAEL ONDAATJE'S *ANIL'S GHOST* AND MANI RATNAM'S *KANNATHIL MUTHAMITTAAL*

*Rony Patra, Assistant Professor (English), Directorate of Distance Education,
Vidyasagar University, Midnapore, India*

Abstract:

How does one approach a critique of literature in the age of media? In the book “Storyworlds Across Media”, Marie-Laure Ryan and Jan-Noel Thon write, “The explosion of new types of media in the twentieth century and their ever-increasing role in our daily life have led to a strong sense that “understanding media” is key to understanding the dynamics of culture and society”(2). In Michael Ondaatje's novel “Anil's Ghost”, the horrors of the Sri Lankan civil war are portrayed first-hand through the eyes of the Sinhalese protagonist, Anil Tissera. The struggle to reconcile with a war-ravaged nation that was once her oasis of peace, becomes a metaphor for Anil's almost-Blakean journey from innocence to experience to a higher innocence, which may or may not be cynical. Mani Ratnam's Tamil film, “Kannathil Muthamittaal” (A Peck On The Cheek, 2001) has a vantage-point of the war that is distinctly Tamil, but it tackles the issue of the futility of war through a critique of the purest of bondsmaternity. The journeys of Anil (from Anil's Ghost) and Amudha (from Kannathil Muthamittaal) collectively form a “storyworld” set in Sri Lanka that has rarely been explored in popular culture. How this happens is what forms the crux of my paper.

Keywords: *Storyworld, Ondaatje, Ratnam, Sri Lanka, LTTE, War, South Asia.*

The Sri Lankan War: A Historical Background

Considered one of the longest and bloodiest wars to have been fought in modern history, the civil war in Sri Lanka has had a far-reaching impact not only on the political scenario in South Asia, but has also served as an eye-opener regarding violations of human rights, to the rest of the world. Numerous violations of human rights, including assassinations, bombings and disappearances, have overshadowed the Sri Lankan military's final victory over the LTTE in 2009. Many notable human rights organizations, such as Amnesty International, Human Rights Watch and the United Nations High Commission for Refugees (UNHCR) have repeatedly faced hurdles while investigating human rights violations. In a 2012 report on Sri Lanka, Amnesty International states:

During the armed conflict between Sri Lankan government forces and the Liberation Tigers of Tamil Eelam (LTTE) gross and large-scale violations of international human rights and humanitarian law were committed by both sides with impunity... Thousands of Tamils were denied rations, services, or the permission to leave LTTE territory, charged fines, detained and killed by the LTTE as “traitors” for acts of perceived disloyalty. For many years, government repression of dissent in Sri Lanka focused on silencing those who opposed the way the war was fought, particularly those who were critical of violations of international humanitarian law by the Sri Lankan forces. Members of the security forces and government-allied paramilitaries have arrested, threatened and killed critical journalists, and used intimidation and violence to silence witnesses to government violations. (7)

The war in Sri Lanka may have started in the early 1980s, but the seeds of dissent had been sown much before then. The policy of “communal representation” initiated during British rule in Ceylon, as well as the passage of the Sinhala Only Act in 1956 by the then-Prime Minister S.W.R.D. Bandaranaike, gave rise to ethnic tensions between the Sinhalese and Tamil communities in Sri Lanka. It had far-reaching effects for the nation it led to the adoption of the Vaddukkodei Accord in 1976, which called for the establishment of a separate state for the Tamil community, Tamil Eelam, and it expedited the mobilization of disgruntled Tamil youths into the Liberation Tigers of Tamil Eelam (LTTE) over the next two decades, resulting in the outbreak of the civil war in 1983.

India's position with regard to the war was also intriguing. The initial technical and monetary support extended to the LTTE and other pro-Tamil militant organizations by the Indian intelligence agency RAW, and the dropping of food packets over Jaffna in northern Sri Lanka during the 1983-1987 period have been widely considered as the main reasons for the rise of the LTTE. However, after the signing of the Indo-Sri Lankan Peace Accord in 1987, the Indian Peace Keeping Force (IPKF) was established by the Rajiv Gandhi-led Indian government for maintaining peace in the north. This led to a bloody war between the LTTE and the IPKF from 1987 to 1990, ending only when the Indian government, led by the then-Prime Minister V.P. Singh, recalled the IPKF troops back to India. The war led to over 1200 casualties for the IPKF, and also ensured India's exit from the war.

The issue of a separate Tamil Eelam also became a vital plank on which the 1990 Assembly elections in Tamil Nadu were fought. Though the Sri Lankan Tamils were different from their Indian counterparts in culture and language, major political parties like the Dravida Munnetra Kazhagam (DMK), led by M. Karunanidhi and the MGR-led All India Anna Dravida Munnetra Kazhagam (AIADMK) repeatedly referred to the issue in their electoral speeches. These speeches generally argued for popular support for the Sri Lankan Tamils, by appealing to the local people's sense of *maanam* or Tamil honour. Vaasanthi states, “Both Karunanidhi and MGR tried to score points over each other and viewed the Eelam campaign with an eye on the elections. Sri Lankan Tamils became the 'blood of our blood', Tamil Tai shed copious tears over their misery and it was the duty of every Tamilian to wipe her tears.” (97) When the DMK was in power, it allowed many cadres from the LTTE to mobilize funds in Tamil Nadu for the war, but never supported it outright. However, the DMK's loss in the 1990 Assembly elections, as well as Rajiv Gandhi's assassination by an LTTE suicide bomber in Sriperumbudur in 1991, turned out to be game-changing. The goodwill that the LTTE enjoyed in Tamil Nadu vanished after these incidents, with public sentiment going against them. Since then, Tamil electoral politics, with the exception of a few leaders, has steered clear of the Sri Lankan issue.

With all the tumultuous developments in the Sri Lankan war and the reaction to it in India, especially Tamil Nadu, it is only but natural that the war, like so many other notable events in world history, would carve out its own space in the cultural consciousness of the region. However, unlike the Partition of India and Pakistan in 1947, or the Jewish Holocaust during World War II, or even 9/11 and its aftermath, the Sri Lankan war has not been able to exert much influence on literature and other media coming out of the region.

The “Storyworld” of Sri Lanka

The ethnic conflict in Sri Lanka remains well-documented in various newspaper articles, because it remained the first-ever conflict that was covered extensively by news media in South Asia, much before the Indo-Pakistan conflict of 1999. However, it remained invisible in popular culture for a long time. Around the turn of the millennium, various writers, poets and artists began engaging in popular discourses about the conflict. A new “storyworld” or narratological universe started emerging within these discourses, with the horrors of war in full view, and the “wronged” Tamil settler at the heart of it. Literature and cinema began to cater to this “storyworld”, with little regard for the nuances of political intrigue, which were to come in later portrayals of the war.

Why is the storyworld important here? Ryan and Thon write, "Thinking of storyworlds as representations that transcend media not only expands the scope of narratology beyond its "native" territory of language-based narrative (native both because language was among the first media in which stories were told and because classical narratology was developed primarily with literary fiction in mind) but also provides a much-needed center of convergence and point of comparison to media studies. The explosion of new types of media in the twentieth century and their ever-increasing role in our daily life have led to a strong sense that "understanding media" (McLuhan) is key to understanding the dynamics of culture and society." (2) In a highly mediatized society, which has been constantly finding newer ways to engage with audiences and readers, popular culture is heavily reliant on the moving image. In case of Sri Lanka, the unceasing coverage of the war in print and television helped fashion a view of the war that was critical of the Sri Lankan government and simultaneously sympathetic to the Tamil cause.

***Anil's Ghost* and *Kannathil Muthamittaal*: Thematic Insights**

Michael Ondaatje's 2000 novel *Anil's Ghost* and Mani Ratnam's 2001 Tamil film *Kannathil Muthamittaal* (*A Peck On The Cheek*) were the pioneers in shaping this narratological universe. While Ondaatje's novel explores the brutal nature of the war through a series of anecdotes and flashbacks involving its various characters, Ratnam's film makes an obtuse critique of the war through the innocuous search of a girl for her biological mother. Ideologically, each work explores the war from a different perspective while *Anil's Ghost* shows the war from a predominantly Sinhalese point of view, *Kannathil Muthamittaal* makes the viewer, along with the girl, more sensitive to the horrors of the war, through an Indian Tamil lens. Both works, however, collectively create a morose and haunting image of the Sri Lankan war by critiquing and objectifying it, and by doing so, denounce it.

It is interesting to note the role language and culture plays in the shaping of perceptions of identities and loyalties in each of these works. In *Anil's Ghost* while a mix of Sinhalese and English forms a common ground for interaction, diverse, country-specific dialects of Tamil serve as the communicative backbone in *Kannathil Muthamittaal*. Interestingly, language performs dual functions in the two texts while it serves as a tool for aggregation and consolidation, as in the mobilization of the LTTE and the Sri Lankan authorities on opposing sides, it also serves as a differentiator in some cases. In *Anil's Ghost*, Anil's Sinhalese origins are what allow her, in spite of her identity as a UN representative, to allow her to work in Sri Lanka. However, her Anglo-centric upbringing is what separates her from the other characters in the novel, most of whom are native Sinhalese. Anil's English, therefore, becomes a tool for a churning of colonial discourse and anti-colonial sentiments. Similarly, in *Kannathil Muthamittaal*, while Tamil is the unifying language that enables a father to make a humble request, using poetry as a tool of identity, to an LTTE militant, Ratnam subtly plays on the difference in dialects when at the park, Amudha asks the man in the wheelchair, "Why does your Tamil sound strange?" Ondaatje and Ratnam, through their respective works, portray the use of language as a means of abjection to deflect the *thanatos* from the Self. In such circumstances, the Tamil-Sinhalese dichotomy reflects the creation of the binaries of the Self and the Other, which change with the prevalent perspective, and is common to both backgrounds. Language becomes an abject space.

Even though *Anil's Ghost* is titled thus, it is not about Anil Tissera, the Colombo-born forensic anthropologist who returns to Sri Lanka as an investigator for the Geneva-headquartered UNHCR. Having spent the last fifteen years of her life in Britain and America, Anil is, as Margaret Scanlan says, "a Westernized outsider" (305) who is forced to work with a local archaeologist, Sarath Diyasena, for the duration of her stay. The initial part of the novel gives the reader the impression that this novel is all about her experiences as she attempts to work in the country she has come back to. However, Ondaatje takes the reader by surprise with his *volte-face*:

Because her name appears in the title, and the early chapters are seen from her perspective, she initially seems to be the central character; but as the book goes on the Diyasena brothers assume greater importance; reversing the film cliché, Ondaatje drops her from the narrative

as soon as she heads for the airport. (Scanlan 305)

In Sri Lanka, Anil and Sarath, during their excavations, come across the remains of a skeleton whose skull is badly disfigured. However, Anil suspects that the skeleton may not be ancient, as they had originally thought. In trying to investigate into the identity of the skeleton, whom they affectionately nickname "Sailor", they embark on a journey across Sri Lanka. The various people they meet in their quest for the truth lead fragmented lives, with unfulfilled dreams. Yet Anil and Sarath also realize that they cannot depend on the government that has, quite ironically, brought them together; thus, the people they encounter must be brought out of their shells, and their narratives must be uncovered as a professional, rather than a psychological need.

Though Anil is not the central character, her visit to Sri Lanka actually becomes the catalyst for all the other characters in the novel to revisit their own fragmented lives. The image of the defaced Buddha statue and its painstaking, yet haphazard reconstruction by Ananda, serves as a powerful image for the plight of the other characters. It also seems an apt euphemism for the meta-narrative about the war that the reader has to piece together from their recollections. Their recollections, as also Anil's, provide a common haphazard ground from which Ondaatje's meta-narrative speaks to the reader. By reconstructing these multiple narratives, the reader can derive a complex, clandestine, yet unsettling portrait of the war and its excesses. Whether it be Palipana's hermit existence, or Ananda's struggle to come to terms with the loss of his wife, or even Gamini's consciousness that is slowly being unable to distinguish between reality and fantasy all these narratives only add, time and again, to the reader piecing together the intra-personal narratives, in order to come up with the horrors of everyday life in Sri Lanka in the 80s and 90s.

Kannathil Muthamittaal, however, is not a direct critique of the war. Rather, it examines the role the war plays in inter-personal relationships, and how it forces a person to break existing ties, while forging new ones. Adapted from an article in *Time* magazine about a Filipino child, raised by American parents, revisiting the Philippines in search of his mother, the film focuses on the search of a nine year-old for her biological mother. This search works at dual levels while Amudha moves from innocence to experience, the audience, observing the circumstances from her perspective, subtly views the civil war from a distant, pristine perspective. According to Ratnam himself,

The (Sri Lankan) issue has been happening in our backyard for so long. You see various shades of it. You see the way people react changing so much, within Tamil Nadu. And this was a simple emotional story through which you could travel into that zone, through the eyes of a girl who's totally unaware girl from the mainland and look at something that's happening so close to us. (Rangan 214)

The film opens with a mini-narrative that serves as a prologue for what is to follow a marriage taking place in Mankulam, a place in northeastern Sri Lanka, between Dileepan and Shyama, in accordance with traditional Tamil rituals. This particular episode is punctuated by a song about white flowers, which embody peace in the face of adversity. The song also plays at the end of the movie, suggestive of a more direct anti-war message.

Vellai pookkal ulagam engum malarhavae Let white flowers bloom all over the world
Vidiyum bhoomi amaidhikaaga vidihavae Let peace dawn all over the world

However, Dileepan's post-coital dream about soldiers and guns, reveals something different to the audience for the first time there is a world of violence outside the framework of the conjugal life that Dileepan and Shyama desire. Later, when Shyama sees Dileepan disappear into the forest, the audience, along with her, comes to the realization that Dileepan, who has devoted himself to the cause of the LTTE,

will, in all probability, not come back to her. It is subsequently revealed that she migrates, with other Sri Lankan Tamils, to a Red Cross refugee camp in Rameswaram in Tamil Nadu, India, even as she clings to hope that Dileepan might return.

The action in the narrative then shifts nine years later to present-day Chennai, and is carried forward by a young girl named Amudha. Through her perspective, the audience observes key aspects of her family life. It is through her eyes that her parents, Thiruchelvan and Indra, are seen for the first time. While the hot-headed Thiruchelvan is an engineer who is also a firebrand Tamil writer, Indra is a popular Tamil news-anchor on television. Along with her parents, Amudha also lives with her two siblings, Akhil and Vinay, and their grandfather. On her ninth birthday, Thiruchelvan decides to tell Amudha that she is not their biological child. This revelation turns Amudha's world upside-down, as she is unable to come to terms with the fact that she is not related to her family by blood. On asking her parents about her own background, Amudha shifts the audience's focus to the story of Thiruchelvan and Indra's marriage. This part of the narrative reveals multiple truths. Shyama had actually given birth to Amudha in the Red Cross camp at Rameswaram and disappeared. This child inspired Thiruchelvan to write his first story, "Umbrella", a feat that endears him to Indra, his next-door neighbour. Thiruchelvan takes Indra to the camp one day, where Indra instantly takes a liking to the child and names her "Amudha", meaning "nectar" in Tamil. Moved by this, Thiruchelvan decides to adopt Amudha, but he cannot do so, as it is not permitted by law. He decides to marry Indra just so that they can adopt Amudha, and bring her up as their own child.

The umbrella is a motif that recurs throughout the film. Beginning with Thiruchelvan's short story inspired by Amudha, the umbrella is present in various scenes set in the second half of the film, in Sri Lanka. The umbrella held over Amudha's head is a symbol of protection against the lurking dangers of the world. When Thiruchelvan and Dr. Wickramasinghe return from their encounter with the LTTE, the umbrella held by the doctor is shown torn, signifying a fight with adversity. In the last scene, the image of Thiruchelvan holding an umbrella over the figure of Indra holding a tearful Amudha becomes a symbol of the "happy family", staying united in the face of adversity and emotional upheavals.

Amudha grows more and more restless, and a desire to meet her real mother grows within her. Armed with only the name of her biological mother, she undertakes a bus ride to Rameswaram with her cousin Pradeep. On reaching the Red Cross camp, she is told that "M.D. Shyama", her biological mother, had given birth to a female infant (meaning her) in 1991. Later, Thiruchelvan, sensing her helplessness, takes a momentous decision he decides to take Indra and Amudha to Sri Lanka, to search for Shyama.

The second half of the film sees Amudha, Thiruchelvan and Indra in Sri Lanka. Aided by a local Sinhalese surgeon, Dr. Harold Wickramasinghe, they set out in search of Shyama, in the trouble-ridden Northern Province that is controlled by the LTTE. It is here that Amudha is exposed to a different kind of horror. As she and her parents go from place to place in search of the elusive Shyama, the shock of her uncertain maternity is replaced by an even bigger fear the raw, horrific power of ethnic conflict. At a felicitation ceremony held in honour of her father in Jaffna, when Amudha wanders off to the nearby park, she meets a young Tamil man sitting in a wheelchair, reading a book of poetry. The conversation that ensues between them is one of everyday life a fact highly unusual for a war zone. However, a few minutes later, she witnesses him leaping on top of a moving Army truck and then detonating himself, killing many soldiers on the spot. Though Amudha gets minor injuries due to the explosion, she is really traumatized by the experience. It is the start of her Blakean journey from innocence to experience. She encounters many more such experiences during her stay. Her encounter with the woman at the Mankulam village near Kilinochchi, the provincial headquarters, exposes her to the grief a mother feels on the loss of her child. Later, when she sees children of her age (possibly Tamil), dressed in military fatigues, she is terrified and runs to the only source of comfort she knows, Indra.

Through all the revelations about her maternity, Amudha shares a very complex relationship with Indra. The irony of the narrative lies in the fact that Indra, who is shown christening Amudha, and later

bringing her up, is in danger of losing her status as a mother to Amudha. Though Indra never acknowledges it openly, there are multiple instances in the film when she wishes that Amudha would treat *her* as her real mother. When the family travels to the Mankulam village near Kilinochchi, Indra tells Thiruchelvan, "We've left two kids behind for the sake of one", in a reference to her two "real" sons, Akhil and Vinay.

This volatile relationship, however, comes to an end when the family gets caught in the crossfire between the Sri Lankan army and the LTTE at Subramaniam Park. Thiruchelvan and Dr. Wickramasinghe are accosted by members of the LTTE, one of whom turns out to be Shyama's elder brother, who is seen earlier in the film during her marriage. He promises them that he will bring Shyama to meet them at Subramaniam Park. However, when the family and Dr. Wickramasinghe reach the place, they encounter a large battalion of the Sri Lankan army that is preparing for a major offensive on the LTTE. They want to get back to safety, but Amudha stays stubborn and tries to stay back. As Amudha argues with her family, violence erupts in the park; the entire family gets caught in the crossfire. Indra sustains an injury on her arm, but it is actually Amudha who completes her life-changing journey from innocence to experience. The fragile girl who initially feels disowned when told of her true maternity realizes, at this point, the horrors of war, as well as the utter futility of the entire exercise of finding her real mother. When she tells her father, "I want to go home", she also comes to terms with the fact that the only truth that is constant in her life is that Thiruchelvan and Indra, her adopted family, will obviously protect her, just as they have done throughout her life.

However, it is also ironically at this point that Indra realizes that she must prepare herself for the inevitable meeting between Amudha and her biological mother. As the family prepares to get back to Sri Lanka, she requests Dr. Wickramasinghe to drive them to Subramaniam Park again, ignoring the concerns of her family. Unknown to them, a red auto follows them. At Subramaniam Park, while the family waits for someone to come, they see Shyama and her brother alight from the auto. In this poignant last act of the film, Amudha comes face-to-face with her "real" mother, Shyama. She gives her an album containing photographs of her entire life. She also reads out from a list of twenty questions that she had prepared. However, when Amudha asks Shyama about her true parentage, Shyama replies that she was taken away from her after her birth. Amudha is unwilling to ask any more questions after this, being too overcome with sadness but Indra, the foster mother prods her to embrace Shyama, the biological mother. For Amudha, it is an unusual struggle to cope with from a point in the film when she raised questions about her own maternity, Amudha is now in the enviable position of having the blessings of two mothers.

However, when Amudha requests Shyama to return with them to India, she says she cannot do so. She repeats the same words to Amudha that Dileepan had told her nine years ago while escaping into the forest "Someday there will be peace in this country. Come back to me then." The film ends with a tearful reunion between Amudha, Indra and Thiruchelvan in the rain, as they watch the figures of Shyama and her brother recede in the distance.

Anil's Ghost and Kannathil Muthamittaal: Comparative Analysis vis-à-vis The War

Both *Anil's Ghost* and *Kannathil Muthamittaal* differ in their chronological approach to the Sri Lankan War. In the first chapter of *Anil's Ghost*, Anil thinks about a line from Archilochus "*In the hospitality of war we left them their dead to remember us by.*" (7) This line is very revealing. At one level, it tells the reader about Anil's background as a forensic anthropologist, who is well-versed in ancient Greek culture. At another, though, it also points suggestively to the hundreds of people, both Sinhalese and Tamil, who have either died or have been reported missing.

Another instance occurs when Anil nostalgically remembers her days at Guy's Hospital in London. While studying the brain, when she hears the term *amygdala* being used, she thinks of it as a Sri Lankan term. However, her professor explains to her what it really "is" "It's" the dark aspect of the brain. "...A place to house fearful memories." (130). The specific location of the "*amygdala*" small knot-like bundle of nerve cells near the stem of the brain has a direct bearing on the narrative. Victoria Burrows argues,

“Metaphorically, and sometimes literally, the amygdala is the living kernel at the center of this text, binding and unbinding the seemingly incommensurable categories of scientific and imaginative "truths" and the histories that they contain.” (161). In the same way, the amygdala also dictates the responses to emotional upheavals and personal sorrows, and this, in turn, shapes the various vignettes from the characters Anil encounters in the novel. Thus, while Ananda relies on toddy and sculpture to keep the grief of losing his wife Sirissa at bay, Palipana and Lakma's bare existence in the old monastery is more of a reaction of their amygdalas to the violence perpetrated on their family. In the case of the Diyasena brothers, it is much more complicated. While the news of his wife's death has prompted Sarath to mentally condition himself to reveal to the world (except Anil) that she is alive, it is far worse in Gamini's case. Gamini, the younger of the two siblings, is beset by the twin disappointments of not knowing his brother and losing the one person he really loved, Sarath's late wife.

This combination of the literal and the metaphorical lends credence to the bitter realities of the Sri Lankan war. In *Kannathil Muthamittaal*, Ratnam explores multiple themes with regard to the war, but all of it comes in the second half. When the visual motifs do not occur in the narrative, the short stories attributed to Thiruchelvan in the first half of the film actually fill in the gaps. The pleasant-looking man in the wheelchair who turns out to be an LTTE suicide bomber, the woman fleeing the Mankulam village near Kilinochchi who inadvertently reveals the loss of her daughter in the war, the vision of Tamil child-soldiers, clad in fatigues and armed with guns, and finally the battle at Subramaniam Park these images, when seen through the eyes of a child, signify the loss of innocence. But when seen through a normal adult point of view, it only heightens the viewer's sense of disbelief at the events taking place in the name of identity.

Parallels with real-life events and anecdotes taken from the war and the history of politics in Tamil Nadu are hard to ignore. Ondaatje bases several of the incidents and themes in *Anil's Ghost* on real-life scenarios. The difficulties faced by various international human rights collectives while working in Sri Lankalogistical nightmares as well as repeated clandestine government interference are echoed in the main story of reconstruction of Sailor's skull by Anil and Sarath, that is attempted outside the framework of prying government eyes. The murder of Palipana's brother, a monk, is a sly reference to the way Sinhalese Buddhist monks got involved in the confrontational politics against the Tamil community. Even the death of the “Silver President”, Katugala, has many parallels. Suicide bombing was a weapon used, to great effect, by the LTTE at the height of the conflict. Katugala's murder by this method is also based on the assassination of Ranasinghe Premadasa, the Sri Lankan President, in May 1993. By the time this novel was published, in 2000, Sri Lanka had also witnessed another similar assassination attempt this time on Chandrika Kumaratunga, the Sri Lankan President.

Ratnam does not draw too many parallels with real-life incidents in the war, the sole exception being the devastation of Subramaniam Park at Jaffna in the 1990s. However, his characterization of Thiruchelvan is interesting. In a state where the notion of *maanam* was celebrated to gather support for the idea of a Tamil Eelam, Thiruchelvan is the quintessential firebrand Tamil writer, capable of inciting passion through his words. In the first half of the film, his short story “Umbrella” talks about the plight of the thousands of refugees from Sri Lanka who inhabit the refugee camps in Tamil Nadu, which resembles an “open-air prison”. But the audience sees a more balanced side to him in the second half, when he voices his feelings about wanting peace to return to Sri Lanka. His character, in this way, becomes a reference to the towering political figure of M. Karunanidhi of the DMK, who supported the LTTE's agenda at one point of time, but fell out with them over the issue of Rajiv Gandhi's assassination. Thiruchelvan also becomes representative of the entire anti-LTTE sentiment prevalent in contemporary Tamil Nadu.

Conclusion

In totality, therefore, *Anil's Ghost* and *Kannathil Muthamittaal*, despite being different in context, medium of expression and content, convey a united meaning. Ondaatje conveys the truth about the cost of war in a more subtle way; Ratnam chooses a route that is more direct when compared with Ondaatje's

approach, yet is more subtle when it comes to contemporary Tamil cinema. Ultimately, both texts choose not to glorify war, by exploring the trauma caused. Thus, *Anil's Ghost* and *Kannathil Muthamittaal* succeed in transposing the Sri Lankan war and looking at it from an artistic point of view.

Works Cited

1. *A Peck On The Cheek* [*Kannathil Muthamittaal*]. Dir. Mani Ratnam. Perf. P.S. Keerthana, R. Madhavan, Simran Bagga, Nandita Das, and Prakash Raj. Madras Talkies, 2001. Film.
2. Burrows, Victoria. "The Heterotopic Spaces of Postcolonial Trauma in Michael Ondaatje's *Anil's Ghost*." *Studies In The Novel* 40.1/2 (2008): 161-177. *JSTOR*. Web. 25 April 2013. <<http://www.jstor.org/stable/29533865>>
3. Ondaatje, Michael. *Anil's Ghost*. London: Vintage Books, 2011.
4. Rangan, Baradwaj. *Conversations With Mani Ratnam*. New Delhi: Viking, 2012.
5. Ryan, Marie-Laure and Jan-Noel Thon. *Storyworlds Across Media: Towards a Media-Conscious Narratology*. Lincoln, USA: University of Nebraska Press, 2014.
6. Scanlan, Margaret. "'Anil's Ghost' and Terrorism's Time." *Studies In The Novel* 36.3 (2004): 302-317. *JSTOR*. Web. 25 April 2013. <<http://www.jstor.org/stable/20831898>>
7. "Sri Lanka's Assault on Dissent." *Security With Human Rights*. Amnesty International. 30 April 2013. Web. 26 May 2013. <<http://www.amnesty.org/en/library/asset/ASA37/003/2013/en/338f9b04-097e-4381-8903-1829fd24aabf/asa370032013en.pdf>>
8. Vaasanthi. *Cut-Outs, Caste and Cine Stars: The World of Tamil Politics*. New Delhi: Penguin Books, 2008
9. "Vellai Pookal." *Fantasies Translated*. Web. 25 May 2013. <<http://arr-songs-translated.blogspot.in/2008/06/vellai-pookal.html>>

**THE BESIEGED ADIVASI CULTURE:
A STUDY OF GOPINATH MOHANTY'S *THE ANCESTOR***

Dr. Pushpa Valli Kurella, Vijayavada, Andhra Pradesh

Abstract:

*Working in alliance with the colonial administration, Christian missionaries took Christianity to the remote hill tribes of Odisha, who had already been oppressed by anti-tribal colonial policies, to 'save their souls'. The missionaries carried on a campaign of discrediting the tribal worldview and culture, which preserved and celebrated humans' primal interconnectedness with nature. Christianity, which set man above nature in a dichotomy, ran counter to the tribals' lived experience of kinship with nature. As a result, conversion to Christianity precipitated a spiritual void and alienation in the Dombs, the first converts. The neighbouring pristine Paraja community loses moral fibre when the alien culture rudely intruded into it through a Christian-convert Domb girl, who deliberately violated tribal ethos to seduce a Paraja boy. The pain and the suffering that overwhelmed the affected Paraja family are poignantly portrayed in Gopinath Mohanty's novel *The Ancestor*.*

Key Words: *Tribal worldview, Christianity, dichotomy, alienation, ground of being, mythical thinking, colonizing, limbo, epistemology.*

The personal and collective trauma suffered by Indian indigenous people, or adivasis, during the turbulent sociological changes and devastating economic crisis under the colonial rule caught the attention of a very few writers like Mahasweta Devi and Gopinath Mohanty, who had great respect and love for adivasis and their culture. They narrated their plight, giving voice to their agony and pain, and restored their rightful place in history. The present paper studies the pathetic lives of the Dombs, one of the tribes branded by the colonial administrators as criminal, who are forced to convert to Christianity, and the effects of the alienation and the emptiness they suffered after their conversion, as depicted by Gopinath Mohanty in his short Odiya novel *The Ancestor* or *Dadi Budha*. The paper explores tribal epistemology and wisdom, and how the role of two important Christian-convert Dombs in the novel points to the grievous threat posed to the pristine Paraja culture by missionary Christianity and colonialism, using mainly the observations of the Harvard anthropologist, David Maybury-Lewis, the Colombian-Canadian anthropologist, Wade Davis, the British philosopher Ludwig Wittgenstein, the British poet William Scammell, and the Indian researcher in social and cultural anthropology, Meena Radhakrishna.

Introduction:

The colonial powers carried out systematic violation and subjugation of indigenous communities in the colonies with unprecedented violence, while Christian missionaries, who almost always collaborated with the colonial authorities, conducted vicious attacks against their 'dark' and 'superstitious' religions. Wade Davis, in his book *The Wayfinders: Why Ancient Wisdom Matters in the Modern World*, presents several instances of cultural violence against native tribes by colonists and missionaries. In 1850, every aspect of the traditional cultural life of the natives in Polynesia was formally outlawed by the French colonial administrators (170) and the religious beliefs of the natives were dismissed as crude idolatry by the missionaries.(52) In Colombian Amazon, the sacred trumpets of the Barasana Indians were condemned as symbols of the devil and were crushed and burnt by the Catholic priests. (101) In 1835, Reverend William Yates compared the Australian Aborigines to dogs which deserved to be shot.(151) The

indigenous peoples of Tasmania were wiped out by the British colonists, and the Reverend John West, a Christian missionary, rationalized the slaughter as the necessary cleansing of the land of an offensive people.(170) When the Catholic missionaries went to the Inuit tribe in the Arctic under the colonial rule of Canada in the 1930s, they immediately set about destroying the Inuit culture. Encouraged by the colonial authorities, they attracted the Inuit people to the mission and away from the land by trading goods.(208)

In India, the twin forces of colonialism and missionary Christianity precipitated the material and cultural disintegration of adivasis. While the colonizers seized control over the adivasis' means of survival, Christian missionaries mounted a systematic assault on tribal religion, traditions and beliefs. Professing to 'save the souls' of the 'barbarous and savage' adivasis, they conducted a proselytization campaign, covertly aiming to colonize their minds, thereby completing the colonialist agenda of total subjugation of the adivasis. The political and cultural aggression broke down the tribals' ancient way of life, and the trauma threw them into existential crisis. The outward manifestations of that crisis were different from tribe to tribe, and, sometimes, even from family to family in a tribe. Some assimilated the practices of the dominant alien culture, while some resisted the change. However, both the groups the ones who adopted the alien culture and the ones who remained in their own fold suffered; the former suffered alienation and the latter faced a cultural assault. The cultural and the economic crisis brought about disintegration and internal rifts in many tribal communities.

Gopinath Mohanty's tribal novels depict the havoc wreaked by colonialism on the lives of the Parajas and the Dombs in Odisha, and the cultural assault the Parajas faced from the missionaries. Showing the essential humanity of these primitive people, they portray the grave injustice of the suffering inflicted on them. Even as they celebrate the beauty of the pristine culture of the Parajas, with their simple, natural and unself-conscious way of life, they narrate the tragedy of individual lives affected by the assaults on their culture and survival. The shock, the turmoil, the anger and the emptiness that were felt by these besieged people find expression in these novels.

Introduction to the Writer and the Novel:

Gopinath Mohanty (1914-1991) is a renowned Odia writer and winner of many prestigious awards like Padma Bhushan and Jnanapith for his contribution to Indian literature. His major literary concerns are the recognition of the richness of tribal culture and the exploitation of the tribals. He received the Central Sahitya Akademi award in 1955, for his novel *Amrutara Santana* (1949). His novels, based on the life of the tribals, express his deep love for them and have a wealth of cultural material. *Paraja* (1945), his another novel, though about the Paraja tribe in Odisha, mirrors the condition of the tribals everywhere in India, who are exploited by moneylenders, and cheated by petty officials and the bureaucracy of the state.

The Ancestor or *Dadi Budha* (1944) is his first novel about tribal life. It is set in the densely-wooded hills and valleys of the Eastern Ghats in the undivided Koraput district of Southern Odisha before Independence. It is a rich tapestry of adivasi religion and culture with their rituals and practices pictured through the life of Paraja tribe. It narrates the poignant story of how Christianity and an individualistic culture that came riding on the wave of colonialism collude to disrupt their simple, peaceful, ancient way of life. Mohanty shows with sympathy the Dombs' pitiful state that forces them to survive by any means. Dispossessed by colonial policies, and cast out by other tribals, the Dombs are lured by Christianity and the glamour of urban culture spawned by colonialism, and this leads to the breakdown of the life of the total tribal community. Eleo, the first generation Christian-convert, shows a shrewd understanding of the changing tribal situation, but he is indoctrinated to rubbish the tribal intuitive vision and wisdom, and poses an insidious threat to the tribal culture. Santosh Kumari, a young, second-generation Christian-convert girl, dreaming of a free life of enjoyment in the city, goes against tribal ethos and seduces a Paraja boy and becomes the instrument of the ruin of the family.

The Dombs and their social status:

The Dombs are a tribe living in various tribal regions. However, in the caste Hindu society, they are

sometimes treated as 'outcasts'. When the city encroached on the forest, the Doms were pushed to the lower rung of the Hindu caste system. Their traditional job of skinning dead animals was treated as menial, and they got into pilfering when they lost rights of the forest. They were branded as a criminal tribe by the British Government in 1871 under The Criminal Tribes Act.

In the tribal regions, some Doms are sedentary, whereas others lead a nomadic life along with a number of other tribal people such as the Lambadas. In his doctoral thesis, Suna Birendra mentions that the Odia Doms are widespread throughout the Navrangpur district, and numerically they are next to the Kondhs. They are weavers and drummers by profession and enjoy great influence over others for their ability to play the different scales of music in tribal festivals, tribal temples, and marriage ceremonies. The Doms are mostly traders in cattle and chillis. Some Doms earn their livelihood by cultivation and weaving. Within the Odia Domb, there is a section of the population who are known as Khangar Domb, who are involved in theft and robbery. (135)

In the districts of southern Odisha, the Doms were the external face of adivasis. They acted as counsellors and village choudharies. When colonialism entered the adivasi world, their advantageous role quickly turned into that of an exploiter. Because of the social conditions they lived in, and their exposure to the mainstream society, they became crafty. When Christianity created an opportunity to climb the social ladder, the Doms converted to Christianity. It may have given them social acceptance in a limited sphere mainly in the urban areas, but in the tribal areas their condition was not different from that of other tribals.

The Aims of Colonialism and the Role of the Missionaries:

Colonialism was portrayed by the colonizers as a divine mission, 'the white man's burden', inspired by the ideals of Christ, to bring about liberation in spiritual, cultural, economic and political spheres by imparting the knowledge of the West to 'ignorant' and 'savage' people throughout the world. The missions of colonialism and Christianity often overlapped and appeared almost always indistinguishable. Colonialism was instrumental in paving a path for Christianity to penetrate even remote regions with amazing facility. On their part, the Christian religious authorities acted as facilitators in European efforts to exploit the indigenous people. In the guise of instructing to 'civilize' every 'savage' they encountered, they created rifts, exploiting the fault-lines in the existing social order. The missionary objective of 'taming and civilizing' was also a central objective of colonialism, used to rationalize and justify their exploitation. In this context, the observation of the black psychoanalyst and philosopher Frantz Fanon is illuminating:

The Church in the colonies is a whiteman's Church, a foreigner's Church. It does not call the colonized to the ways of God, but to the ways of the whiteman, to the ways of the master, the ways of the oppressor. And as we know, in this story many are called but few are chosen. (*The Wretched of the Earth* 7)

The early missionaries influenced the British opinion with their pioneering feats of geography and their descriptions of indigenous cultures. Colonial governments relied on missionaries to provide the infrastructure that was beneficial to their interests, such as translating books, which would give them 'knowledge' about the local people, and imparting English education by establishing schools, which would create people who would obediently serve the British.

In the nineteenth-century, in many places, the missionaries played a crucial role in providing famine relief and helping the poor through various philanthropic and social activities. Yet, their role in developing a work force for the British Raj is unquestionable. The British, with their administrative procedures such as the Permanent Settlement Act, and Forest Policies and developmental activities like building railways and establishing agricultural farms, incapacitated many tribal societies. Especially, the Criminal Tribe Act (CTA) devastated the lives of minority tribal groups. On their part, the Christian missionaries attracted these tribal groups to develop a Christian base in the tribal regions. Working from

this base, they widened the social rifts among the various tribal communities to their advantage. This encouraged internal exploitation. On another side, some missionaries were hand in glove with the colonial government and were influential in establishing the 'criminality' of some tribes, and in establishing settlements 'to reform' them as they had done in Australia and other countries. Their ulterior motive was to create a workforce for the colonial expansionist policies. Meena Radhakrishna, in her book *Dishonoured by History*, reveals the aims of one such missionary organization, the Salvation Army, which was active in the Madras province since 1908. It was entrusted with a thousand Doms in Gorakhpur, who were branded as a criminal tribe, to bring about reformation in them. Meena Radhakrishna writes that some men were repeatedly flogged and then they 'happily' adjusted to the work in the Salvation Army factory. (72) The Salvation Army's methods and approaches were influential in bringing an amendment to CTA in 1911, which required the members of the criminal tribes to report to the nearby police station regularly, sometimes, four times a day and even at the odd hours of midnight.

Lakshman Gaikwad in his novel *Uchalya* writes about the fate of these notified tribes even after they were declared denotified (DNT) after Indian Independence. The Imperial law, and later the Indian law, treated them as criminals. They would be suspected if they had even a slightly worthy object in their houses. No member of the 'criminal tribe' knew when he would be called by the police. Mohanty in *Amrutara Santana* writes that they had to be under the continuous surveillance of the police. Their women had to satisfy the lust of the government officials. Their conditions forced them to live with meager or almost no means of livelihood. These living conditions and the continuous threat from officials and the police blunted their sensibilities. They took to cunning and deceiving as a means of their livelihood. They practised these on no matter who the other person was, whether an official or a tribal suffering like themselves. This situation created a rift between the Doms and other tribal communities who were still engaged in the traditional ways.

The alien religion and its effects on the converts:

The Doms in *the Ancestor* too face physical insecurity and spiritual alienation. There are only four Domb families and some of them live on small thefts and skinning animals, and some like Eleo and Chancheri work for the Paraja community, living in a separate street from them. Their circumstances led the Doms to accept the alien faith. As they are converts, they do not directly participate in Paraja rituals and festivities but they are present in the day-to-day life of the Parajas and they still retain their old cultural background. As a result, the converts have to live in two worlds, balancing one against the other, and belonging to neither. Mohanty is critical of the conversion of faith, carried out among the impoverished adivasis. It uprooted them from their cultural milieu and orphaned them in their own land. It made them outsiders in the communities. Nor did the new faith give them solace in need either. The following situation, in which the Domb thieves come to pay respects and confess before Dadi Budha, is illustrative:

At midnight a group of thieves came to Dadi Budha's mound and whispered to him: Oh Almighty Dadi Budha, believe us. We are not wicked at heart. We shall tell you the truth. It is our poverty that has driven us to steal someone's cows from his cowshed or a couple of plates from someone else's house. We take such risks only for our family. But these inspectors these heretics they don't believe in you. How can they understand our misfortune? You alone know it, lord. (37)

Mohanty also writes about the conditions and compulsions of the preachers of the alien faith in the tribal region:

In the scorching heat the missionaries in black coats moved from one village to another preaching the message of Christianity. They sweated profusely, and their feet were blistered. Whenever they came across someone they would preach to him the message of their religion: Have faith in God, the Almighty, who sent his favorite son to wipe out the evil from the earth; have faith in Him alone. (36)

It is pathetic that the preachers are instructed by their sahib that they have to preach in any weather, and under any conditions, otherwise they will not get their salaries. Colonial rule turned religion, a matter of deep faith and conviction, into a means of livelihood, and of conquering. For many converts preaching became a job to save themselves from hunger. Referring to the guidance the adivasi religion gives in everyday life, Mohanty remarks that any faith that does not help its followers navigate the practical world becomes useless to them. He firmly believed in the power of religion not only to sustain spiritually but also to guide one's practical life. Adivasi religion offers one the space and the means to recover oneself in misfortune and get on with life, as shown in the case of Ram Muduli and Dishari. But the Christianity that was preached to save the tribal from his sins and superstitions could not save him from the exploitative system that the colonial government imposed on the tribals. Mohanty writes that the new and alien religion answers neither their spiritual nor their practical needs. He points it out:

The formless heavenly God carried the burden of all our sins that is fine. That was a piece of good news. He could forgive all of us. (36)

But faith alone would not do. One had to repent and confess his or her crime. But what was the value of Reverend Solomon's preachings in courts, in society and practical life? No missionary could save you when things got complicated. (36)

The irrelevance and the cynicism of introducing Christianity into adivasi culture:

In their mission to discredit other religions as dark and superstitious, and propagate their own religion, the Christian missionaries did not care to try to understand the tribals' world view and their subtle cosmology that sustained them from primeval times. They did not see that Christianity and its basic concepts particularly that of the Original Sin - went against the unique cultural experiences and the cosmology of adivasis that evolved in consonance with the spirit of their natural landscape. The adivasis, whose vibrant culture celebrated lives attuned to nature, did not need any salvation, nor any redemption from any original sin. The missionaries' misplaced zeal to spread their religion in culturally rich tribal areas can be seen to be plainly imperceptive, irrelevant and cynical for two reasons. First, the local Christian priests preached that the scriptures declared that all humans were sinners, the son of God died for them and his blood would purify their sins. This concept of Christian cosmology was evolved by a culture which was guilty of the Original Sin of abandoning Innocence and Faith and tasting Knowledge, and falling from Grace into Time, rational knowledge and self-conscious civilization. Universalizing such a culture-specific concept and preaching it undiscerningly to a pristine, pre-reflective unselfconscious people, who were guided in their lives not by discursive knowledge of the world but by mythical thinking and an intuitive sense of their primal union with nature, was culturally supremacist and covertly political. Because of their own sense of cultural superiority, they failed to realize that the tribals never suffered what the Christian civilization was guilty of the loss of Primal Innocence and the consequent radical disjunction between nature and culture. The tribals perceived themselves to be one with Nature, and their intuitive practices and rituals kept their communion with nature unbroken. In a metaphorical sense, they never lost paradise. But the missionaries could not see all this. They just launched their campaign to 'save' the adivasis, simply imposing their own 'enlightened' concepts on them, to colonize their imagination.

Secondly, exploiting the adivasis' helpless, impoverished conditions to preach to them to convert to 'save their souls' was cynical and unethical. It was motivated not by compassion, but by a cynical opportunism to spread their religion by working in close alliance with the colonial government, whose rule had disenfranchised the tribals in the first place, and thus prepared the ground for the 'charitable' work of the missionaries. Before colonialism, the adivasis led a simple, independent, contented lives, with a vibrant culture. The forest laws enacted by the colonial rulers deprived adivasis of their rights of the forest and the prohibition from entering the forests made them look and feel like thieves and law-breakers in their own lands. In these impoverished circumstances, the new faith entered the adivasi community as a benefactor by offering financial support in difficult times. As a result, the new faith among the adivasis

remained superficial, and whenever the new converts needed solace and comfort, they went back to their native gods. Santosh Kumari comes to pray to Dadi Budha to fulfil her desire to marry Thenga Jani. When the village is threatened by the man-eating tiger, all the Christian-convert Dombs believe and listen to Dadi Budha's command and leave the village.

Eleo, the unknowing perpetrator:

Among the Dombs, Eleo stands out by his intelligence and shrewdness. He belongs to the first converts to Christianity in that area. He is respected by the headman, Ram Muduli, who often comes to take his advice. Though he is a Domb, he deals with the headman on equal terms, and commands respect, not just because of his age but because of his sagacity. Mohanty writes,

“(h)e would listen attentively to the questions put to him and would reply only after thought. In serious matters, Ram Muduli, the headman consulted him secretly. In the presence of others, he would disagree with him and laugh at his words. However, adding a little to what Eleo had said, he would say almost the same thing.” (25)

Eleo is an active member among the converts, conducts prayers and collects levy (contribution to church) from Christian farmers and maintains those accounts. He talks with officials and is familiar with the sahibs and the courthouse. He knows the ways of the officials and how to deal with them. When Santosh Kumari elopes with Thenga Jani, the headman's son, Eleo secretly hopes that it could lead to the village gradually converting to Christianity.

Though Eleo seems to have a positive presence in the novel, it is through his dogmatism as a Christian convert that Mohanty indicates, right at the beginning of the novel, what kind of civilization has besieged the pristine Paraja culture. Eleo and the Parajas, Ram Muduli and Hari Jani, are watching the wildfire on the hill. Even as the Parajas are watching in admiration the beauty of the wildfire, and wondering who causes it and its spread to the far corners of the forest, Eleo readily gives his rational explanation that humans must have lit the fires, rashly adding his disdain for the Parajas' 'stupid' belief that *dumas* or the spirits of Ancestors cause the fire as the Creator-Beings. The unprovokedness of Eleo's dismissal of the Parajas' intuitive mythic thinking is as ominous as the fact that he hastens to give a rational, empirical explanation to a magical spectacle. After converting to Christianity, Eleo sees Paraja religion through the eyes of the Christian pastor, 'who has read out many books to the converts' in his mission to discredit tribal beliefs. Eleo is impressed with the pastor's rational explanations and his campaign to spread 'real knowledge' among the tribals to save them from 'superstitious' beliefs. Eleo confidently lays out his logical argument with 'clarity', trashing Ram Muduli's acceptance of belief in their traditional intuitive cosmological vision. For Eleo, empirical explanation takes precedence over intuitive vision and emotional experience. His unseemly castigation is symptomatic of a worldview, which, with its faith in rational explanations and analytical reasoning, privileges a rational account of the world and rubbishes tribal mythic thinking. This alien worldview, planted in Eleo by the Christian pastor, derives ultimately from Christian cosmology, which separates man from nature and gives him dominion over it. Historically, this led to a radical disjunction between nature and culture, between the human world and the cosmos. From his privileged position, the Western man proceeded to 'domesticate' nature by 'explaining' it, unknowing of its dangerous limitations or consequences. In this context, Wittgenstein's illuminating remarks about the wisdom of mythic thinking and the deluding nature of scientific explanations of the world, as quoted by Iain McGilchrist in his book *The Master And His Emissary*, are pertinent:

Wittgenstein saw greater wisdom in mythic than in scientific accounts of the world, which 'leave us with the distinct impression that everything has been accounted for; they give us the illusion of explaining a world that we might do better to wonder at ... Wittgenstein criticizes explanation in order to make way for wonder. Clarity for him was largely in the *service* of awe; his critical energies were directed at unmasking what he saw as the pseudo-explanations that tend to *comebetweenusandtheworld*, [italics mine] blinding us to the

sheer wonder of existence.'(178)

The man-apart-from-nature, dichotomized world view has had devastating consequences for both nature and mankind. Man has suffered a profound spiritual desolation as nature was deprived of its sanctity as mankind's original setting and context, and was reduced to an object and subjected to systematization, clarification and exploitation. Such a worldview served the imperialists well in their exploitation of people and nature. In her book, *The Sorcery of Colour*, Elisa Larkin Nascimento sums up the political nature of Western knowledge: "The building of knowledge in Western civilization was largely the search for power over nature and over other human beings who were considered part of nature and therefore to be submitted to the control of knowledge."(1)

In stark contrast, Ram Muduli's relation with nature is one of primordial participation. For him, nature is the very 'ground of being'. He is annoyed when Eleo's rationality desacralizes and speaks of nature as an object that can be explained. By rejecting the tribal belief in dumas and their causation of natural phenomena, Eleo is actually denying the tribals' vision of humans' involvement in the creation of the world, and hence, their ethical obligation towards its care. Eleo's rationality is divorced from cosmology. It precludes a wider perspective that perceives nature as the context of man's spiritual experience of unity. The British poet William Scammel's insightful observation about primitive tribes' fundamental relation with nature throws light on this aspect, from a different angle:

For the earliest men and women, and perhaps for some remote tribes still today, nature was not so much an environment ... as the ground of being. Consequently ideas of appreciating, loving, conserving or exploiting it hardly arose. It was simply there, omnipresent and all-powerful, to be propitiated, thanked, obeyed, and co-operated with.(49)

Ram Muduli's cosmological vision reveres and celebrates humans' participatory kinship with nature. For him, nature is animate with the spirits of ancestors and everything is interconnected. Unlike the borrowed knowledge of Eleo, the intuitive faith and belief of Ram Muduli relate him immediately and most intimately to the world. His morally inspired mythic thinking entails humans' mutually responsible ethical kinship with nature. It is hardly surprising that, with such cosmological vision, the tribals have been the best custodians of nature. The rational knowledge of nature that Eleo naively upholds has sadly led to catastrophic ecological consequences.

At another level, it is a tragic irony that the tribal Eleo has been led to commit the original sin of eating the fruit of knowledge and breaking his primal unity with nature. He consciously stands back from nature and makes it an object of discursive knowledge. His objectification of nature distances him from the immediacy of the experience of the world. He has been indoctrinated into a modern consciousness towards nature which collapses a more primitive and unconscious vital intimacy between man and nature. Highly impressed with the authoritative figure of the pastor, Eleo, unfortunately, cannot see the dangerous limitation of the knowledge the pastor is spreading. It is epistemologically dualist, being premised on a division the separation of the subject from the object of study, or, in other words, the separation of man from nature, with all its ramifications. In contrast, Ram Muduli can perceive, in his tribal visionary wisdom, the interconnectedness of all things. Amazingly, this aspect of tribals' intuitive perception of the unity of all things is strikingly similar to the findings of the science of quantum mechanics. Writing about Australian Aborigines' epistemology, the eminent Harvard anthropologist David Maybury-Lewis says:

The observation made by both Bohr and Heisenberg that one cannot draw a dividing line between the observer and the observed is fully endorsed by the Aborigines. They imagine a world that was sung into existence by Ancestors and continues to need this maintenance. But in their identification with the land, they are at once objects and subjects, the singers and the song.(202)

Santosh Kumari : Intrusion of individualism into adivasi culture:

Eleo and Santosh Kumari present the two faces of the threat posed to the Paraja culture by the

combined forces of colonialism and Christianity. While Eleo mounts an attack on the tribal beliefs, Santosh Kumari's individualistic pursuits strike at the very root of the tribal order and solidarity. She violates tribal ethos herself and tempts Thenga to break away from his community. Her own seduction by the 'intoxicating' glamour of urban life and the exciting prospect of freedom with which it lures her lead the unsuspecting couple out into the corrupt world of exploitation of the innocent. In his candid portrait of Santosh Kumari, Mohanty shows that her perceptions and actions are shaped by a unique conflation of circumstances such as the inferior status of the Dombs as a criminal tribe, their conversion to Christianity, the sensual pleasures and the attention she gets when she goes to church in the city, and her own clever, lively and vivacious nature.

She has no partner in her own community. The few young Domb men Beniamani who never shaved nor washed his face, Masik, an ugly man and Simon with the bulging stomach are not attractive to her. Because of the inferior status of the Dombs, Santosh Kumari does not get the attention that a tribal girl usually gets. So, for Santosh Kumari the forest is a desert where people have to work all the time, and the town, Koraput, is the place of her dreams and holds great attraction. She can enjoy herself there and can go after experiences. In the forest, the Paraja girls, the children of Dadi Budha, keep waiting and hoping for the fulfilment of their desires, but Santosh Kumari "had not learnt ... to wait and expect things to happen". (20) After learning to enjoy many experiences and comforts in the city and observing its ways and means, she 'had come to realize that no one in this world waited for anyone else.' (20)

Santosh Kumari is attracted to Thenga Jani, the headman's son, but her inferior social position is an obstacle to her love. So, she deliberately tempts him and plays on his passion. However, it cannot be said that her motives are entirely dark. She does not enjoy the freedom that a Paraja girl has. In Paraja community, men and women are free to express their desires and have the freedom to choose their partner. Santosh Kumari's helpless situation is similar to that of Sonadei of *Amritara Santana*, a Domb woman, who had bitter experiences with the local police and an unfortunate marriage to an impotent man. Women in the Domb families did not have any option in getting even the bare minimum of security for their lives. The enticement by Santosh Kumari points out not only the vulnerable position of the Domb women but also the miserable life of the Dombs in general, directly caused by the British policies of CTA, forest laws and the supplanting of adivasi religious beliefs with Christianity. This complicated, inescapable situation sets the stage for the disintegration of the tribal ethos and life.

In his nuanced portrait of Santosh Kumari, Mohanty makes a subtle reference to her discarding of the tribal trait of waiting. Unlike Sariya Daan, who patiently waits for Thenga to realize and respond to her love, Santosh Kumari grabs the chance to seduce him and take him away from her. The trait of waiting, which preserves the order and solidarity of the community by making the individual check themselves from becoming too assertive and putting themselves before others, has no use for her. Her exposure to Christianity and the experiences she enjoyed in the city encouraged individualism in her to go after her own pleasures without caring about communal mores. Colonialism, which promoted individual aspirations and individual enterprise to the detriment of the integrity of the native communities, encouraged the growth of cities, which offered individuals many experiences. With Christianity having discredited her tribal beliefs, and the urban life seducing her to go against tribal ethos, Santosh Kumari deliberately seduces Thenga, who struggles in vain to resist her and be loyal to his own community. Their elopement damages the moral fiber of the tribe. Sadly, Santosh Kumari becomes an Eve, who seduces Thenga, and becomes an instrument in the disintegration that befalls the Paraja community of Lulla.

The Ancestor raises serious questions about the motives and effects of introducing Christianity into culturally rich tribal regions. The Christian characters, the Dombs, are not malicious, but only vulnerable. They are victims of a larger reality of discrimination/ marginalization under colonialism. Mohanty shows that in their own world, the tribals are guided by their religion in negotiating the odds of life, as can be seen in the lives of both the Parajas and the Dombs. Their rituals and festivals provide a bond between the

individual and the community. As shown in the novel, the community takes responsibility for Ram Muduli's well-being in his difficult times by helping him to recover and reconcile himself to the changed circumstances. Like the old Dishari, he too gets on with life. In contrast, the Dombs, with their situation having deteriorated under the colonial rule, and their Christianity not giving solace, live in limbo, experiencing emotional emptiness.

Works Cited:

1. Mohanty, Gopinath. *The Ancestor*. Trans. Arun Kumar Mohanty. Delhi: Sahitya Akademi, 2013. Print.
2. Davis, Wade. *The Wayfinders: Why Ancient Wisdom Matters in the Modern World*. House of Anansi Press Inc., 2009. Print.
3. Fanon, Frantz. *The Wretched of the Earth*. Translated by Richard Philcox. New York: Grove Press, 2004. Print.
4. Maybury-Lewis, David. *Millennium: Tribal Wisdom and the Modern World*. New York: Viking Penguin, 1992. Print.
5. McGilchrist, Iain. *The Master and his Emissary: The Divided Brain and the Making of the Western World*. New Haven: Yale University Press, 2012. Print.
6. Nascimento, Elisa Larkin. *The Sorcery of Color: Identity, Race, and Gender in Brazil*. Philadelphia: Temple University Press, 2007. Print.
7. Radhakrishna, Meena. "The Criminal Tribes Act: Historical Developments." *Dishonoured by History: Criminal Tribes and British Colonial Policy*. New Delhi: Orient Blackswan, 2015. Print.
8. Suna, Birendra. Chapter 5, "The District (Followed by the Study of Umerkote Block)." Ph.D. Thesis. *Alternative Credit Institutions and Poverty Alleviation: A Study of Self-help Groups*. shodhganga.inflibnet.ac.in.

**A POSTCOLONIAL READING OF O.V. VIJAYAN'S
KHASAKINTEITHIHASAM (THE LEGENDS OF KHASAK)**

Akhil V P, Ph.D Scholar, R&D Centre, Bharathiar University

*Dr. Geetha Senthilkumar, Associate Professor & Chairperson, Department of English,
Amrita Vishwa Vidyapeetham*

Abstract:

Literature of an era reflects the cultural contours of a nation and moreover it responds to the very pulse of the respective time period. This process can be understood as cultural representation in literature. Interpretation and depiction of cultural aspects in literature is undoubtedly a part of this principle. The post-independence Malayalam literature witnessed a remarkable shift to modernism with the contribution of writers like M.T Vasudevan Nair, O.V Vijayan, Kakkanadan, M. Mukundan, Anand, Vaikom Muhammed Basheer, Sethu and Punathil Kunhabdullah among many other eminent authors. The researcher has selected the magnum opus fiction Khasakinte Ithihasam (self-translated as The Legends of Khasak) written by O.V Vijayan to analyze the aspect of cultural representation in the post-independence Malayalam literature.

Key Words: Colonialism, Post-colonial literature, Cultural representation, Modernism.

Post-independence Malayalam literature became more realistic with the advent of modernism. But since Kerala culture is built through the legends of 'vadakkanpattukal' (ballads of the north), 'theakkanpattukal' (ballads of the south), 'pulluvarpattukal' (traditional songs of pulluvar community), 'Mappilapattukal' (traditional songs by the Islamic community) and such other 'pattu' school of poetry and the vast array of myths and legends that form the crux of Dravidian and Aryan ancestry, there could never be a total deviation. Colonialism left its deep imprint upon almost all wakes of Kerala history and literature was no exception. It was the continuation and persistence of colonial practices even after colonization that plagued the society for a very long time. Villages were the worst affected as they still could not shrug off the colonial attitude imposed on them. A typical village in Kerala just like Khasak presented by O.V. Vijayan in *Khasakinte Ithihasam (The Legends of Khasak)* is run by its traditions influences of folklore, myths, legends and religious practices. The politics of such villages was bound by such traditional practices and religious percepts. With the advent of the modern era after independence, villages became the warehouse for the entire nation to dumb its venerable colonial practices as part of its cosmopolitan growth. Modern educational practices, technological advances and scientific knowledge proliferation were denied an impactful stint with a decently fast pace, in the villages. As a result, villages remained a vexing mix of traditional cultural practices and the dead slow inroads of modern ways.

When it comes to Malayalam literature, a trail of western influence therefore is quiet obvious, but it was not swayed by the process but rather flourished with the foreign language influences and contact with other cultures. The point to be assessed here is how did the modern writers deal with the above mentioned process of continuation of colonial practices in the villages? It's here the setting in of realism as part of modernism assumes importance because the focus was also on the folklore, legends and myths along with the true to life depictions of Kerala society. The focus on the roots of ancestry and origin is definitely a way of exposing the perspective that the legends, myths and traditions have to be there to co-exist with the post-imperial modern world views. It is in this regard O.V. Vijayan's Khasak becomes symbolic of the

significance of a village neck deep in traditions and beliefs, struggling to accommodate the colonial hangover and the modern trends. Another version of this analysis is plausible when we assess the trend of celebrating the legends and myths of a village as a way of glorifying the immaculate beauty of them.

KhasakinteIthihasam, a Malayalam novel written by O.V. Vijayan and self-translated as *The Legends of Khasak* takes up the legends of Khasak (originally Thasarakk), a remote village in the Palakkad district of Kerala, India, as the background of the narrative and syncs it with an unusual tragic sense, the story of Ravi, the protagonist; a story of compassion and sensual instincts. Ravi adorns the role of a teacher of a primary school, the only such one in Khasak. Khasak is originally a village named Thasarakk in Kerala where the Dravidian and Islamic myths protrude their prominence through temples, mosques and other religious centers. Ravi was an Astrophysics student who was researching on the nexus between astrological signs and theories of physics. He lost his mother early in his childhood and was reared by his father and stepmother. Ravi often reminisces with a nostalgic touch the deep bondage he had with his mother and father but also crashes down when he recalls the event of sharing bed with his stepmother. Ravi could not complete his research as the moral denigration of the past haunts him like a spirit. Thereafter he traverses paths far and wide in search of a shelter and a calm mind but the shelter can only offer him sensual satisfaction, quite often sexual urges. His compassionate mind accepts all the individuals of Khasak which include the mentally challenged Appukili, the illiterate lot of the village Kunjamina, Maimuna, Chathan, Perakkadan and many others. But another facet of Ravi seeks sexual satisfaction with Maimuna, Kesi and Chanthumma. O.V. Vijayan has sketched the character of Ravi as one who is haunted by his past but at the same time strives to live in the present, participate in the saga of Khasak. The Chethali hills where the Arabi legend Shake Thangal passed through with his cavalry, the Arabi pond, 'Sarpakavu' (dedicated for worshipping serpents) along with the deity of chastity named 'PulimkombathePothi' form the crux of life in Khasak. The novelist gives picturesque representation to each of these pulses of the village and Ravi too is made a part of all these living myths. Ravi knows the outside world and he could sense that the village is struggling to find a balance between the tradition and the tumultuous ways of modern life. Ravi himself represents the flip side of a modern individual who has lost trust in his past and while seeking solace in the present gets drowned in deep sin.

It is important to analyze a few stories that are presented in the novel as myths and legends to substantiate how important they are to the writer to establish the fact that such stories do have a significant impact on the villages and they should not be sacrificed for the western influences. The Islamic legend named Shake Thangal had once camped in the Chethali hills of Khasak with his full cavalry. One horse in his cavalry was a very aged one and upon death it had been given a ceremonial burial in the foot hills. Villagers believe that Shake Thangal cares for the aged and helpless and the instance of the aged horse is believed to be a representation of the same. The whole village keeps faith in Shake Thangal whenever they face difficult times and people say they can listen to the footsteps of the aged horse in the Chethali hills even to that day. Another legend is woven around the Hindu religious principle of chastity, a deity named 'PulimkombathePothi'. There is a huge tamarind tree right at the heart of Khasak where people believe that only men whose wives are chaste can climb up.

'Ghaliyar' is a typical status given to the one who is a priest to SheikhThangal and is considered as the care taker of the village, upon which another legend is built on. The 'Ghaliyar' is someone with curative powers and is also bestowed with a skill to make prophecy. All these stories build around myths and legends, whether it is the Islamic legend or the Hindu deity of chastity or the village 'Ghaliyar', do suggest that they all hint at a need for humane values like compassion, love, sound moral values, and more over a strong community feeling. When Ravi dived into this rich flow of legends, he naturally lost his feet on the ground, stumbled and eventually perished. Villages like Khasak were totally aloof from the cities that emerged in the post-independent India. The administration almost totally neglected the villages and they became the most vulnerable habitats for the continuation of colonial practices like color/caste

discrimination, denial of education, and denial of employment opportunities etc. but what affected the villages worse was the slow domination of modern life style over the traditional practices. This slow, ineffective and most importantly the undecided change to modern ways compelled the people of Khasak to forgo their age old cultural practices. A few instances from the text to analyze the point would be helpful. It was a practice in Khasak that the children (belonging to Islam community) should join the religious learning center run by AllapichaMollakka, the then 'Ghaliyar' of Khasak. When Ravi started the government owned school, children were initially interested in the process but were torn between the two sides. They were not sure whether they should continue the religious learning or the school learning but eventually they gave up both and the parents were not bothered by these developments. This makes it clear that the village cannot just forgo the age old practices and slip into a modern system. The modern education system should have allowed them to embrace both traditional learning and the formal school learning. Similarly when there was a spread of small pox cases in Khasak, people were interested in the pooja (an offering to the Hindu deity) done by KuttadanPoosari. They were not educated enough to sense that in such emergencies they have to consult a doctor. This event illustrates the other side of the problem; the benefits of modern education and technological advancements turned a blind eye to the villagers thereby prompting them to resort to blind faith and fake practices. Myths, legends and traditional practices of a village form the backbone of its existence and such practices should be allowed to coexist with the modern life style. In the case of Khasak, the slow inroads made by the modern ways effectively ruined the whole structure of the society built on traditional customs (religious and cultural). The whole effect of the process was a continuation of colonization of the villages because in effect they were neither modernized nor allowed to be founded on their ancient traditional practices.

KhasakinteIthihasam, projects the various myths, legends and cultural practices of Khasak, thereby reiterating the repertoire of faith for the village. The narrative makes it apparent that a total deviation and neglect of such practices would lead to a chaotic state. The juxtaposition of native culture with modern practices in the subtext of the novel emphasizes the point that the myths, legends and traditional cultural customs cannot subsist but they do exist. With these leads, the researcher attempts to bring out the cultural representation in the novel and subsequently to assess that such a representation determines the position of the native. The village Khasak in *KhasakinteIthihasam* represents age old myths, legends and the traditional practices. Khasak, with all its mythological and legendary guardian spirits, is slowly driven to a state of indecisiveness and stunted development owing to the complete neglect by the administration and a slow but dominating surge of modernism. The villages of India were colonized owing to the filthy remnants of pre independence Imperialism in the form of discriminatory (towards the villages) administrative practices, corruption and willing sustenance of color/caste segregations. As an impact, the villages in India were forcibly cut out from their age old traditional practices, without an effort to harmoniously blend tradition with development. O.V Vijayan's approach is unique as it focuses on representing the relics of myths and legends with vivid detail as a strategy towards building a literary resistance against the shadow colonization of villages.

Work Cited

1. Vijayan, O.V 1969: *KhasakkinteIthihasam (Malayalam)*. Kottayam.D.C Books. 1990.
2. Ryga, George: *The Ecstasy of Rita Joe*. Vancouver. Talonbooks. 2013. Abbreviated as ER in the article.
3. Harikumar, M.K. 1984: *AatmayanangaludeKhasakk*. Khozhikode.Olive publications. 2005.
4. AyyappaPaniker, K. 1977: *A Short History of Malayalam Literature*. Kerala.Information and Public Relations Dept., Kerala State. 2006
5. Kidangoor, Sudheer 2006: *Novel Padayanangal (Malayalam)*.Kollam. Saindhava Books. 2006.
6. Chaitanya, Krishna 1971: *A History of Malayalam Literature*. The University of Virginia. 2007

THE EVOLUTION OF AESTHETICS OF ECOLOGY

Dominic Joseph P., Research Scholar, Bharathiyar University, Coimbatore

Dr. K. S. Antonysamy, Associate Prof. & Head, Dept. English, Loyola College Chennai

Abstract:

Since the times of Greek masters, there have been intense debates on the contentious issue of the function of literature. The “Arts for Art's sake” group who advocated a philosophy that the intrinsic value of art and the only “true” art is divorced from any didactic, moral, or utilitarian function, making a literary text or piece of art as autotelic. It was, in fact, a silent but strong protest against materialism, which extolled that everything should have a use and practical value. On the other, the opponents of this inward looking ideology questioned the theoretical framework of such claims and called for pro-human approach to literature. They argued that human being, the principal producer of a literary text or piece of art as a social animal and a member of society has primary responsibility to the society. Artists and writers in all their work should promote essential values of goodness, truth and beauty; and more than that, they should have an eternal commitment to any attempt to actualize such ideals. The debate still goes on even now; and there have been several literary theories subtly aligning with either of the above views. Ecocriticism, when scrutinized from the above debate, can said to be a theory which promotes a pro-human culture. It explores, investigates and questions the relationship between man and his environment. In the backdrop of these roadmaps, the paper traces the Victorian ecological sensitivity to affirm its strong bond with literary expressions of the period.

Key words: *Ecology, ecocriticism, Victorian, nature, aesthetics, and literature.*

Introduction

Aesthetics by and large has its origin in nature and gradually occupies its cultural space, permeating both the human nature and the physical nature around them. Glotfelty, perceiving the deep sense of bond and intricate mutuality terms Ecocriticism as the study of the relationship between literature and the physical environment. In this theoretical approach a literary work is closely studied to see environmental ideas and representations as they appear at various cultural spaces. In the backdrop of these roadmaps this paper traces the origin, development and ideology of critical terms like ecology, environmentalism and ecocriticism against the socio-cultural space of Victorian society to have clarity on the Aesthetics of Ecology. The Victorians lived at a crucial time in world history as their generation was dawned to a new awakening in various new knowledge systems hitherto unknown like scientific, social and epistemological. These facts not only perplexed the Victorian writers but also stirred their philosophical enquiries to new avenues to encapsulate the realities that they encountered. The rapid changes that gradually unfolded as a result of material progress wreaked havoc on the serene country side of Victorian England to which the thinking minds of the time responded cautiously. It was not just the beautiful landscapes that were under attack but largely human conceptions and attitudes particularly about his/her own role on this planet whether to “subdue everything and rule over” or “care for everything that matters and affects my own existence” was a question that they tried to answer individually, of course without much clarity as we have today about its ramifications. The paper makes an attempt to historicize the evolution of ecological concern during the Victorian period and answers how the social and scientific advances impacted the literature and hermeneutics of the period.

Industrial Revolution and Emergence of Science

Queen Victoria's reign, spanning from 1837 to 1901, made England Europe's most stable and prosperous country. Her long and bold leadership made England first in many fields such as maritime activities, trade and commerce, agricultural production, general education and above all in military might. Such a privileged position further boosted England's status as a colonial super power bringing many nations in Africa and Asia under her military clout. The industrial revolution which paralleled the Victorian period, paved the way for scientific advancement and extensive technological development. The invention of steam engine led to massive increase in motor transport and bequeathed the railway age. New roads, Ports, mines and factories were built all across the country and raw materials were in great demand and nature was mindlessly exploited by the nouveau riche. Small towns were beginning to swell into smoky centers of manufacturing industry. All this was taking place at a time when the iron hand of power still wrested with a privileged few, who were wealthy by birth or becoming wealthy in commerce. In spite of all the developments wrought by the industrial revolution through factories, mills, mines and workshops, England remained largely an agricultural country. Three major development in the scientific arena paved way for a paradigm shift in the way man/woman understood the meaning and his or her role in the universe. They are: Laws of Thermodynamics from physical sciences, Theory of evolution from the field of natural sciences and the general scientific discoveries leading to Industrial revolution.

The Evolution of Doubt and Pessimism

The foundational question that bewilder us while talking about ecology and literature is that what is the connection between Victorian writers and ecology. Do the books written in this period in any specific way communicate the concern for the nature? In his book "The Environmental Tradition in English Literature", John Parham outlines four reasons that compel a study of Victorian writers from an Eco critical perspective. (157-59)

1. The proximity to the scientific developments that converge[d] to form ecology allowed the Victorians to develop a partial understanding that humans are part of an interrelated network of species.
2. From the new scientific knowledge emerged a materialistic awareness that the concept of "human being" resides in the nature and quality of humanity's relationship with other species and the surrounding physical environment.
3. The awareness of humankind's interdependence on other species and the physical environment led to the emergence of an early environmental activism and 'green politics'.
4. Victorian writers, often ambivalent about new scientific ideas and sometimes alarmed by the implications of their own social-environmental critiques, constantly 'shuttled' between a bewildering array of influences trying to make sense of the scientific, social and epistemological complexities with which they were confronted.

In the Victorian period the impact of Industrial revolution as experienced by or sensed by the Romantic artistic was on the rise. Problems such as urban expansion unleashed a host of other issues: housing facilities of the burgeoning migrants to the city centers, working conditions, unemployment partly due to the collapse of agriculture sector and partly as a result of mechanization-direct ecological problems such as sanitation, air quality, diseases, deforestation- proved to be issues that those writers found it hard to come to terms with. Victorian period "(it) became an age of observation, investigation, and social responsibility, in turn, promoting campaigning, political intervention and legislation. This impulse to intervene permeated the Victorian literary culture." (Parham 163) Informed by the developments in the arena of science particularly natural science and thermodynamics the writers began to write more accurately about nature showing careful observation and detailed nature description as an anticipation of scientific ecology and an understanding of the atmosphere as a sustainable energy system.

Familiarizing with various Terminologies

Conservation is “as a utilitarian notion, the orderly exploitation of resources for the greatest good to the greatest number over the longest time” (Tim O’Riordan 12). Understood from this definition, conservation is the management of natural resources for human benefit based upon scientific understanding and this presupposes the notion of limitation in terms of resources. The next terminology is Preservation which is concerned with protecting the existing environments. Preservationism can be defined as a social philosophy “which is premised upon a corresponding notion of limitation, advocating limited access to wilderness or other such areas so as to preserve the integrity of a supposedly natural state”(Parham, Green Man Hopkins 15). As an ideology and political stand environmentalism has gained much popular support in the last few decades of twenty-first century. From a scientific perspective, Environmentalism is “the study of the specific physical, chemical and biological surroundings in which organisms live and the changes wrought on them by human activities” (Michael Allaby 9). The word ecology was coined and defined by German Zoologist Ernst Haeckel as “the investigation of the total relations of the animal both to its inorganic and organic environment; including above all, its friendly and inimical relations with those animals and plants with which it comes directly or indirectly into contact” (Robert P McIntosh 7-8).

From Ecological Concern to a Philosophy of Ecocriticism

Ecocriticism is a branch of literary theory which studies ecological concerns in a literary text. Glotfelty, one of the pioneers of the field defines Eco criticism as “the study of the relationship between literature and the physical environment”. (Glotfelty, Cheryll and Harold Fromm viii) As a literary theory, ecocriticism was not born on a single day but has had a historical evolution over a long period of time.

Unlike feminism or post colonialism, ecocriticism did not evolve gradually as the academic wing of an influential political movement. It emerged when environmentalism had already turned into a vast field of converging and conflicting projects and given rise to two other humanistic sub disciplines, environmental philosophy and history. This diversity resonates in the different names by which the field has been identified: *ecocriticism* has imposed itself as convenient shorthand for what some critics prefer to call environmental criticism, literary-environmental studies, literary ecology, literary environmentalism, or green cultural studies. (Ursula K. Heise 503)

A work of literature is the product of a social milieu in which it was written expressing the ethos of that particular culture and environment. Looking from this angle a text has so much to say about the specific period in which it was written. Hence, as Kerridge says an Ecocritic “wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces”. (Kerridge and Sammells 5) Thus ecocriticism does not see a text as a mere collection of words dissociated from the social realities but rather very much rooted in the context with a corrective purpose. Buell echoes the same: “Ecocriticism is one of the new approaches to literature that have presented themselves as correctives or enhancements to literary theory's preexisting toolkit.” (Buell, 11) Later in this study we see how Victorian society is slowly reawakened to realize if they go on in this attitude they will have serious consequences to face. The literature of the period act as a corrective measure as far as ecology is concerned. “Contemporary ecocriticism is both deliberate in its focus on the materiality of the environment and interdisciplinary in its approach.” (Mazzeno, Laurence W and Raonald D Morrison 1) On the basis of a close analyzes of recent research and publication in this field we can conclude that ecocritics have appropriated freely from different theoretical or disciplinary models such as animal studies, feminist theory, the history of science, Marxist theory, New Historicism, and post-colonial theory, often employing these methodologies in unique combinations.

Discoveries of Science in Poetic Framework

Tennyson writes in '*In Memoriam*', giving a clear indication of the changing world view informed

by the development of science:

Sweets after showers, ambrosial air
That rollest from the gorgeous gloom
Of evening over break and bloom
And meadow, slowly breathing bare... (Ixxxvi 1)

He further writes lamenting that the natural environment is lost as a result of disruption of balance by evolutionism:

The hills are shadows, and they flow
From form to form, and nothing stands;
They melt like mist, the solid lands
Like clouds they shape themselves and go (cxxxiii. 5)

Matthew Arnold's 'Dover Beach' demonstrates similar sentiments about nature and society in the context of evolutionary theory undermining religious belief. He makes a famous analogy between inhospitable nature and the decline of organized religion:

Hath really neither joy, nor love nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain.

Hopkins contemplates this destruction of nature and how it is, in many ways, typical of mankind's behaviour in his famous nature poem *The Binsey Poplars*:

Since country is so tender
To touch, her being so slender,
That, like this sleek and seeing ball
But a prick will make no eye at all,

Hopkins likens this wanton destruction of the nature to the way in which the delicate wonder of nature that is the eyeball can, with a simple 'prick' from a pin or needle be turned into 'no eye at all'. This analogy is obviously designed to strike us at our very core, to hit us right between the eyes: who is not extremely delicate and queasy around the idea of their eyes being harmed? It reminds us that our responsibility to look after nature as a whole should be as keenly felt. It also likens the organs of sight, the eyes, to the beauty of the trees: one enabled us to enjoy the other, and both are capable of being snuffed out in seconds.

Philosophy Informed by Science

Thomas Carlyle was a forerunner of advocating this new trend in English literature through prose. His *'Sartor Resartus'* is a metaphoric representation of universe as a huge steam engine—a symbolic manifestation of the fact that energy is the elementary entity in nature— which is the conclusion of the first law of Thermodynamics. Carlyle through this work was pitching for conservation of energy from unprincipled exploitation. He even called for a new understanding that the Romantic idea of superior perception and critical insight of the artist should be in the service of society. Men of letters, according to Carlyle, must replace the priests as the dispensers and living types of God's everlasting wisdom through their writing as it is required in their particular age.

Another prominent thinker of the time John Ruskin, in his work *Modern Painters* attempts to differentiate 'typical' and 'vital beauty'. The former refers to the outer form and is constituted by aesthetic rules supposedly derived from nature so that for example, artists would follow the graceful symmetry of oak leaves. Whereas, the latter denotes the inner goodness or a personal or spiritual beauty, that is. The link is that a person's ability to perceive 'typical beauty' depends on their mastery of 'vital beauty' implying art becomes a barometer for the moral health of the society. All throughout, Ruskin relates the rules of art to a proper understanding of nature leaving a profound impact on Victorian relationship with, attitudes to nature and treatment of the natural environment. Grounded on such an ideological framework Ruskin

attacks Victorian environmental damage in his *Fors Clavigera*, which actually contained his ninety six letters to the workmen and labourers of England about the pitiful state of environmental degradation: “you are vitiating [the air] with foul, chemical exhalations; and the horrible nests, which you call towns, are little more than laboratories for the distillations into heaven of venomous smokes and smells, mixed with effluvia for decaying animal matter, and infectious miasmata from purulent disease.” (Cook and Wedderburn 91)

Integration and sustainability in Victorian Novels

Victorian novelists too were not far behind in assimilating and communicating these scientific trends discoveries. William Morris' *News from Nowhere*, a soft science fiction work speaks of an ideal society where nature is well taken care of. Gaskell's works creatively foreshadows the convergence of social and environmental ills in the Victorian city. Dickens demonstrated how a social organization through the urban environment moulds both the non-human and human components of the eco system. Finally, Hardy another prominent writer to delve on nature wrote about the impact of non-sustainable economic and development policies on the rural eco system and its people.

Conclusion

Victorian writers championed the causes of nature by positively seeking to use the means available to preserve beautiful places and conserving natural resources, standing as a proxy for nature that has no means of expressing its own distress. They so revolutionarily did it at a time when massive level atrocities against the nature were taking place in the name of development and progress. In such a context, the texts of the Victorian era show the importance of masquerading as nature, recognizing that there can never be a voice of nature. While ecocriticism may not be able to share all the basic goals of other approaches to literary criticism, eco-criticism is an important exploration of how humans interact with the natural world. Most of the authors of the period found inspiration not only from the natural world, but from the power of information and scientific exploration.

Works Cited

1. Allaby, Michael. *Basics of Environmental Science*, Routledge, London, 2000.
2. Buell, Lawrence, *The Future of Environmental Criticism*. Malden, MA: Blackwell, 2005.
3. E. T. Cook and Alexander Wedderburn. Eds, *The Complete Works of John Ruskin, London: George Allen, vol.27, 1903-12*
4. Glotfelty, Cheryl and Harold Fromm, eds. *The Ecocriticism Reader*. Athens: U of Georgia P, 1996.
5. K Heise, Ursula “The Hitchhiker's Guide to Ecocriticism,” *PMLA*, Volume 121, Number 2, March 2006.
6. Kerridge, Richard and Neil Sammells, eds. *Writing the Environment: Ecocriticism and Literature*. London: Zed Publications, 1998.
7. Mazzeno, Laurence W and Ronald D Morrison. *Introduction, Victorian Writers and the Environment*. Routledge, 2017.
8. McIntosh, Robert, P. *The Background of Ecology: Concept and Theory*. Cambridge University Press, Cambridge, 1985.
9. O' Riordan, Tim. *Environmentalism*, Pion, London, 1981
10. Parham, John. ed. *The Environmental Tradition in English Literature*. Hampshire: Ashgate publishing Limited, 2002
11. Parham, John. *Green Man Hopkins*, Rodoni, New York, 2010.
12. *The Poetical Works of Tennyson*, Oxford University Press, 1959

THE RABBIT-PROOF FENCE: A POSTCOLONIAL METAPHOR

Van Couver Shullai, CHRIST, Bengaluru

Abstract:

To be on the fence with something is to be neither cold nor hot, neither black nor white. The fence is a grey space that distinguishes itself from the two sides that it stands as a division for. The fence holds in the essence its being qualities of both the parties that it stands between and more often than not, it is symbolic of a conflict rather than being a mediator. Molly, Daisy and Gracie in Doris Pilkington's Rabbit Proof Fence take on a role of being both a mediator and a reason of conflict. Just as the rabbit-proof fence stands between the humans and the intrusive rabbits, the half-caste children stand between the white settlers and their aboriginal community.

Keywords: *Metaphor, fence, Pilkington, postcolonial, aboriginal, Australian, cartography.*

This paper will attempt to outline the rabbit-proof fence as a metaphor while also enunciating the role that half-caste children play in living that metaphor. The study will be carried forward in light of colonial and postcolonial theories of *othering*, wherein the cartographic consequences are explored and explained as a means of enhancing the colonizer's regime.

Doris Pilkington's *Rabbit Proof Fence* narrates the escape story of three young girls from a settlement school for half-caste Aborigine children they were forced to attend in Australia, over one thousand miles away from their families and homes. The government considered these children a step above full-blooded Aborigine children and felt obliged to take them to schools where they could be educated. These youngsters were unceremoniously snatched from their families and carted off to these settlements.

Molly, Gracie and Daisy are the three young women who are at the center of the story. They were gambling being recouped and rebuked. Any person who endeavored to escape was set in the "boob" or jail, beaten with a tie, had their heads shaved and were given simply bread and water for seven days. Molly was educated that no one had ever adequately escaped. Nevertheless, Molly was undeterred. She was settled that she and her little partners would return to the people who loved and considered them.

The young ladies strolled barefooted through thick woodlands and wide shrublands with the steady risk of being recovered by the watches that had been conveyed searching for them. They turned out to be exceptionally clever and make it home to their families who, however dazed that they made significant progress, were extremely upbeat to have their girls back home. The trek crosswise over Australia is one of the longest in the written history of the nation and surely the longest that was cultivated barefooted.

This paper will attempt to explain the fence as a metaphor for the division between the Aborigine and the white settlers of Australia, with the half-caste children as the fence that stands between the two communities.

We first observe the fence, from an aerial point of view, toward the start of the film, when the title shows up and again on the 'ration-day' scene at the Jigalong warehouse comes after we see the ladies and youngsters out chasing in the hedge. How the fence comes into view each time is essential. Seen from the storage facility, the fence is a site for setting up various arrangements of directions. One of the youngsters, Gracie, tells a white maintenance labourer that the opposite side of the fence is outside the allotted boundaries to him, as it may be 'women's country', in this manner building up various regions partitioned

by the fence. The primary character who will make the epic adventure that the film describes, Molly, asks the labourer 'Where your country?', to which he answers, 'Down south', pointing down the fence line. Daisy, the most youthful of the three kids, offers an announcement now saying that their dad takes a shot at the rabbit-proof fence. This fortifies the data given in past subtitled content and voice-over account by Molly in the underlying presentation, on the other hand in the scene where the station supervisor and policeman distinguish the kids as being 'half-caste' and of nomad paternity.

“Tracing 'the fence' and 'the journey' into the landscape as projections, they can be re-looked at in terms of bodily identification and the film's documentation of forensic evidence. The film shifts the viewer's consciousness of histories and awareness of the politics of dispossession, yet sentimentalises in part via its approach to storytelling.” (Cain 298)

As the story advances, the focal picture of the title demonstrates to a great degree valuable. The fence, the longest on the planet, was worked to fend off the rabbits from the farmland, to isolate the wild from the cultivated. The hindrance reflects the fear of miscegenation. The fence, which Molly observes outside her home, and later perceives close to the school, turns into a favourable power, her guide for going home. Walls are an image of impediment on opportunity. The main thing the white men did, they assembled the incredible wall of Australia, at that point overwhelmed native individuals, and put them behind new fences in new reservations. Walls helped the white men to deny them of their opportunity, demolish their way of life and influence them to pursue the white men's guidelines. This illustration represents the hindrance that estranges Indigenous Australians from the White Australians. This represents the idea of estrangement which is basically the inverse of having a place. Incidentally, in the motion picture, this rabbit-proof fence goes about as a guide for the heroes and interface them with their parent where the feeling of having a place can be considered.

Molly, Gracie and Daisy can be looked at in the light of the metaphor above. The children who are borne of a white father and an Aboriginal mother are the “great fences of Australia” that, in their division of the two populations, stand as nomads in their identity. Further, the half-caste children are in fact the rabbit-proof fence that obstructs the rabbits that is the oppressing power of the white settlers by taking the brunt on behalf of the aboriginal community.

As described in Pilkington's story, the rabbit-proof fence has a variety of connotations both figuratively and symbolically. To the political authorities, it was a protection from the intrusive rabbit population. Pilkington however opines that this was a very typical fashion of the whites in responding to a problem they have created to be as optimistic about it so they don't have to blame themselves later on. For the local Aboriginal people the fence carried a different symbolism, and representing security for their loving homes and to the children in Pilkington narrative. Pilkington likewise takes note of that *Mardudjara* individuals moving from the desert area utilized the rabbit-proof fence as a geographic marker.

The fence is a beyond its physical existence as it the Jigalong settlement. In the film it is doubly iconic of a non-Aboriginal topographic sense of the history of colonial imposition marking the marginal line for various interactions between settlers and indigenous people and it is indexically a cartographic/geographical reference point for northsouth coordinates by which Molly Craig finds a way home. That is, back to the community located at the Jigalong government depot: 'the desert outpost of the white man'.

“The imperative to map is colonial. Cartography takes as its primary reference point the heart of the colonial empire. It transforms unique relationships associated with particular areas of land into part of a global whole. Indigenous laws and customs, on the other hand, are based on relationships between country and people that defy an international context. They predate inscriptions of a southern continent onto maps of the world. They precede circumnavigation, the drawing of state boundaries, and standard topographical map series.

Therefore, the basis of native title is foreign to the assumptions of maps used to delineate its boundaries.” (Reilly 3)

The establishment of local title in Indigenous laws and traditions and its cartographic portrayal are separated by a large epistemological gap. Howitt and Suchet depict how confidence in an outside, regular scene has caught geographers and others in a 'lobby of mirrors' in which each reflection is an impression of a non-Indigenous perspective of land. Indigenous perspectives are just perceived to the degree that they reflect non-Indigenous understandings of the land.

In light of Postcolonial theories, there is a strong sense of *othering* amongst the Australian white settlers and the native Aboriginals. *Othering* involves two concepts: the 'exotic other' and the 'demonic other'. The exotic other represents a fascination with the inherent dignity and beauty of the primitive/undeveloped; while the demonic other is represented as inferior, negative, savage and evil. In colonialism, the “colonizing Other is established at the same time as its colonized others are produced as subjects” (Ashcroft 171). For example, as colonizers build themselves as isolated from and distinctive to the colonized, they are additionally developing themselves inside a provincial talk that empowers them to perceive themselves as the colonizer. In this way, when the white pioneers make colonial discourses, they construct not only denotations about indigenous peoples but also about being Anglo-Australians.

“Othering' a culture in this way established the colonisers' cultures and worldview as normal and natural. It is the process through which 'colonial discourse produces its subjects.’” (Ashcroft 171)

From a colonial viewpoint indigenous Australians are restricted to certain settings. These include the possibility that indigenous Australians can be homogenized into a collective 'they'; that 'they' can be recognized through their dissimilarity to standard culture and 'their' discrepancies are established in 'their' fascinating societal practices.

Pilkington's story truly exemplifies the metaphor that we have attempted to bring out in this essay. The title itself encapsulates a strong implication towards the inequality, the imbalance, the differences between the White settlers and the Aborigines. It is the cartography of the mind that is essential at the end of the day wherein the fence is built in the mental state of both communities by which the white settlers believe that there are on the privileged side and the aborigines believe they are on the oppressed one.

References

1. Ashcroft, B., Griffiths, G. & Tiffin, H. “Key Concepts in Post-Colonial Studies.” *London: Routledge*, 1998.
2. Cain, Deborah. “A Fence Too Far?” *Third Text*, Vol. 18, no. 4, 2004, pp. 297-303.
3. Davidson, D. Sutherland. “An Ethnic Map of Australia”. *Proceedings of the American Philosophical Society*, Vol. 79, No. 4, Nov 1938, pp. 649-679.
4. Davis, Karina. “Beyond 'Othering': Rethinking Approaches to teaching young Anglo-Australian children about indigenous Australians”. *Contemporary Issues in Early Childhood*, Vol. 2, No. 1, 2001, pp. 83-93.
5. Reilly, Alexander. “Cartography and Native Title”. *Journal of Australian Studies*, Vol. 27, no. 79, 2003, pp. 1-14.

RETROSPECTION ON CAPTAIN MIR ABBAS ALI ABEDI'S POETRY

Dr. Farhat Fatima, Visiting Faculty in Communication Skills, School of Planning and Architecture, Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad, Telangana

Abstract:

Captain Mir Abbas Ali Abedi is a popular Urdu poet of Hyderabad e Deccan. His poetry is aesthetic in nature and his sole aim in writing poetry was to portray Ahle Bayt e Athar (The pure and pious family of Prophet Mohammad, peace be upon him) and give his best in poetry till the rim of his artistic satisfaction. He was bestowed with the laquab or title Shayar e Abuturab i. e., Poet of Abuturab (Abuturab is the title of Ali Ibn Abi Talib, Cousin and Later Son in Law of Prophet Mohammad, peace be upon him). He has written Rubaiyat (Quatrain, which is a complete poem, with aaba rhyming pattern.), Salam (a lyrical salutation or respectful ceremonial greeting), Noha (a short lyrical dirge or lament), Soz (an impassioned style of poetry) and Marsia's (elegiac poems in Musaddas format i.e., six lines of stanzas). His books on poetry are Nade Ali, Yaade Ali, Ya Hussain, Ya Sakina Ya Abbas and Ya Sahebuz Akheeruz Zaman. By nature he had a friendly disposition and was helpful to people around him and was honest in his dealings with one and all. Some of his contemporaries were Sayeed Shaheedi, Sajid Razvi, Qayam Jaffery, Syed Ali Murtuza Abedi alias Tabah and Mir Abul Qasim Moosavi. This paper aims to study the different shades of poetry of Captain Mir Abbas Ali Abedi.

Keywords: *Ahle bait e Athar (The pure and pious family of Prophet Mohammad), Manqabat, Rubai, Salam, Marsia (in Musaddas format i.e., six lines verses)*

Introduction

Captain Mir Abbas Ali Abedi was one of the talented and optimistic Modern Urdu Poets of Hyderabad e Deccan. His poetry depicts love and awe of Ahle Bait e Athar. (The pure and pious family of Prophet Mohammad, peace by upon him) He was the owner of an admirable temperament and was tall, fair and striking. He has been in the Army of Mir Osman Ali Khan Bahadur (the last Nizam of the Princely State of Hyderabad and Berar) and held the post of Lieutenant Colonel. He was popularly known as Captain Mir Abbas Ali Abedi in the circle of his friends and relatives. As he has written many beautiful Manqabat on Ali Ibn Abi Talib (Brother and later Son-In-Law of Prophet Mohammad, peace be upon him) therefore he was bestowed with the laquab or title Shayar-e-Abuturab. (Abuturab means Father of the soil; this title was bestowed to Ali Ibn Abi Talib.)

He was born in 1919 and expired on 12th April 1999. His father's name was Hakim Mir Mohammad Hussain Abedi Shirazi and he was an Advocate by profession and mother's name was Shaher Bano. He had four sons namely, Syed Zain ul Abedien Abedi, Syed Hussain Abedi, Syed Aun Abedi and (Late) Syed Mahdi Hasan Abedi and two daughters, Sayeed Fatima and Shaher Bano Fatima. His books on poetry are *Nade Ali, Yaade Ali, Ya Hussain, Ya Sakina Ya Abbas and Ya Sahebuz Akheeruz Zaman*. He has written Rubaiyat (Quatrain, which is a complete poem, with aaba rhyming pattern.), Salam (a lyrical salutation or respectful ceremonial greeting), Noha (a short lyrical dirge or lament), Soz (an impassioned style of poetry) and Marsia's (elegiac poems in Musaddas format i.e., six lines of stanzas). He was taught the rules and regulations of poetry by Syed Najmuddin Turabi Alias Ustad Anjum who was one of the well-known poets. Some of his contemporaries were Sayeed Shaheedi, Sajid Razvi, Qayam Jaffery, Syed Ali Murtuza Abedi alias Tabah and Mir Abul Qasim Moosavi.

His poetry was loved and admired by one and all. He was engulfed in the praise and passion of Ahle Bayt e Athar (the pure and pious family of Prophet Mohammad, peace be upon him). He used to write and recite his poetry with lot of devotion and fervor and had melodious voice and he used his voice in the Madi'h or praise of Ahle Bait. His first Manqabat was published in the year 1959 and it was written on the wedding of Ali Ibn Abi Talib (Cousin and later Son in Law of Prophet Mohammad, peace be upon him) and Fatima Zehra (the daughter of Prophet Mohammad, peace be upon him) known as *Aqd e Ali Wa Zehra*. It was praised and admired much by all.

After his retirement he continued working for the Nizam of Hyderabad as a palace officer for twenty two years at Falaknuma and Cheeran Palace. He also worked as an administrator in the graveyard of Daire Mir Momin and used to help momineen (people with faith) in various facets of tadjien or funeral services. He used to involve himself in various religious activities especially in the month of Moharram (Mourning season of Hussain Ibn Ali) in the Bargah (congregation hall) of Abbas Ibn Ali (the younger brother of Hussain Ibn Ali) and Aza Khana e Zehra (congregation hall named after Prophet Mohammad's daughter Fatima Zehra).

Perusal of Stanzas

When it comes to poetry writing Captain Abbas Abedi is one of those poets who justify his characters with realistic and sensible touches. His poetry is richly textured and explores in-depth connections of human-psyche touching various emotions like; love in relationships, grief, depression, nostalgia and emotional touches of joy and happiness.

To understand the poetic lines of Captain Abbas Abedi's Manqabat titled *Aqd e Ali WA Zehra* let us have a brief insight about the preface of that era. While growing in the home of Prophet Mohammad and Khatija the most pious parents, Fatima Az-Zehra, the daughter of Prophet Mohammad was endowed with excellent morals and was perfected in faith and piety. And after the demise of his beloved wife Khatija, Prophet Mohammad, peace be upon him, the messenger of God, gave maximum concentration on the training and nurturing of his daughter Fatima Az-Zehra. With his upbringing she became the description of divine morality and goodness. She was the archetype of loveliness, sophistication, radiance and style. By her devout compliance and service to God, Fatima Az-Zehra rose to highest rank in the eyes of God.

In 'Nazlul Abrar' the following titles were given to her by her noble father Prophet Mohammad, peace be upon him as: *Al-Batool* [The Chaste], *Sayyedatun Nisa* [The Leader of the Women], *Afzalul Nisa* [The Highest Amongst Women], *Khairun Nisa* [The Best Amongst Women], *Al-Siddiqua* [The Utmost Truthful], *Al-Mubarakah* [The blessed one], *At-Tahirah* [The virtuous or pure], *Az-Zehra* [The Splendid], *Az-Zakiyyah* [The chaste], *Umme Abhiha* [The Mother of Her Father] . . .and many more. (Shabbir, 87)

In nature and behavior she bore a striking likeness and resemblance to her father, Mohammad e Mustafa, peace be upon him. If Prophet Mohammad represented to be a model for all men in Islam she as his offspring represented 'the chosen Leader of women of the world' in Islam. In the book Bihar Al-Anwar, Volume ten, Ibn Abbas narrated that Prophet Mohammad said: "Surely my daughter Fatima is: The Mistress of all women from the beginning to the end. She is part of me, and the light of my eyes, she is the flower of my heart, and is my soul, (Fatima) is a human Huri, who whenever she stands in prayers in the presence of Her Lord (Exalted is His Name), her light illuminates the skies for the angels, like stars shine to people on Earth. (Ordoni, 101)

When Fatima Az-Zehra was old enough to be married many prosperous alliances came to her. Prophet Mohammad (peace be upon him and his progeny) did not respond to these alliances as he was waiting for the guidance of Allah, the Almighty. After the battle of Badr, Ali Ibn Abi Talib (Cousin of Prophet Mohammad) made his suit. Prophet Mohammad (peace be upon him) asked him to wait as he wanted to know the opinion of his daughter Fatima Az-Zehra. In the meantime, Prophet Mohammad also received the divine revelation that Allah, the Almighty, the Omnipotent approved the marriage of Fatima Az-Zehra with Ali Ibn Abi Talib. Khwarzini narrates and so does Abdul Mo'eed in the book 'Manaqib' that

an Angel by the name of 'Zarzakeil' was sent from the Heavens by the command of Allah, The Almighty bearing the message: "O Apostle! The Most Honourable Lord commands you in the matter of the marriage of Fatima, to join her Noor (light) with the Noor (light) of Ali" (Shabbir, 90-91).

He then took the proposal of his cousin Ali Ibn Abi Talib to his daughter Fatima Az-Zehra (peace be upon her) and told her of his (i.e., Ali Ibn Abi Talib's) praiseworthy traits and characteristics. "Fatima Az-Zehra there upon bowed her head in modesty, Umm Salamah (wife of Prophet Mohammad, peace be upon him) narrates: 'The face of Fatimah bloomed with joy and her silence was so suggestive and conspicuous that the Holy Prophet stood up reciting *Allahu Akbar* (Allah is most merciful)'. Fatimah's silence is her acceptance" (Wofis 40; Tusi *Al Amali* 113).

In the book *Uyoun Akhbaar al-Ridha* by Shaikh Al-Sadooq it is written that Prophet Mohammad called Ali Ibn Abi Talib (his cousin and later son in Law) and he conveyed to him that Angel Gabriel has descendant and gave "Glad Tidings" that in the Heavens: "The Honorable the Exalted God has ordered the callers to call out, 'Verily, today is the banquet of Ali Ibn Abi-Talib. All Bear witness that I marry off (the Blessed Lady) Fatima, the daughter of Muhammad, to Ali Ibn Abi Talib. I am pleased with this. These two are one from the other.' (Sadooq, *Uyoon Akhbaar al-Ridha* Vol: 1 Ch. 21) Thus, after two months of battle of Badr (war in 624 CE in the Hejaz region of western Arabia) i.e., two years after Hijrat (the migration of Prophet Mohammad from Mecca to Yathrib now known as Madina), Fatima Zehra, the daughter of Prophet Mohammad e Mustafa and Ali Ibn Abi Talib were married.

The following lines of the Manqabat (a Sufi devotional poem, in praise of Ali Ibn Abi Talib the cousin and later son-in-law of Prophet Mohammad), portrays the joy of the poet while depicting the wedding of Ali Ibn Abi Talib (Cousin and later son in law of Prophet Mohammad, peace be upon him) with Fatima Az-Zahra (daughter of Holy Prophet Mohammad, peace be upon him.)

Transliteration

Aaj Sher e Khuda ki Shaadi hai

Aaj Mushkil Kusha ki Shaadi Hai

Woh Jo Shahzadi e Do' Aalam Hai

Oss Kaneez e Khuda Ki Shaadi Hai

Abedi Had Hai Kya Masarrat ki

Aaj Nafse Khuda Ki Shaadi Hai (Abedi, Nade Ali 39-40)

Today is the wedding of 'Tiger of God'. ('Sher e Khuda' was the title of Ali Ibn Abi Talib)

Today is the wedding of the one who removes difficulties.

She, (Fatima Az-Zehra, daughter of Prophet Mohammad) who is the princess of both the worlds

Today is the wedding of that servant of Allah. (God)

Abedi there is no limit of happiness.

Today is the wedding of essence of God. (Translated by Fatima, Farhat)

Captain Abbas Abedi very beautifully portrays the Manqabat of Ali Ibn Abi Talib and Fatima Az-Zehra's wedding. He articulates today is the wedding of the 'Tiger of God' or Sher e Khuda. Today is the wedding of the one who helps everyone in difficulties. He praises Fatima Az-Zehra and says she is the princess of both the worlds and also she is the slave of Allah. He (poet) addresses to himself and says today is the happiest moment for him as it is the wedding of the essence of Allah, the Almighty. And he further goes on in this Manqabat saying; let us praise the family of Prophet Mohammad (peace be upon him) in this moment of happiness. This is not an ordinary wedding as it is the wedding of Fatima Az-Zehra, Prophets Daughter. Both the worlds i.e., the earth and the heaven are illuminated as it is the wedding of 'the Light of God'. The inhabitants of heaven are full of praise of Almighty Allah (God) as on the heavens it is the wedding of Fatima Az-Zehra. All the attendants of the marriage are pious people.

He conveys in his beautiful Manqabat that we Momin (people of faith) have brought our hearts as a

gift on this wonderful occasion of marriage. As this is the wedding of the leader of righteous people. So that by our actions we make our Prophet Mohammad (peace be upon him) happy as the wedding of Ali Ibn Abi Talib and Fatima Az-Zehra is the intention of Almighty Allah (God). In the book 'Firdous-ul-Akhbar' Dailami quotes from Abdullah Ibn Masood that the Prophet Mohammad, peace be upon him said "Verily, Allah the Honourable has ordered me to marry Fatima to Ali." (Shabbir 91) Thus in all in its fundamental nature, we will be celebrating the intention of God.

At the core if we see any work of art the revolving question is about thought process of the poet, how he imagines and senses and perceives things. Captain Abbas Abedi has used numerous tools to portray this thoughts and feelings in a realistic manner. They might be gestures, facial expressions or tone of voice. The following Rubai (quatrain and shortest complete poem in Urdu) portrays the positive traits of Fatima Az-Zehra, daughter of Prophet Mohammad, peace be upon him.

Transliteration

Jowhar e Noor e Mohammad e Mustafa Hai Fatima

Madar e Hasnain; Marziye Khuda Hai Fatima

Hyder e Karrar Hain Mushkil Kusha e Do Jahan

Hyder e Karrar Ki Mushkil Kusha Hai Fatima (Abedi, Nade Ali 9)

Fatima is the Precious stone or visible essence of Prophet Mohammad's light (Noor).

She (Fatima) is the Mother of Hasnain, and the will of God.

Hyder e Karrar is the remover of difficulties of the two worlds.

Fatima is the remover of difficulties of Hyder e Karrar. (Translated by Fatima, Farhat)

In the above lines Fatima is the daughter of Prophet Mohammad, Hasnain is the plural form of the grandsons of Prophet Mohammad i.e., Hasan and Hussain, Hyder e Karrar translates itself as Impetuous Lion is the name of Ali Ibn Abi Talib, the cousin and later Son in Law of Prophet Mohammad.

In the above lines of verses of poetry, versifier Captain Abbas Abedi very wonderfully portrays the significant position and rank of Fatima Az-Zehra, the daughter of Prophet Mohammad, peace be upon him. He says she is the precious stone of Prophet Mohammad's light. In other words she is the heart of his soul. In the second line of the quatrain or Rubai he depicts that not only she is the mother of Hasnain (plural form of the grandsons of Prophet Mohammad i.e., Hasan and Hussain), but also she is the will of God. He further says if Hyder e Karrar (son in law of Prophet Mohammad) is the remover of difficulties of the two worlds than she Fatima (daughter of Prophet Mohammad) is the remover of difficulties of Hyder e Karrar.

For the successful running of any relationship the essential pre-requisites are nurturing, caring, work and commitment in the relationship. The poet quite skillfully portrayed the relationship of Fatima Az-Zehra and Ali Ibn Abi Talib i. e., if he was removing the difficulties of both the worlds than she too as his kufu or equal was removing his difficulties. In other words the poet portrays the superior character of Fatima (daughter of Prophet Mohammad, peace be upon him) and says she was not only a good wife but also an excellent mother, daughter and the leader of the women of the world as she was the will of God.

In all the lines of his poetry Captain Abbas Abedi has portrayed the personalities of Ahl Al-Bayt (family of Prophet Mohammad) in a realistic, poetic and remarkable way so that the reader is overwhelmed and is in awe with their superior status. In the following lines of the Salam (A Lyrical Salutation) he praises Kulsum bint Ali (the youngest granddaughter of Prophet Mohammad, peace be upon him).

Transliteration

Noor e Nazr e Ahmed e Mukhtar Hai Kulsum

Laqte Jigar e Hyder e Karrar hai Kulsum

Zainab ki tarah Majlis e Matam ki Bina ki

Shabbir ke Maqsad ki Madadgaar hai Kulsum (Abedi Ya Hussain 54)

Kulsum is the light of Ahmed e Mukhtar's eyes
 She is the darling of Hyder e Karrar or the valiant lion
 In the manner of Zainab she too was the founder of Mourning of Hussain Ibn Ali
 Kulsum is the helper of Shabbir's intention. (Translated by Fatima, Farhat)

In the above lines Ahmed e Mukhtar is the name of Prophet Mohammad the chosen one, Hyder e Karrar is the title of Ali Ibn Abi Talib, Son in law of Prophet Mohammad. Zainab is the eldest granddaughter of Prophet Mohammad, peace be upon him and Shabbir means the pious, beautiful Lion and it is the other name of Hussain Ibn Ali, the youngest grandson of Prophet Mohammad, peace be upon him.

Poet in the above lines of the Salaam praises Kulsum Bint Ali (peace be upon her) and says she was not only the light of her grandfather Prophet Mohammad's eyes but also darling and loved daughter of her father Ali Ibn Abi Talib. 'She was married to her paternal cousin Mohammad, son of Jaffer Ibn Abi Talib.' (Aza e Zainab 198) She resembled her paternal grandmother Fatima Bint Asad and was among the pioneers along with Zainab Bint Ali to start the tradition of Azadari or mourning for Hussain Ibn Ali. If her elder sister Zainab Bint Ali was the helper in promoting Hussain Ibn Ali's message she was the helper of Zainab. She was quiet eloquent in her speech and wording. She was also a poetess. If her younger brother Abbas Ibn Ali (Son of Ali Ibn Abi Talib) was brave and chivalrous, she as his sister was fakhr or pride of Abbas Ibn Ali. She was patient in heaviest hardships and tortures on her and her family. She was imprisoned along with her family members and was in severe and distressing hardships. But always she held back her tears because for her carrying the message of her brother's martyrdom to masses was more important than her own grievance of losing her brother and family members. But after her mission was over she cried throughout her life. She along with her sister Zainab Bint Ali tried to spread the last message of her brother Hussain Ibn Ali to save Islam.

Conclusion

Captain Abbas Abedi portrayed deep, opulent and realistic characters in his poetry. Especially, the emotional portrayal about the aftermath of the battle of Karbala is outstanding. His poetry is widely read in Majalis (mourning gatherings) of Hussain Ibn Ali (Youngest grandson of Prophet Mohammad). This pacesetter in the world of poets of Ahl Al-Bayt (family of Prophet Mohammad, peace be upon him) left this mortal world on 12th April 1999. He is buried in a graveyard known as Daire Mir Momin. He is not only survived by his children but also by his outstanding and evergreen poetry.

Work Cited:

1. Abedi, Captain Mir Abbas Ali Abedi *Nade Ali Seerat e Zehra* Committee, Aijaz Printing Press, Pg. 9 Print
2. _____ . *Nade Ali Seerat e Zehra* Committee, Aijaz Printing Press-Hyderabad Pg. 39-40 Print
3. Abedi, Captain Mir Abbas Ali Abedi *Ya Hussain* (1973) Seerat e Zehra Committee, National Fine Printing Press Pg. 54 Print
4. *A Brief History of The Fourteen Infallibles* (1984) WOFIS World Organization for Islamic Services, Tehran, Islamic Republic of Iran pg.40 <http://www.wofis.com/asset/Books/001.pdf> 03/09/2018 Web
5. Askari, Sakina Hasan *Aza E Zainab (A Collection of Salams, Marsias, Hadees & Nohas)* (2001) pg.198 Print.
6. Ordoni, Abu-Muhammad *Fatima The Gracious* .Chapter 17 pg.101 Ansarian Publications <http://www.playandlearn.org/eBooks/FatimaTheGracious.pdf> Dt:7th June 2018 Web
7. Shabbir, Hamid Bin Trans. Mir Baqir Ali Khan, Syed Hamid Razvi, Kaniz Fatima Ali Khan *The Truth*

- Revealed (An Abridged English Translation of Kalamatul Haqq) Volume II* pg.87 Print
8. _____ .Trans. Mir Baqir Ali Khan, Syed Hamid Razvi, Kaniz Fatima Ali Khan *The Truth Revealed (An Abridged English Translation of Kalamatul Haqq) Volume II* pg.90-91 Print
 9. Trans. Mir Baqir Ali Khan, Syed Hamid Razvi, Kaniz Fatima Ali Khan *The Truth Revealed (An Abridged English Translation of Kalamatul Haqq) Volume II* pg.91 Print
 10. Shaikh Al-Sadooq *Uyoun Akhbaar al-Ridha*, Volume 1, Chapter 21 <https://www.al-islam.org/uyun-akhbar-ar-ridha-volume-1-shaykh-saduq/chapter-21-al-ridhas-words-marriage-blessed-lady-fatima> 27/08/2018 Web.
 11. Tusi, Sheikh *Al-Amali* Trans. Jafferi, Allama Riyaz Hussain Idara e Minhaj ul Saleheen Lahore First Edition pg.113 Print

A CRITICAL ANALYSIS OF WILLIAM SHAKESPEARE'S *SONNET 19*

*Rahmatullah Katawazai, Teaching Assistant, Department of English,
Faculty of Languages and Literature, Kandahar University, Afghanistan*

Abstract:

William Shakespeare is known as a great poet not only in English literature but worldwide. It means that he is not only famous for his plays, but his poetry is having highest artistic values as well that needs to be explored and to deeply analyze the hidden facts and beauties of imagery, emotions, and figures of speech. Sonnet 19 is one of Shakespeare's best sonnets he wrote. Each sonnet of Shakespeare is a clear picture of the life of that time and a mirror of his perspective and emotions. Sonnet 19 is one of Shakespeare's famous ones with using the included elements of poetry scholarly. He talks about the power of time in Sonnet 19 and compares it with the power of his love for his lover and challenges the time that its 'devouring' power can't be able to influence his strong feelings of true love toward his lover. Till the end of the play, the poet expressed some of the criminal actions of time that 'devouring' natural beings and make them powerless. However, the poet warns it about his passionate love for his lover that it will not be threatened by anything even the 'devouring' time and that expresses the powerfulness of the poet's strong emotions. Lastly, all the possible aspects and elements of poetry-related have been tried to be explored in Shakespeare's Sonnet 19 in this critical article.

Key Words: *Sonnet 19, critical analysis, rhyme scheme, figurative language.*

Introduction:

William Shakespeare is not only known as the greatest dramatist of the Elizabethan period but a great poet of his time as well. His greatest non-dramatic poetry is in a group of 154 sonnets, which are without rival as the highpoint of the outpouring of sonnets in Elizabethan English Literature. In addition to the richness of language use and imagery, all of Shakespeare's sonnets have an unusual depth of thought, emotions and feelings, the beauty of life and the morality of man. Within that, if someone reads his poetry critically, it can be found that his work was somehow limited to strict classical idioms, however; he greatly used much of literary sources and enriched his literary works than any of his contemporaries. Though, it is clear that he exposed not only the natural ability and talent that he had, but his linguistic ability, using complex poetic imagery and metaphor, and a scholarly composition of the plot and other elements in his plays are all the things that made him a unique literary figure in the field of literature. Most of his sonnets have been organized in a narrative order that each of the sonnets consists scholarly usage of metaphorical dialogues between the poet and the speaker of the sonnet, as in *Sonnets 18 to 126* are mostly focusing on the themes of love, beauty, friendship, immortality, mythical phenomenon. . . . In the part of the structure of his sonnets, they are mostly imitated of having the imitation of Petrarchan sonnets, but actually, he popularized this sonnet structure and worked greatly for it.

Concisely, most of the literary figures recognize the artistic power of his sonnets equally when compare with the plays he composed. Within that, his scholarly works can not only be valued in the part of his poetry, but his plays much more need to be appreciated as well. However, it has been just focused on the usage of figurative language and other poetic devices in *Sonnet 19* in this critical article.

Sonnet 19:

Sonnet 19 is one of Shakespeare's famous sonnets formed with the same structure as all of his sonnets have as (ABAB CDCD EFEF, GG). He uses various types of emotional, metaphorical and

imaginative beauties and higher artistic principles in all of his sonnets. It means that when someone reads Shakespeare's sonnets one by one, each one consists of its particular beauties and attentive usage of imagery and other elements that are vital to be used in a poem. In *Sonnet 19*, he used figurative language extraordinary and particularly; imagery, apostrophe, sound devices, metaphor, myth, exaggeration and so on... Each line of the sonnet can give readers a new sight, and one can enjoy each line separately. In *Sonnet 19*, William Shakespeare used classical idioms as usual and the natural beauty of nature skillfully. Finally, the overall structure of *Sonnet 19*, usage of figurative language, sound devices, imagery, myth... are the things that are deeply and critically analyzed in this critical article.

***Sonnet 19* text and rhyme scheme:**

Devouring Time, blunt thou the lion's paws, (A)
 And make the earth devour her own sweet brood; (B)
 Pluck the keen teeth from the fierce tiger's jaws, (A)
 And burn the long-lived phoenix in her blood; (B)
 Make glad and sorry seasons as thou fleet's (C)
 And do whate'er thou wilt, swift-footed time, (D)
 To the wide world and all her fading sweets; (C)
 But I forbid thee one most heinous crime: (D)
 O carve not with thy hours my love's fair brow, (E)
 Nor draw no lines there with thine antique pen. (F)
 Him in thy course untainted do allow (E)
 For beauty's pattern to succeeding men. (F)
 Yet do thy worst, old Time; despite thy wrong, (G)
 My love shall in my verse ever live young. (G)

The rhyme schemes of the *Sonnet 19*, for each line, have been indicated with the alphabetical order in front of each line. It means that line 1 rhymes with line 3, line 2 rhymes with line 4, line 5 with line 7 and so on... The sonnet form is based on the common sonnet structure of William Shakespeare. There are 4 stanzas in the above sonnet as of his all sonnets form. Three of them at the beginning are in quatrain (ABAB) form, and the last one is a concluding couplet (two lines in the same rhyme), in which the assonance of the vowel sound in the repeated 'thy' (line 13) with the repeated 'my' in (line 14) emphasizes the contrast between time as destroyer and the poet expresses himself and his love as someone, whose love will remain young in his verse, which means that within the 'devouring' time; destroys all the things in life, but will not be able to destroy poet's young/fresh love for his lover. For its farther understanding, let's analyze the *Sonnet 19* of William Shakespeare line by line critically.

The summary and analysis of *Sonnet 19*:

Lines 1-2: actually, there seems an apostrophe (a direct address to a nonliving entity, mainly; natural forces or an absent thing) in all the sonnet to the *TIME*, to be known as a powerful one that destroys many living beings even the ones with a great power. Time 'devours' all the things in life, and poet chooses an animal; lion, the king of the forest, whose power will not be limited, but it is time that destroys lion's power of paws and becomes older and powerless. It means that there will be the time that a lion will not have the ability to hunt deer or other innocent animals anymore.

Lines 3-4: in line 3, as poet indicated the power of time in the earlier lines that destroys lion's power: he mentions another powerful animal in the forest; the tiger, and states that the keen teeth of the tiger will also be broken and will be 'plucked' by the power of time. In line 4th, the poet indicates something new; not a natural, but a mythical phenomenon, *Phoenix*, an Arabian mythical bird believed that it could live 5 hundred years, and then said to burn itself to death periodically and emerges from the ashes as a new phoenix; according to most versions only one phoenix lived at a time, and it regenerates itself every 500 years. Within that, Colin (2002) introduces this mythical bird as "A mythical bird, of gorgeous plumage, fabled to be the only one of its kind, and to live five or six hundred years in the Arabian desert, after which it

burnt itself to ashes on a funeral pile of aromatic twigs ignited by the sun and fanned by its own wings, but only to emerge from its ashes with renewed youth, to live through another cycle of years.”

Briefly, the poet indicates that neither the power of lion/tiger nor mythical long-life bird can be able to be escaped from 'devouring' time; but time will take their strengths and will become powerless.

Lines 5-7: in these lines, poet indicates something different from the ones stated in the earlier lines of the sonnet; 'glad and sorry seasons', so it means that the seasons make individuals, birds, animals and at all, living beings, happy. For instance, Spring/Summer with its beauty of flowers and pleasant weather and sad like Fall/Winter because of their hard weather conditions, but the unlimited power of time can also destroy them. Within, FALL/WINTER seasons which are associated with difficulty can also be the same as the 'glad' seasons. It means that each season is going on and replaces with a new season of the year and is unable to remain for a long period, so it's because of the time does not let them do so.

In this case, in the next, 6th line, poet indicates that time is 'swift-footed' that means going on very fast and quickly, and no one/nothing can be able to make it stop from passing. It means that it is just going on and performs its powerful acting of 'devouring' and making powerful beings powerless in its duration. Furthermore, all the living beings in nature should taste the power of the time including; 'fading sweets' which are all the things that created the world beautiful as birds, trees, flowers, animals... should taste and will lose their power and beauty toward time.

Lines 8-10: in these lines, the poet suddenly changes his way from the above lines of the sonnet. Here, he mentions that it is clear that 'devouring' time can do anything it wants; to make powerful beings powerless, to make beautiful things (as flowers) ugly (when they become witty). However, one thing that time should be cautious about it, and the action time does will be regarded as 'heinous' action, and this cruel action will be counted as a crime by the poet. He indicates, that within time can make flowers witty, but it should not 'carve' his lover's forehead 'brow', which means that time should not make his lover older and she will always remain young in poet's love and of imaginations of his love for her.

Lines 11-12: in these lines, the poet repeats that the time should leave the beautiful pattern in his lover's face, for remaining her young. It states the higher quality of emotions of love that poet used in this sonnet and indicates that the lover can sacrifice himself toward anything/anyone for his lover, even the 'devouring' time with its unlimited power of 'devouring' all the things in this world.

Lines 13-14: in these lines, poet points out his power and warns time that it will not be able (with the power that can destroy 'devour' anything) to ruin his love for his lover. He forces that his lover will live forever, and will stay beautiful and young.

Briefly, it is clear that William Shakespeare stated the importance of time that we don't know how the time passes, so all the living beings should be attentive to the time because it destroys our youthfulness and active status so we should use time effectively. Within that, William Shakespeare talked about the beauty of his lover in a great way and exposed it by using his colorful imagery, emotions and the highest level of talent in poetry.

References:

1. Booth, Stephen. *Shakespeare's Sonnets*. Yale University Press, 1977. Print
2. Burrow, Colin. *William Shakespeare; The Complete Sonnets and Poems*. Oxford University Press, 2002. pp. 418. Print
3. Hardin, Craig. Ed., *The Complete Works of Shakespeare*. Scott, Foresman and Company, 1973. Print
4. Ira, Mark Milne. *Poetry for Students; Volume 9*. The Gale Group USA, 2000. pp. 209-16. Print.
5. Martin, Philip. *Shakespeare's Sonnets: Self, Love and Art*. Cambridge University Press, 1972. Print.
6. Muir, Kenneth. *Shakespeare's Sonnets*. George Allen and Unwin, 1979. Print.
7. Rowse, A. L. *Shakespeare's Sonnets*. Harper and Row, 1964. Print
8. Sitwell, Edith. *A Notebook on William Shakespeare*. Beacon Press, 1961. Print.
9. Smith, Hallett. *The Tension of the Lyre: Poetry in Shakespeare's Sonnets*. Huntingdon Library, 1981. Print.

KAMALA DAS AND JOHN DONNE AS MATAPHYSICAL POETS A COMPARISON

*Dr. Nandisha K G, Asst. Professor of English, Govt. First Grade College,
Udayapura, Channarayapatna Tq, Hassan District, Karnataka -PIN- 573225
Dr. S Venkateshwaran, Professor (Retd.) Bangalore*

Abstract:

The term Metaphysics gained currency with the 17th century English poets that include John Donne, Andrew Marvell and Crashaw. The term was first used by John Dryden while commenting on John Donne's works. He observed "Donne in his poetry 'affects metaphysics'. The term was used to mean that Donne lavished into his poetry, the terminology and abstruse arguments of the scholastic philosophers so much so that perplexed the minds of the fair sex when he should have endeavored to conquer their hearts with the softness of love. Late in the 20th century in the Indian subcontinent poets like Kamala Das wrote poetry with metaphysical dimension infused in their poetry. This paper is an attempt to compare the poetry of Kamala Das and John Donne.

Key words: *Metaphysics, metaphysical poetry, wit.*

It was Dryden who first used the term when he said, "Donne affects Metaphysics". Dr. Johnson perpetuated this derogatory appellation by sticking it to a school of poets ranging from Donne and school that did not correspond with Aristotle's definition of poetry as an imitative art. Thanks to Dr. Johnson, Metaphysical poets have come to be applied to a group of diverse poets whose poems, whether secular or religious have but certain similarities. The poetry has its origins in the early 17th century England. The poets who contributed this school of poetry include John Donne, Andrew Marvell, George Crashaw, Vaughan and others. The characteristics of metaphysical poetry include Ratiocination, Thought and feeling, Conceits, Use of wit, Paradox, Abrupt opening and Humor.

It was Donne's poetry that reflected the shifting sensibility of his age. There are two distinct hemispheres in Donne's life and these are reflected in the poetry that he wrote: one is love poetry and the other the religious poetry. The earlier one dealt with love and the later one was directed and pointed at god. Donne spoke to readers and writers from diverse stances as love poet, dandy, rebel, satirist, melancholic, and priest. His feelings and thoughts were felt. What he feels and makes his readers feel is the peculiar excitement and pleasure of mental activity itself. It smells roses. It's being aware of and delighting in the electrical and chemical impulses that connect and reconnect the neurons in our brains.

The pleasure through his metaphysics offers our bodies the pleasure of extreme activity of the brain. He is characteristically concerned with the schemas we have constructed to map our mental activities geometry, complex grammatical constructions, physiology, definitions. He is thinking about thinking. Donne might have lived for three hundred years ago. He seems contemporary for he explores issues that absorb us, for his subjects include love, sex, the problem of intimacy, spiritual longing, the challenges of faith and the prospect of death and what if anything, comes after. He speaks truth, while questioning authority refusing to take things even God on trust. Donne's metaphysics, if centralized, may seem to be more relevant and if one historicize Donne, one may find in his metaphysical writing, opening a window into the part revealing the complex inter-relations among religion, politics, love and gender that existed in early modern England.

Donne's metaphysics included glorification of love, surrender, death, purity and all those that go

with the characteristics of metaphysical poetry. It is true that Donne affects the metaphysics not only in his satires, but in his amorous verses where native only should reign. He perplexes the minds of the fair sex with nice speculations of Philosophy when he should engage their hearts. Donne has been very exciting in his metaphysics. Donne is the most intellectual poet in English, and his intellectualism had, even, sometimes a tendency to the abstract. But to be in intellectual poet does not mean that one writes about intellectual things. The pageant of the outer world of matter and the mid region world of the passions, came to Donne through the brain. The whole composition of the man was made up of brain, soul and heart in a different proportion from the ordinary prescription. This does not mean that he felt less keenly than others, but when passion shook him and his being ached for utterance, to relieve the stress, expression came through the intellect.

Although to Donne, thought was an experience; it modified his sensibility. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, and fragmentary. The latter falls in love or needs Spinoza and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking in the mind of the poet these experiences are always forming new wholes. Based on this, Leavis, observed that the poetry of Donne or the 17th century poetry must be the yardstick for judging any piece of literature and poetry in particular.

Donne's poetry is too simple to simplify. Its complexity is all on the surface an intellectual and fully conscious complexity that we soon came to the end. Beneath this we find nothing but a limited series of passions; explicitly mutually exclusive passions which can be instantly and adequately labelled as such. Things which can be readily talked about and indeed must be talked about because in silence, they began to lose their hard outline and overlap to betray themselves as partly fictitious. That is why Donne always arguing. There are puzzles that we can solve. Donne's metaphysics is rooted in everyday life for there is presence of solid objects; they are bedroom, parlour, horse bank, bank of violets window panes, fleas, maps, candles and so on of the 17th century. They introduce one to the fever pitch of love, the welter of confused emotions which are recognizable in one's own most intense relationships.

Donne's metaphysics sees man as primarily an emotional rather than a rational being and for those who have experienced or who at least understand the ups and downs, the ins and - outs of human temperament, the alterations not merely of passion and satiety but of passion and laughter, of passion and melancholy reflection, of passion earthly enough and spiritual captive almost heavenly. There is no poet and hardly any like Donne. This is to say that Donne's metaphysics is universal. Metaphysical poetry is 'a kind of poetry created in England during the first two thirds of the seventeenth century, distinguished by a radical use of conceited imagery, rational or argumentative structure, a specifically intellectual emphasis manifesting itself usually in a non-sensuous texture, a language sometimes colloquial, sometimes learned from which all traces of special poetic diction have been purged, a markedly dramatic tone, and a preoccupation, in both amorous and devotional poetry, with themes of transcendence and aspiration. "Donne was... by far the most modern and contemporaneous of the writers of his time." And with hardly an exception, this stream of contemporaneity is urban, almost exclusively of London. As Mr. Leishman has pointed out so comprehensively:

Donne does not idealize his experiences or transform them by association into splendid visions; he grapples with them, carefully analyzes them, and often tries to interpret them by means of intellectual conceptions. But though a philosophic or metaphysical poet, he is still a poet, because he always tries to communicate the concrete experience itself, and not merely the results of his reflection upon it."

The mind of Donne is the mind of his time, but with a difference. That idealism, so lofty in its aspiration, so exacting in its demands upon self and society, which is one of the most dramatic features of the seventeenth-century mind, is his. Donne with his omniscient self-awareness knew too, at least once

when in his illness he penned,

And I have sinned before thy face, in my hypocrisies in Prayer, in my ostentation, and the mingling a respect of myself in preaching thy Word.

Donne's conception of God on the whole, is an austere one. That deep sense of the 'otherness' of God that runs through the Protestant Reformation fills Donne's heart with awe. The Creator and the Governor of the Universe, God is for Donne, as for most men of his time, defined in terms of power and will. He is the Judge who fills the sinner's heart with terror when he asks himself, "What if this present were the world's last night?" The wrath of God is for the sinner John Donne an ever-present terror, not to be forgotten in the many beautiful things he has said and sung of the mercy and the love of God.

Especially is the wrath of God important for an appreciation of the full measure of the wonder of the Incarnation and the Redemption. Here is a theme of which Donne never wearied, for here faith ministered to his deepest need. But though enthusiastic, his treatment of the Redemption is highly selective. For instance, he has very little to say of the human life and the human personality of Christ.

Donne's thought and feeling launched forth into the realm of the mystics in a beautiful invocation:

Eternall God, (for whom who ever dare
Seeke new expressions, doe the Circle square,
And thrust into strait corners of poore wit
Thee, who art cornerlesse and infinite)

I would but blesse thy Name, not name thee now.

In India, the literary creations in English language dates back to the closing quarter of the 18th century. When several Britons came to India and put their experience of India in black and white, enthralled by the Indian culture, they produced a literature imbued with motifs emblematic of Indian ethos. The new poetry or the post-independence poetry shows strong evolutionary changes in terms of defiance of conventions and in extensive experimentations. And this divergence has been recognized in critical jargon as Modernism.

Modern poetry laid the emphasis on the concrete experience which may be intellectual or emotional or historical tragically logical pastoral conceit, free from propaganda, but realistic and in a vital language. The present is spectacle of the predicament of man in the modern world; their works are marked by an inner conflict, a sense of alienation and aversion to milieu and defiance of tradition. The Indian women pre occupied with;

- i. Love and man-woman relationship.
- ii. Family the intricacies of different relations in family
- iii. Milieu Urban living, sense of alienation and aversion to east-west encounters.
- iv. Native imagery and symbolism
- v. Metaphysical and philosophical issues human existence, time, suffering, God, mysticism, spirituality and polarities of life and death.

The modern Indian women poets reveal the complexion of feminine psyche and mirror the changing position of women with the modernization in the Indian society after independence. In their quest for identity they show inclination towards self-discovery, self-expression and self-assertion. They show compulsive concern for emancipation from the bonds of patriarchy.

Kamala Das emerges as a staunch rebel against the conventional patriarchal structure in the Indian society. Her love is distinctly feminist and full of dissent. Her poetry, for the most part is autographical and confessional in nature. Her dissatisfaction and frustration in love and marriage form from the leitmotif of her verses. As she herself reveals,

'I was disappointed in love. Wanted nothing but death, I made up my mind to liberate myself from an old hand.' The modern poets are quite candid in articulating their sensual cravings and sexual

experience. Kamala Das' poetic output covers the themes of personal experience which appears with more realized settings, deeper feeling, insecurity of conveys her description about the poor driftwood body which will be anyway taken to the shore. She indirectly compares her mortal life with body emotion, and complexity of life. Her offensive individualism appears as a shock after the soft and soothing strains of women poets like Toru Dutt and Sarojini Naidu before her. Das' quest for identity and her feminine sensibility construct her poems as the product of uncontrollable emotions. Despair kindles her into declamations against the male world in search of restructured perfection through death.

“All things are not equal, men and women are different.... Not better or worse different.” (A. Barbara)

In women's poetry, the relationship between man and woman is not so strongly holy-oriented and devoid of emotion. In Kamala Das' poetry one finds an explicit concern with the corporeal. Her poem *The Working Class* presents the fond details of the male holy thus:

Notice the perfection
Of his limbs, his eyes reddening under
The shower, the shy walk across the bathroom floor
Dropping towels and the jerky way he
Urinate, see the fond details that make
Him male.
.....
He talks, turning a sun-stamped
Cheek to me, his mouth, a dark
Cavern, where stalactites of
Uneven teeth glean, his object
Hand in my knee

Like other modern Indian woman poets, Das reveals the complexities of the feminine psyche and mirrors the changing position of women with the modernization on the Indian society after independence. With the slight dissent against the male-governed world in their poems, of the women poets show an ambivalent attitude towards man-woman relationship which is a suffering, hope and despondence. Kamala Das who is too corporeal and uninhibited in her treatment of sexual relationships, regrets the lack of emotion in sexual union and it lands her in great despair and leads her to cynicism. For instance in her poem *The Stone Age* attests her disappointment.

Ask me, everybody, ask me
What he sees in me, ask why he is called a lion
A libertine, ask me the flavor of his
Mouth, ask me why his hand sways like a hooded snake
Before it clasps my pubis, Ask me why like
A great tree, felled, he slumps against my breasts
And sleeps. Ask me why life is short and love
Shorter still, ask me what bliss is and what its price.....

Kamala Das in her poems binds voicing her feminine discontent expresses her nostalgia for the locale, house and familial associations she had in her early days and was concerned about the present.

As a believer, she accepted life as it came to her. Her poetry is a recordation of her own experiences and observations, her own unfulfilled love and her own sexual exploration, frustration and disillusionment she suffered in silence in a male dominated society. She is very much a poet of the body. Her metaphysics lies, in short, in her confessions that are tall, far-reaching and meaningful. Though her poetry centered

round the self, shades of metaphysics could be seen in all her poems. When Donne was apolitical, amoral, Das' metaphysics included only the description of the self' and the related feelings, for she believed that a poet's raw material is not stone or clay, it is her personality. The frequent erotic themes in her poetry are probably a form of psychological compensation for the lack of affection in her childhood. Her intimacy with Indian landscape provides a synthesis of the changing reality of love and the unchanging contours of that landscape.

References:

1. Chambers, E.K. (ed.), *The Poems of John Donne*, 2 vols., London, Lawrence and Bullen, 1986
2. Das, Kamala. *Summer in Calcutta*. New Delhi: Everest Press, 1965.
3. Das, Kamala. *The Old Playhouse and Other Poems*. Madras: Orient Longman, 1973.
4. Das, Kamala. *Only the Soul Knows How to Sing: Selections from Kamala Das*. Kottayam: D.C. Booked, 1996.
5. Das, Kamala. *The Best of Kamala Das*, Kozhikode: Bodhi Publishing House, 1991.
6. Das, Kamala. *My Story*, New Delhi: Sterling Publishers, 1988. India: Harper Collins, 2009.
7. Hunt, Clay: *Donne's Poetry*. New Haven, 1954
8. Joan Bennet. *Four Metaphysical poets*
9. Grierson, J.C. Herbert. *The Poems of John Donne* (2 Volumes), Oxford, 1952
10. Eliot, T.S. *John Donne in our time*. 1931.
11. Eliot, T.S. *The Metaphysical Poets*. 1921.
12. Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1983.
13. John Donne, The Literature Network. <http://www.online-literature.com/donne/>
14. The John Donne Society. <http://johndonnesociety.tamu.edu/>

INDIAN ENGLISH POETRY: AN UNDERSTANDING

Dr. Suresh S. B., Asst Professor of English, Govt First Grade College, Yelahank, Bengaluru-560064

Abstract:

Indian English literature began as an interesting by-product of an eventful encounter in the late 18th century between Britain and India. The first Indian English poet of note, Henry Louis Vivian Derozio (1809-31) was the son of an Indo-Portuguese father and an English mother. A precocious child, he had already taken to writing in his teens. After completing his school education, he tried his hand at journalism before joining the Hindu College, Calcutta, as a lecturer. Under his leadership, a debating club ('The Academic Association') and a magazine (The Parthenon) were started to discuss all subjects under the sun. In his all too brief poetic career lasting hardly half a dozen years, Derozio published two volumes of poetry: Poems (1827) and The Fakeer of Jungheera: A Metrical Tale and Other Poems (1828). A noteworthy feature of Derozio's poetry is its burning nationalistic zeal, somewhat surprising in a Eurasian at a time when the average representative of his class was prone to repudiate his Indian blood and identify himself with the white man, for eminently practical reasons.

Equally undistinguished are Rajnarain Dutt's (1824-89) verse narrative, *Osmyn: An Arabian Tale* (1841) in faded heroic couplets; Shoshee Chunder Dutt's (1815-65) *Miscellaneous Poems* (1848) and Hur Chunder Dutt's (1831-1901) *Fugitive Pieces* (1851). A better title to fame the last two Dutt's possess is that they were the uncles of a girl who was to write *Ancient Ballads and Legends of Hindustan* a generation later.

Michael Madhusudan Dutt (1824-73), better known as an epoch-making writer in Bengali, began his career as an Indian English poet. In addition to some sonnets and shorter pieces, he wrote two long poems in English: *The Captive Ladie* (1849) narrates the story of the Rajput King, Prithviraj. The first period of Indian English literature may be said to end in the 1850s, a few years before the Indian Revolt of 1857 that great watershed in the relationship between India and Britain.

Toru Dutt (1856-77): It was with Toru Dutt (1856-77) that Indian English poetry really graduated from imitation to authenticity. The third and youngest child of Govin Chunder Dutt, Torulata, born a Hindu, was baptized along with the other members of the family in 1862. She learnt English at a very early age and reading and music were her chief hobbies. Sailing for Europe in 1869, she spent a year in France, studying French, and was thereafter in England for three years. Returning to India in 1873, she died of consumption four years later, at the age of 21. One of her father's sonnets contains a remarkable pen-portrait of her: 'Puny and elf-like, with dishevelled tresses/Self-willed and shy. .../ Intent to pay her tenderest addresses/ To bird or cat, but most intelligent.' Of Toru Dutt's two collections, only one appeared in her own life time and that was *A Sheaf Gleaned in French Fields* (1876).

Among the younger contemporaries of R.C. Dutt was Manmohan Ghose (1869-1924), whose poetic career is a classic example of how the lack of roots stunts the growth of an artist cursed with 'an exile's heart' in his bosom. Manmohan Ghose's poems in *Primavera* (1890), which also included the work of Stephen Phillips, Laurence Binyon and Arthur Cripps, are typical of the mood of world-weariness and yearning and the colourful aestheticism of the Eighteen Nineties. *Love Songs and Elegies* (1898), while expressing the same strain more effectively, adds to it a celebration of Nature, and a surer command of image and phrase. *Songs of Love and Death* (1926) shows the poet still lost in the *fin de siècle* world, as a lyric like 'London' shows.

Sri Aurobindo: (1872-1950): A younger brother of Manmohan Ghose, Aurobindo Ghose provides a striking contrast. Though he had very much the same kind of upbringing as his elder brother, whom he accompanied to England at the age of seven, Sri Aurobindo found his roots in Indian culture and thought immediately on his return to India from Cambridge in 1893. Manmohan's career is a sad story of arrested artistic development while Sri Aurobindo's was a glorious chronicle of progress from patriot to poet, yogi and seer. After a brief, quiet spell in Baroda State Service (1893-1906) and a much shorter but far more hectic one as a political radical (1906-10), which landed him in jail for one year, Sri Aurobindo escaped to Pondicherry (then a French possession) in 1910, and made it his permanent home. Sri Aurobindo's long poetic career spanning sixty years yielded an impressive volume of verse of several kinds: lyrical, narrative, philosophical and epic. The early *Short Poems* (1890-1900) are mostly minor verse of the 'romantic twilight' of the 1890s, celebrating the characteristic themes of love, sorrow, death and liberty. Among the longer poems of the early period are three complete narratives: 'Urvashi', 'Love and Death' and 'Baji Prabhau' and six fragments including four with an Indian background 'The Rishi', 'Chitrangada', 'Uloupie' and 'The Tale of Nala'. Both the main aim and the poetic strategy of his epic poem *Savitri* are indicated in the sub-title 'A legend and a symbol'. The ancient Hindu legend has been made here a vehicle of Sri Aurobindo's symbolic expression of his own philosophy of Man's realization of the 'life divine'.

Rabindranath Tagore (1861-1941): Sri Aurobindo invites comparison with another prominent contemporary, who was actually his senior in age, but whose work in English began much later. Rabindranath Tagore, hailed by Mahatma Gandhi as 'The Great Sentinel', was one of those versatile men of his age. Poet, dramatist, novelist, short story writer, composer, painter, thinker, educationist, nationalist and internationalist such were the various roles that Tagore played with uniform distinction during his long and fruitful career.

Tagore's career as an Indian English poet began by sheer accident. In 1912, on the eve of his departure to England for medical treatment, he tried his hand at translating some of his Bengali poems into English. The manuscript, taken to England, was lost in the Tube Railway, retrieved by Tagore's son Rathindranath, and came later to be rapturously hailed by William Rothenstein and W.B. Yeats. The rest is history. *Gitanjali* (1912) took the literary world of London by storm and was followed in quick succession by *The Gardener* (1913) and *The Crescent Moon* (1913). The award of the Nobel Prize came in the same year. More collections followed *Fruit-Gathering* (1916), *Stray Birds* (1916), *Lover's Gift and Crossing* (1918) and *The Fugitive* (1921). By this time Tagore's reputation in the English-speaking world had already suffered a disastrous decline. Only two more volumes in English appeared: *Fireflies* (1928) and the posthumously published *Poems* (1942). M.K. Naik adds: "The hundred and odd pieces in *Gitanjali*, bound by the central thread of the devotional quest, exhibit a great variety of form also—a feature surprisingly ignored by those who have hastened to accuse Tagore of monotony." (Naik 64)

Sarojini Naidu (1879-1949): Sarojini Naidu, however, won recognition in England much earlier. Daughter of a Bengali educationist settled in the former princely State of Hyderabad, Sarojini Naidu, nee Chattopadhyaya started writing poetry at a very early age. Sailing to England when sixteen, she studied at London and Cambridge for three years. Here her poetic talent developed under the influence of the Rhymers' Club and the encouragement given by Arthur Symonds and Edmund Gosse. Rightly finding in her early verse 'the note of the mocking bird with a vengeance', Gosse advised her 'to set her poems firmly among the mountains, the gardens, the temples, to introduce to us the vivid population of her own voluptuous and unfamiliar province; in other words, to be a genuine Indian poet of the Deccan. On her return to India in 1898, she married Dr. Govindarajulu Naidu. Her first volume of poetry, *The Golden Threshold* (1905) was followed by *The Bird of Time* (1912) and *The Broken Wing* (1917). Sarojini Naidu's younger brother, Harindranath Chattopadhyaya (1898) is a poet also cast, though somewhat less rigidly, in the romantic mould.

The tempo of political agitation was admirably kept up after the World War I by Tilak, who emerged from temporary retirement after his release from prison in 1914, rejoined the Congress, and founded the Home Rule League in 1916; and also by Mrs. Anne Besant, whose own All India Home Rule League was established in 1917. Meanwhile, Gandhi, fresh from his Satyagraha triumph in South Africa, had returned to India in 1915. Ten years later, Gandhi launched the Civil Disobedience movement in 1930, which differed substantially from the earlier Non-co-operation movement, though the goal remained the same. Indian English literature of the Gandhian age was inevitably influenced by these epoch-making developments in Indian life. India got its independence in 1947. Then there was partition of the country, resulting into hatred and violence.

New Poetry beginning in the 1950s:

It is in poetry that the post-Independence period witnessed the most crucial developments. In the 1950s arose a school of poets who tried to turn their backs on the romantic tradition and write a verse more in tune with the age, its general temper and its literary ethos. By the 1950s, the 'new poetry' had already made its appearance. In 1958, P. Lal and his associates founded the Writers Workshop in Calcutta which soon became an effective forum for modernist poetry. The manifesto described the school as consisting of 'a group' of writers who agree in principle that English has proved its ability, as a language, to play a creative role in Indian literature, through original writings and transcreation.'

The first of the 'new' poets to publish a collection was Nissim Ezekiel (1924-), easily one of the most notable post-Independence Indian English writers of verse. His *A Time to Change* appeared in 1952, to be followed by *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965) and *Hymns in Darkness* (1976). Ezekiel belongs to a Bene-Israel family which migrated to India generations ago.

Dom Moraes (1938-) was the first of the 'new' poets to win recognition in England. His first book won the Hawthornden Prize in 1958. Son of Frank Moraes, the well-known Indian journalist, Dom Moraes lived in England for many years, having adopted British citizenship in 1961. He has studiously disowned his Indian heritage repeatedly.

During the 1960s, several prominent 'new' poets appeared, the earliest of whom was P. Lal (1929). Born in the Punjab, Purushottam Lal migrated to Calcutta with his parents at the age of one. Educated in this city, Lal taught English there. His verse collections include *The Parrot's Death and Other Poems* (1960), *"Change!" They Said* (1966), *Draupadi and Jayadratha and Other Poems* (1967), *Yakshi from Didarganj and Other Poems* (1969), *The Man of Dharma and the Rasa of Silence* (1974) and *Calcutta: A Long Poem* (1977). His *Collected Poems* appeared in 1977.

Adil Jussawalla's (1940) first book of verse, *Land's End* (1962) contains poems written in England and some parts of Europe. Unlike Dom Moraes, however, Jussawalla chose to return to India after a sojourn of more than dozen years in England and has since published another collection, *Missing Person* (1974). Jussawalla's usual strategy in *Land's End* is to project a clearly visualized situation and then comment on it, bringing out either the personal or social or existential significance latent in it.

The most outstanding poet of the 1960s is easily A.K. Ramanujan (1929), another exile who, unlike Jussawalla, did not choose to return, and continued to teach Dravidian Linguistics at the University of Chicago. His first volume, *The Striders* (1966) won a Poetry Book Society recommendation. *Relations* followed in 1971. He has also translated into English poetry in Tamil and Kannada in *The Interior Landscape* (1967) and *Speaking of Siva* (1972) respectively. Ramanujan has said, 'English and my disciplines (linguistics, anthropology) give me my "outer" forms—linguistic, metrical, logical and other such ways of shaping experience, and my first thirty years in India, my frequent visits and field trips, my personal and professional preoccupations with Kannada, Tamil, the classics and Folklore give me my substance, my "inner" forms, images, symbols.'

Gieve Patel's (1940) first book, *Poems* appeared in 1966, and his second, *How Do you Withstand*,

Body in 1976. A member of the small Parsi community, Patel is an 'outsider' like Ezekiel and is equally conscious of the fact, but this has not produced a feeling of rootlessness in his case. A strong sense of compassion establishes for him some kind of a bond between himself and the under-privileged leprosy woman (in 'Nargol') or the 'brown whores' of Bombay (in 'Tourists at Grant Road') or domestic servants (in 'Servants') for example and sets his nagging social conscience working. Patel's is mostly situational poetry.

In contrast with Patel, Arvind Krishna Mehrotra (1947) writes a poetry in which the image is all-dominant. He is the author of *bharatmata: a prayer (sic)* (1966), *Woodcuts on Papes* (1967), *Pomes/Poems/Poemas* (1971), and *Nine Enclosures* (1976). Mehrotra has described himself as 'not an Indian poet but a poet writing a universal language of poetry, of feeling, of love, and hate and sex. His true affinities are with Surrealist poetry.

Another poet in whom Whitmanism and Surrealism appear to meet (with Tagore forming a third ingredient) is Pritish Nandy (1947), a prolific writer who has produced more than a dozen collections including *Of Gods and Olives* (1967), *The Poetry of Pritish Nandy* (1973) and *Tonight this Savage Rite* (1977), within a decade. Nandy's verse gives the impression of wild energy and verbal belligerence only occasionally amenable to discipline a verse of which nimety is at once a source of power and a weakness.

The 1970s witnessed the arrival of K.N. Daruwalla, Shiv K. Kumar, Jayanta Mahapatra and Arun Kolatkar. Keki N. Daruwalla (1937), one of the most substantial of modern Indian English poets, has so far published *Under Orion* (1970), *Apparition in April* (1971) and *Crossing of Rivers* (1976). The fecundity of post-Independence Indian English poetry is thus amazing but the quality of its minor verse does not match its abundance of output.

References:

1. Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Academy, 2010. Print.

T. S. ELIOT AS A MODERN POET: A STUDY OF *EAST COKER*

Blessy Mary Mathew, Department of English, Madras Christian College, Chennai

Abstract:

Thomas Stearns Eliot is one of the daring innovators of 20th century poetry. He is a well known modern poet who is successful in balancing the characteristics of modern poetry and his spiritual ideologies. He followed the belief that poetry should aim at the representation of the complexities of modern civilisation in language. East Coker, the second poem in the Four Quartets, reveals Eliot's insight into the cyclical nature of life. In tone and content, East Coker is a perfect modern poem.

Keywords: *Modern poetry, Four Quartets, Fragmented form, Allusions, Diction and style.*

Thomas Stearns Eliot was born in 1888 in St. Louis, Missouri. He was educated at Harvard and was settled in England where he was for a time a schoolmaster and bank clerk. Later he became the literary editor for the publishing house Faber and Faber. He was one of the daring innovators of 20th century poetry and he never compromised with the public or indeed with the language. According to Eliot the emotion of art is impersonal. He discarded the romantic notion about the ability of man to become perfect because he was always haunted by the Christian concept of Original Sin. He is well known for his Impersonality Theory of Poetry, Dissociation of Sensibility, Objective Correlative and 'Mythical Method.'

Both in poetry and criticism, Eliot sort discipline and structure. In poetry he sorts to reintroduce a combination of intelligence and wit and unity of feeling and thought. He strongly disliked the tradition in art that promoted expressions of emotion and spontaneity. Eliotian poetry is rich in metaphysical conceit, irony and mythical echoes and it is a poetry which is contained, impersonal and carefully crafted. Karl Shapiro remarks, "What we find in Eliot is... frozen poems with an ice-pick at the core and a lots of allusions from other peoples' work". According to Eliot, a poet should "transmit his personal and private agonies into something rich and strange, something universal and impersonal". Stephen Spender praised him as, "To our generation, Eliot was the poet of poets".

Eliot was a poet who believed that poetry should aim at the representation of the complexities of modern civilization in language. The *Waste Land*, the pioneer work of Eliot exposed cultural barbarity and decadence of the early 20th century. He also exposes the consequences of modernity. The most controversial aspect of modern movement was its rejection of tradition. Modernism stresses on the freedom of expression, experimentalism, experimentation, radicalism etc. The technique of modern literature is often involved in the rejection of intelligible plots or characterisation in novels or the invention in poetry that rejected clear interpretations. Modern poetry is known for its very usual and obscure style. The heart of this vagueness mirrors the complexities of modern life and poetry as a medium reflects the entire problems of modern man. These issues are artistically reflected in the poems of T. S. Eliot.

Modern poetry dramatizes the problems of modern world in terms of values, ethics, social and psychological problems. Modern poets seek to understand the split within the modern man who resorts a new way in perceiving the world and life because of the radical changes brought about by the first and second world wars. Poetry of Eliot, on one hand, shows the catastrophe faced by modern man and on the other hand suggests the solution for each problem.

East Coker is the second poem in Eliot's *Four Quartets*, a set of four poems which includes *Burnt Norton*, *East Coker*, *The Dry Salvages* and the *Little Gidding*. The common theme which connects all these

poems together is religion. The titles are named after the villages in England to which Eliot has some connection. The Universal law of birth, life, growth, decay and death is one of the key concepts in the poems. The evils of renaissance humanism and the gloomy picture of contemporary humanism are well represented by Eliot in the *Quartets*. He finds the affirmation of spiritual values such as Christian humility, hope of Grace, redemption, salvation through atonement, confession, purgation etc. as the only way through which the modern man could untangle the intricacies of modernity and materialism.

East Coker carries certain features of modern poetry which exalts Eliot as a modern poet, an incomparable asset of modern poetic tradition. Fragmented form is one of the most important characteristics of the modern poetry. The modernists tended to deviate from the traditional forms of writing and invent new forms. *East Coker* is a long poem like *Waste Land* divided into five sessions. There is no consistent rhyme scheme or meter (free verse). The sessions are not consistent of length and there is not a set form.

Allusion is one of the major features of modern poetry which Eliot employed in his poem *East Coker*. It is an interesting element of modernist literary works because the modernists believed in Ezra Pound's motto 'make it new'. Allusions are brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. The poem starts with the line "In my beginning is my end" which has direct reference to the beginning verse of Bible, "In the beginning God created the heaven and the earth"(Genesis 1:1). It depicts the inescapable cyclic nature of life.

There is a time for building
And a time for living and for generation
And a time for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots
And to shake the tattered arras woven with a silent motto (lines 9-13).

These lines go on par with the verses from the Book of Ecclesiastes in Bible (Ecclesiastes 3:1-8) where Solomon says "To everything there is a season, a time for every purpose under heaven"(Ecclesiastes 3:1). Again towards the end of the poem Eliot reiterate the same idea in the lines

There is a time for the evening under starlight,
A time for the evening under lamplight (lines 200-201).

Jesus Christ is another important allusion used in the poem *East Coker*. Being an Anglican and a man who was always haunted by the idea of the Original Sin, Eliot found Jesus as the only way for redemption.

The wounded surgeon plies the steel
That questions the distempered part;
Beneath the bleeding hands we feel
The sharp compassion of the healer's art
Resolving the enigma of the fever chart (lines 149-153).

The wounded surgeon here refers to Jesus whose bleeding hands are endowed with the compassion of a healer's art. The 'bleeding hands' also depicts the crucifixion of Christ, the saviour who died for the sins of the world.

In diction and style *East Coker* employs the characteristics of modern poetry. The poet used simple and direct expressions in the poem but having deeper significance. Modern poets have chosen to be free in the use of meter which is a peculiarity of the poem *East Coker* as well. In theme, modern poetry attempts to dramatise the problems of the modern age. Eliot in *EastCoker* criticises the materialistic pleasures enjoyed by the modern men.

Feet rising and falling.
Eating and drinking. Dung and death (lines 46-47).

It sums up the living system introduced by the Renaissance Humanism. Modern man is not concerned

about his spiritual enlightenment. His complete focus is upon the worldly things. As the Epicurien philosophy states 'eat, drink and be merry' is the only concern of the modern man. Eliot is burdened with the spiritual decay of the modern society and he wants them to be still and know about themselves and their spiritual death.

East Coker by T.S. Eliot, in its tone and content, is a perfect example of a modern poem. He compiles the elements of modernism and spirituality together so that it gives the reader a perfect solution for his problems rooted in materialism. Eliot is one of the prominent figures in the 20th century literature who considered modern writers as bearers of a new tradition.

We do not imitate, we are changed: and our work is the work of the changed man; we have not borrowed, we have been quickened and we become bearers of a tradition”- T. S. Eliot

Work Cited

1. Eliot, Thomas Stearns. *Four Quartets*. United States of America:Harcourt,1943.Print.
2. *The New King James Bible*. China: Thomas Nelson,1982.Print
3. Perkins, David. *A History of Modern Poetry-Modernism and After*. London: Harward University Press,1987. Print
4. Barzinji, Mariwan Masradeen Hasan. *The Image of Modern Man in T.S. Eliot's Poetry*. Bloomington: Author House,2012.Print
5. Scofield, Martin. *T.S. Eliot: The Poems*. New York: Cambridge University Press, 1988.
6. Maxwell, D. E. S. *The Poetry of T.S. Eliot*. London: Routledge,1954.Print

REVIEW OF RELATED RESEARCHES ON TEACHING ENGLISH USING MULTIMEDIA

*A. Ramar, Research Scholar, Department of English and Foreign Languages,
Alagappa University, Karaikudi*

*Dr. V. Ramakrishnan, Associate Professor and Head of English (Rtd), P.G. Department and
Research Centre in English, Arumugam Pillai Seethai Ammal College, Thiruppattur*

Abstract:

The students who join the degree classes, at different colleges could not express their views in speech and writing. They require some training to improve their speaking and writing skills in English. For this purpose, many researchers had undertaken many studies using multimedia to improve the communicative competence of the students in English at the tertiary level. This paper describes the different studies undertaken by various researchers who used multimedia in teaching English.

Key Words: *Multimedia, communicative competences, instructional material.*

In the dissertation entitled 'Effects of multimedia instructional material on students learning and their perceptions of the instruction' Laura Gabriela Yamauchi explains the importance of multimedia in teaching language. This study examined the effects of multimedia instructional material on student's learning and their perceptions of the instruction. A quasi-experimental study design was used for the purpose of this study. One hundred eleven students enrolled in a Quantity Food Production laboratory class in two different semesters were designated to either the control or experimental group. Both groups received traditional instructor-led orientation sessions about table service and beverage preparation procedures. However, the experimental group was only allowed to access new instructional materials presented on DVD. A set of pretest and posttest was used to collect the data. Test gain scores and students' class performance grades were computed and analyzed to compare students' learning outcomes between the two groups. Students' perceptions of instruction were measured with their opinions of instruction, their self-reported level of understanding of table and beverage service procedures, and their level of satisfaction. Result of independent samples *t*-test showed: (1) students in the experimental group had a significantly higher gain score than students in the control group; (2) no significant differences in students' performance grades between the two groups. (3) two out of seven questions about students' opinions about the instruction had more positive perception responses for students who watched the DVD than students of the control group; (4) no significant differences existed in students' self-reported level of understanding of table service and beverage preparation procedures between the two groups; and (5) students who watched the DVD had a higher level of overall satisfaction with the instruction than students who did not. Limitations of this study are recognized, and suggestions for future research are also provided.

In the article entitled "Use of Technology in English Language Teaching and Learning: An Analysis.," Solanki D. Shyamlee describes the ways of using technology in teaching languages. In language teaching and learning, we have a lot to choose from the world of technology: Radio, TV, CD Rom, Computers, C.A.L.L., the internet, Electronic Dictionary, Email, Blogs and Audio Cassettes, Power Point, Videos, DVD's or VCD's. The last two decades have witnessed a revolution due to onset of technology, and has changed the dynamics of various industries, and has also influenced the industries and the way people interact and work in the society. This rapid rising and development of information

technology has offered a better pattern to explore the new teaching model. As a result technology plays a very important role in English teaching. Using multimedia to create a context to teach English has its unique advantages. This paper tries to analyze the necessity of multimedia technology to language teaching and also brings out the problems faced by using these technologies. It also aims to make English teachers aware of the strategies to use it in an effective manner. "Ideally, the purpose of both the traditional and computer-assisted cooperative language learning classrooms is to provide a space in which the facilitation of learning, and learning itself, can take place" (Shi, 2008: 76). It is true that one of the ultimate goals of multimedia language teaching is to promote students' motivation and learning interest, which can be a practical way to get them involved in the language learning. Context creation of ELT should be based on the openness and accessibility of the teaching materials and information. During the process of optimizing the multimedia English teaching, students are not too dependent on their mother tongue, but will be motivated and guided to communicate with each other. Concerning the development of technology, we believe that in future, the use of multimedia English teaching will be further developed. The process of English learning will be more student-centered but less time-consuming. Therefore, it promises that the teaching quality will be improved and students' applied English skill can be effectively cultivated, meaning that students' communicative competence will be further developed. In conclusion, we believe that this process can fully improve students' ideation and practical language skills, which is helpful and useful to ensure and fulfil an effective result of teaching and learning.

In the article entitled "The application of Multimedia- Based Presentation in Improving Students' Speaking Skill", Imam Fauzi explains, how to use multimedia to improve speaking skills. This action research taking place at a private university in Serang, Banten investigated the use of multimedia-based presentation to improve speaking skill. The findings showed that students' speaking and presentation skills improved and their confidence to speak in front of the class increased. Students also learned technology which is beneficial for their study and future career. This study, therefore, suggests that teachers consider this aid in teaching-learning processes. This study took place at one of universities in Serang at the Economics Department. One of the limitations is each individual was not given much time to present since they had to do it in group. Further action research may be needed to explore the effects of multimedia in a small EFL classroom, and further studies may be needed to investigate the effectiveness of multimedia-based presentation in different departments or secondary school setting. Finally, a more robust study needs to be done to investigate the role of multimedia in improving students' speaking (presentation) skills.

In the article entitled "An Analysis of the Use of Multimedia Technology in Computer Aided Design Training: Towards Effective Design Goals," Warren Davies, identifies the research principles that should be adhered to when designing multimedia training material and validates these principles from a student's and an instructor's perspective. The most effective forms of multimedia are also identified. Finally, the factors inhibiting the use of multimedia are established and the measures taken to overcome these are discussed. Data was collected from stakeholders in a computer aided design (CAD) training environment in Ireland. All subjects were adult learners and data was only solicited from instructors (n=28) and learners (n=159) in adult education. Mixed methods including interviews, surveys and a group discussion were used to collect the qualitative data while a series of empirical experiments was used to test the design principles. The research found that principles of multimedia learning are valid from the students' perspective however the instructors did not uphold all the principles. Our sample revealed that computer based material is the most popular and effective way to learn from and computer technology is the most effective delivery platform. Prohibitive costs, perceived lack of skill and insufficient support are factors inhibiting the use of multimedia material. These findings will help to guide the instructor in implementing a multimedia training strategy in order to create a more engaging and interactive learning experience. Multimedia material is generally defined as the use of a combination of media forms, such as pictures and words, or animation and sound. These combinations can include as many forms as possible

but must contain at least two to be called multimedia. A set of learning principles apply to the use of multimedia material and these should be considered to ensure that best practice procedure is followed. These principles may be coupled with the instructor and student requirements to determine a set of design goals to refer to before proceeding with the introduction of multimedia material into the training environment.

In the research paper entitled "The use of Multimedia in English Teaching" Zhang Zhen Explains the different uses of Multimedia in Teaching English. The 21st century is an information age as well as knowledge economy age. The rapid development of information technology provides us with advanced teaching means-multimedia. It is true that multimedia has many advantages in English teaching, such as offering more information, saving more time, stimulating students' imagination and creativity, and so on. Although multimedia has many advantages, some scholars suggested that it should not be used blindly. What we should know is that multimedia just only plays an assisting role in English teaching. The thesis consists of four parts. The first part gives a general introduction of multimedia. The second part illustrates the necessity of multimedia in English teaching. The third part elaborates the advantages of multimedia teaching and problems when we use multimedia. The last part gives some strategies on how to use multimedia well. In the last seven years, the application of multimedia technology in English teaching has become a trend in china, which is especially beneficial to language learning. It is urgent that education needs to be modernized in rapidly society and multimedia is an important aspect in modern education. In order to suit for this kind of need, course reformation and multimedia teaching are sped up in every country, in which it is extremely needed to turn traditional teaching into modern teaching in English teaching. In the future, multimedia technology is likely to be a necessity not only for English teaching but also for teaching for many other subjects. As a device which stimulates and at the same time partners the user's processes of thinking, reasoning, and communicating, the multimedia also has the potential to change these processes. Surely, neither should the practitioners be blindly led by the technological innovation, nor should they deny the function of multimedia in language teaching.

In the article entitled "Multimedia: A Technique in Teaching Process in the Classrooms", Ashvini Joshi examines one of the techniques to improving the student academic needs and helps them developing English language skills using multimedia during the process of teaching and learning in the classroom. Multimedia classroom provide the students chances for interacting with diverse texts that give them a solid background in the tasks and content of mainstream college courses. The writing aims to find out some advantages of the use of multimedia in the classroom. Also, the involvement of technology in the classroom cannot deny giving positive point to improving the quality of teaching and giving more various techniques in teaching a foreign language. The research uses a qualitative method giving a deeply description using multimedia in the classroom. The difference between a traditional classroom and multimedia classroom has been drawn in this writing. The writing shows that there are some advantages in teaching English using multimedia as a technique in teaching process in the classroom. Through the media the teacher could give more opportunity to students to express their opinions and enjoy during the course. The highly presence and motivation also bring positive aspects to students so that they can improve their skills. Through the interaction with multimedia, the students become increasingly familiar with academic vocabulary and language structure. Connecting with the Internet will make the benefit of increased student motivation. Students are eager to begin class and often arrive early at the computer lab, logging on the Internet and beginning research on their own. They also often stay after class to continue working on the Internet. Overall, students develop greater confidence in their ability to use English because they need to interact with the Internet through reading and writing. Using multimedia provides the students to gather information through media that encourages their imaginations, interests. Also by using this technology combined with the sense of teaching will create a successful teaching method.

In the article entitled "Use of Technology in improving speaking skills", B.Waheeda Parveen

opines that the advent of technology brought revolutionary changes in language usage. Technology is vehemently used in educational sectors rather than trade and transactions. It is the mode of communication. In order to communicate, speaking skills has to be excelled by the learners in learning English. In the fast developing 21st century various innovative technologies are being introduced to teach speaking skills in the classrooms. The present world is driven by technology, which cannot be denied. It is the means to get access with this modernized world. Though technology cannot play the crucial role of a teacher, it can be used as an additional tool for improving teaching methods in classroom. Internet, podcasts, video conferencing, videos and speech recognition software, TELL, Blogging are considered to be some of the best tools for teaching speaking skills. This paper aims to discuss some modern technologies available for teachers of English today to enhance speaking skill of second or foreign language and the availability of various technologies, their impact, their practical uses and the problems associated with the application of modern technological tools.

In the article entitled "Implementing Multi-Media as a Pedagogical Tool in an EFL Classroom: Benefits and Barriers" Naiyer Azam Hashmi explains the implementation of computer technologies especially the use of multimedia and internet in Saudi education system. The students have shown great interest in using computers technology for foreign language learning because computer technologies have transformed their contemporary society, changing the way they live, work and learn. As a response to such societal transformation, computer technologies have been brought into classrooms where they are considered to be effective in enhancing students learning and addressing certain education problems. The institutions of higher learning in Saudi Arabia have encouraged students and faculty members use multimedia and other related technologies in the classroom. To explore the benefits and barriers of implementing multimedia as a pedagogical tool in an EFL classroom, this study, through an interactive questionnaire, was conducted at the Preparatory Year, Najran University, Kingdom of Saudi Arabia. The focus group of the study was the students of level one and level two of the same semester i.e. the first semester 2015-16. The students were divided into two levels: Level one with 30 students (5 girls and twenty five boys) and Level two, with 30 students (six girls and twenty four boys). The interactive questionnaire had 8 items on the implementation of multimedia and the internet in an EFL classroom. Based on the findings of the interactive sessions, this study concludes that implementing multimedia and using internet and technology in EFL classrooms are highly motivating factors and help learners achieve their desired learning outcomes. This research suggests that implementing multimedia and using internet and technology in an EFL classroom are very important and highly motivating factor for students. It is established, perhaps, that one of the ultimate goals of multimedia in language teaching is to promote students' motivation and learning interest and the use of multimedia is a practical way to get students involved in language learning. It is hoped that, in future, the use of multimedia in English teaching will be further strengthen. The process of EFL teaching and learning will be more student-centered but less time-consuming.

In the article entitled "Multi-media language lab: A four walled room to groom the communicative competence of engineering graduates", MD Abdulla and Ajay Kumar. Sexplains the ways of using multimedia for Engineering students. Teachers were the only sources for the knowledge acquisition in the olden days. They used to follow traditional teaching methods, where they share their knowledge through preaching. The world has changed in many aspects with the advent of scientific and technological evolution. Then the culture of sharing skills and knowledge found its new way with the assistance of modern technology. Education is being learnt and taught with the help of modern technological aids and the system of teaching and learning became comfortable and effective with the use of technical instruments. In the new technical era communication skills play vital role. All the technical knowledge is available in English language. Teaching English language and communication skills to engineering graduates has become a great challenge to the language teachers. In order to cope with the requirements of

MNC's Engineering graduates should master English efficiency. Though English is part of Indian institutions curricula since elementary level to higher education both in professional and nonprofessional courses, Indian students are flunking in mastering it. It requires rigorous training programs and incessant practice work. It is incumbent upon the English language teachers to assist the students in discovering the incredible power of the English language skills and it is their bounden duty to play a crucial role in nourishing the four skills of English language among the students of Engineering and Technology. The language teachers today are blessed with marvelous electronic tools to teach these language skills. Though Multi-media language labs have a few drawbacks, they provide the best platform to engineering students to acquire Linguistic proficiency and communicative competence.

In the article entitled "The Effect of Multimedia Glosses on Vocabulary Development of Intermediate EFL Learners" Foroogh Azari, Hadi Giahpoor explain how to improve the vocabulary of the EFL learners using multimedia. The present study investigated the effect of multimedialogloss on incidental vocabulary learning of 52 English learners at intermediate level as opposed to paper gloss vocabulary learning. The subjects were divided into two groups, multimedia gloss and paper gloss. A pre-test and a post-test were administered to the groups and the scores were analyzed using Wilcoxon Signed Rank Test. The findings showed that the multimedia gloss group significantly outperformed the paper group in terms of short-term retention of incidentally learned vocabulary items. Due to the limited time, longer-term retention of the words was not measured. The findings showed that multimedia gloss can benefit intermediate EFL learners in terms of vocabulary learning. In the present study, teaching vocabulary by using multimedia gloss and paper gloss were compared. The result is encouraging. The findings suggest that multimedia glosses are more effective than paper glosses in learning vocabulary. The results showed that the students in the experimental group outperformed the students in control group. It is suggested to the English teachers to use multimedia glosses in teaching vocabulary that can lead to better understanding. Using multimedia glosses can help teachers to save time and energy in the class.

In the article entitled "Teaching Grammar to Iranian EFL Learners through Blended Learning Using Multimedia Softwares" Seyyed Mehrdad Aslani explains the use of multimedia software on Iranian EFL students' grammar learning. To do so, 87 Iranian EFL learners at elementary level of language proficiency were assigned to three groups: the experimental, control, and constant groups. A grammar test was given to the students in order to have homogeneous experimental and control groups before the experiment. The experimental group received instructions through multimedia softwares, the control group received traditional instructions, and the constant group used worksheets prepared by their language school. The data was collected through a grammar post-test, a questionnaire, and classroom observations. The results showed a great level of disparity between the two groups of learners regarding their acquisition of new grammar. In other words, multimedia softwares had positive effect on the students' grammar learning. The first research question tried to check the effectiveness of blended learning through multimedia softwares on grammar learning of Iranian EFL learners. The results of independent sample t-test showed that there was a significance difference between learners' performances in the experimental group and the control group. This indicated that multimedia softwares had a positive effect on learners' grammar learning. Moreover, applying technology in classes and learning through it can enhance activity engagement. The results of this study have also shown that student-centered classes and interactive education can be achieved through the application of technology in EFL classes.

In the article entitled "The Effect of Using Multimedia on Vocabulary Learning of Pre-Intermediate and Intermediate Iranian EFL Learners" Houman Tabar and Mohammadreza Khodareza state that computer technology has been widely used for educational purposes. In fact, more and more teachers are using computers and the Internet in their classrooms. This study examines the effect of multimedia on vocabulary learning of pre-intermediate and intermediate Iranian EFL learners. To achieve this purpose, 60 students who were enrolled at Iran Language Institute (ILI) in Amol were selected as subjects. These

students were given the Oxford Placement Test in order to validate their proficiency levels. These participants were then randomly assigned to the experimental and control groups. The four groups underwent the same procedures except that the control groups did not receive the experimental treatment. Prior to the treatments, all groups sat for pre-tests. Then the students were exposed to the treatments for eight sessions; that is, the word lists which were selected from the students' books were taught to the subjects. These words were taught to the experimental groups using the multimedia software "Vocaboly" while they were taught to the control groups using the Teacher-led Method (TLM). After the treatments, all groups sat for post-tests. Then, the results of mean scores were interpreted by using Independent-Sample T-Test. The results of the research indicated that the CAVI groups performed better on post-tests when compared to the Teacher-led Instruction groups. Therefore, treatment proved to have a significant impact on vocabulary learning of the learners. The present study investigated the effect of Computer-Assisted Vocabulary Instruction (CAVI) on preintermediate and intermediate Iranian EFL learners' vocabulary learning and compared CAVI with Teacher-led Instruction (TLI) in term of vocabulary achievement. The comparison of both group scores revealed that the students in CAVI groups could learn and retain more vocabulary than teacher-led groups. This shows that multimedia makes excellent teaching tool, especially in teaching vocabularies.

Laura Gabriela Yamauchi (2008), Solanki D. Shyamlee (2012), Imam Fauzi (2016), Warren Davies (2013), Zhang Zhen (2016), Ashvini Joshi (2012), B. Waheeda Parveen (2016), Naiyer Azam Hashmi (2016), MD Abdulla and Ajay kumar.S (2017), Fooroogh Azzari and Hadi Giahpoor (2016), Seyyed Mehrdad Aslani (2015) and Houman Tabar & Mohammadreza Khodareza (2012), had undertaken researches regarding the use of multimedia in improving the teaching of English.

In sum, regardless of the difficulties lying ahead, we must admit that multimedia do make a revolutionary impact on language teaching. To be sure, it is permanent task for a teacher to do more and deeper studies in the application of multimedia. It is no doubt that more practical and effective ways can be worked out to improve English teaching.

Works Cited

1. Yamauchi, Gabriela Laura. *"Effects of multimedia instructional material on students' learning and their perceptions of the instruction"*. Dissertation. Iowa State University Capstones. 2008.
2. Shyamlee, Solanki. D. *"Use of Technology in English Language Teaching and Learning"*: An Analysis., International Conference on Language, Medias and Culture IPEDR vol.33 (2012) IACSIT press, Singapore
3. Fauzi, Imam. *"The Application of Multimedia-Based Presentation in Improving students' Speaking Skill"*. Journal V-I-N-I. Serang Raya University, Banten 2016.
4. Davies, Warren. *"An Analysis of the Use of Multimedia Technology in Computer Aided Design Training: Towards Effective Design Goals"*. Procedia Technology. National University of Ireland. 2013.
5. Zhen, Zhang. *"The Use of Multimedia in English Teaching "*, vol.14 No.3.182-189, US-China Foreign Language. 2016.
6. Joshi, Ashvini. *"Multimedia: A Technique in Teaching Process in the Classrooms"*, Current World Environment. vol. 7(1), 33-36(2012).
7. Parveen, Waheed.B. *"Use of Technology in Improving Speaking Skills"*, JOELL Veda publications, vol.3, spl. Issue 2, 2016.
8. Hashmi, Azam Naiyer. *"Implementing Multi-Media as a Pedagogical Tool in an EFL Classroom: Benefits and Barriers"*. Journal of Arts & Humanities vol 05, Issue 09, 2016.
9. Kumar, Ajay.S. Abdulla, MD. *"Multi-media Language lab: A four walled room to groom the communicative competence of engineering graduates"*. International Journal of Applied Research

2017: 3(2): 68-71.

10. Azzari, Fooroogh and Giahpoor, Hadi. "*The Effect of Multimedia Glosses on Vocabulary Development of Intermediate EFL Learners*". Journal of Arts and Languages Studies 2016.
11. Aslani, Mehrdad Seyyed. "*Teaching Grammar to Iranian EFL Learners through Blended Learning Using Multimedia Softwares*". Journal of Applied linguistics and Language Research. Vol 2, Issue 8, 2015.
12. Tabar, Houman Khodareza, Mohammadreza. "*The Effect of Using Multimedia on Vocabulary Learning of Pre-Intermediate and Intermediate Iranian EFL Learners*". Journal of Basic and Applied Scientific Research 2012.

TOWARDS A FEMINIST 'POETIC JUSTICE': CRIME AND PUNISHMENT IN K. R. MEERA'S *HANGWOMAN* AND *THE GOSPEL OF YUDAS*

Dr. Niyathi R. Krishna, Assistant Professor, Dept. of Gender Studies, Rajiv Gandhi National Institute of Youth Development (RGNIYD), Ministry of Youth Affairs and Sports, Govt. of India, Tamil Nadu

Abstract:

*This study is an attempt to explore and comparatively analyse the selected, translated novels of K.R. Meera namely *Hangwoman* (2014) and *The Gospel of Yudas* (2016), which were originally written in Malayalam the native language of the writer from a feminist-philosophical perspective. The unravelling of feminist concerns in literary writings subsequently unfolds the inherent injustices created by the existing hegemonic power relations. The study intrigues into the concept of 'Justice' conceived in the novels, which is being analysed through the layers of feminist existentialism to derive a subaltern, feminist interpretation of Justice from the same.*

Key Words: *Justice, Feminist Existentialism, Power, Transformative Justice.*

Existential philosophy, in general, makes an attempt to find existential meaning of modern human who strives to be the master of universe with the tools of philosophy and science which have ended up in complete nihilism. It is difficult to assign existentialism to any doctrine with a universal definition as the existential philosophy of Sartre, Heidegger and Marcel varies so deeply. Maurice Friedman cautions that any attempt to define existentialism itself in a single, structured manner will loosen its very essence: "The very notion that existentialism is something that can be defined in a catch phrase, or that one can merely know about it without understanding it from within, has made it, for some people, into an intellectual fad and robbed it of its proper seriousness"¹. However, it can be inferred that, for the existentialist, to exist means to become conscious of the essence 'within' and becoming more aware of the consequences of existence.

Feminist Existentialism unveils 'what it is to experience life as a woman', 'what it ought to make one a woman' and 'what are the consequences to be a woman' in a man's world. In Feminist Existentialism, authenticity is central, since patriarchy diminishes its possibilities to the female sex, as every hegemonic power structure deconstructs and precincts authenticity of the powerless. Here, being female in a patriarchal world limits the 'can do' body, agency and authenticity. From this premise, Beauvoir has articulated how women are Othered² even from themselves, and how binaries are being created and imposed. Gayatri Chakravorty Spivak articulates subaltern as the person removed from all lines of social mobility³, which precisely fits into the norms associated with a female body, and thus to the 'Other'.

This can be interpreted in a multitude of dimensions in alignment with the Foucauldian concept of docile body and power/knowledge dynamics in deconstruction theory. By identifying body not only as a text of culture, but also as the practical, direct locus of social control⁴, Foucault explained femininity and masculinity as historically conditioned. Therefore, the lived experience of female body is central in appropriating nuances of self-female and male-female equations, from where freedom and interpersonal relationships stem from. This, in turn, questions and redefines each other through the expressions of anguish or/and rebellion. Therefore, the study specifically focuses on these three major facets of feminist existentialism such as the experience of living as a human female body, interpersonal relationships and

freedom for an in-depth analysis.

As Heidegger exclaims, language is the house of Being⁵. Existential elements in literature are rich with vivid expressions and imaginations. Many novelists in the 19th century wrote about anguish and/or rebellion in human life. These literatures on philosophy of existentialism prove that literary existentialism is based on philosophical conventions. Steven Earnshaw argues that there is literariness in existentialism and most of the literary works in existential literature surpass existentialism as an exclusive philosophy and allow its influence to cast over the whole literature⁶. Those works serve to be the embedded textual bodies of the theoretical essence of existentialism.

When it comes to women's writing or feminist literature, the intricate way of expressing female anxiety associated with isolation and her rebellion to break free from essentialist capabilities strengthens the existentialist probability of female characters. Oppression and oppressive experiences give way to creative transformation in women's lived life and this aspect has been emphasised by all feminist writers though their writings on existentialist feminism. However, woman's oppression and her emancipatory desire to free herself from the historic bondages in literature not only reflect women's lived experiences, but also depict the inescapable identity conflicts associated with the transformation. This creative transformation happens not in isolation but in the geographical space of domination as Toril Moi mentions that there is no pure feminist or female space and all ideas including feminist ones are 'contaminated' by patriarchal ideology⁷.

The confinements of justice also can be understood in that same way. Plato's definition of justice as the virtue or wisdom of mind⁸ to John Rawls' concept of justice as fairness⁹, overlooked not only premises of commencements and consequences of justice inside the prevailing inequalities, but also its naturalisation and inevitability consolidated by the society. It is conditioned that society determines the consequences of individual actions. The element of justice is so ingrained in existentialism that existentialism argues for crossing the societal consequences and debates to follow individual justice rather than for societal justice. The study begins from the premise of problematising the conflicts between different levels of justice and their inefficiency in serving justice to the offence, offender and the offended. In this backdrop, the significance of developing a new concept of justice (as a continuation of Feminist Justice Ethics) with the theoretical framework of feminist existentialism can employ further prospects of exploring and interpreting justice in a transformative sense.

This study primarily arises from these three questions. Isn't it necessary to incorporate a subaltern, feminist perspective to justice, since justice is defined not only from androcentric structures, but also from the First-world, white, anthropocentric, power hegemonies? Aren't the existing theories of justice inadequate to explain state-sponsored crimes and its possible 'impossible outcomes' to the underprivileged, since they are developed from the premises where the inherent injustices exerted to certain groups are neither recognised nor problematised? In a world, where crimes/violations done exclusively to women (specifically to the underprivileged, subaltern, native women) not only to put her body in question, but also to exert power are exponentially increasing day by day, isn't it extremely important to explore its reflections and interpretations on literature, especially in feminist literature?

The study proposes a research framework of feminist existentialism focusing on the three major aspects namely the experience of living as a human female body, interpersonal relationships and freedom. These three elements are analysed with respect to the indispensable responses of anguish/rebellion towards it and its correlation to justice. In short, the study is an attempt to conceive justice, specifically transformative justice, from the marginalised female experiences of body, interactive relationships and freedom as expressed in the novels through their female protagonists. The study proposes to follow Bibliographical and Textual Approach from a feminist-philosophical perspective.

The literary history of Malayalam novels explicitly exhibits its inspiration from western thoughts and philosophies. Thinkers like Freud and Sartre were highly influential in some of the master piece works

in the Malayalam literature by authors like O.V Vijayan, M. Mukundan and Anand. Meera's novels are latest in this series, exhibiting feminist existentialism as a key trait of her female characters. While this can be a subconscious act, it is invariably evident that she, as a part of her critical political observations, consciously disturbs the existing male-female equations where women are variables against the male-set constants, by constantly questioning and challenging through her writings.

K. R. Meera writes and voices from a Third-world subaltern women perspective. Her language, stylistics and philosophies relentlessly revolt with hierarchies and hegemonies. Justice is an intimate, inevitable and intertwining concept in her writings. Beyond its spiritual, philosophical and material dimensions, the writer encompasses the whole concept of 'justice' as something ultimately 'poetic', 'universal' and 'absolute'. She differentiates 'female justice' from mainstream justice, since justice implemented by human beings will be subjected to their own experiences and perceptions, and thus vary. While the former implements equitable application of justice which is transformative, the latter focuses on its equal distribution which is retributive in nature. Her literature symbolically aims to unfold the blindfold ('lady') justice and see the crime and 'criminal' from 'her' perspective.

After receiving Kendra Sahitya Academy Award for *Aarachar* in 2016, Meera stressed in her acceptance speech that being a Man is an attitude and being a Woman is, in fact, a condition. Man comprises of all human beings (devoid of gender) representing an attitude of power and aggressive dominance, and subsequently, whoever is not a man becomes a woman¹⁰. Here, she propounds a revived definition of male-female dichotomy and it is evident that her writing challenges this very basic bifurcation. Similarly, it can be argued that female justice is not just an ideology put forward by women by the virtue of their sex, but as a category of the Other humans. Here, the writer's concept of female justice also proves to be inevitably subaltern from its inception. K. R. Meera's female characters seek justice from identity conflicts, love, ego, revenge, power, invasion and institutionalisation, which can be appropriated into the tripartite classification of female body, interpersonal relationships and freedom.

In *Hangwoman*, she posits female justice as 'poetic justice' where as mainstream/male justice as a whitened side of the coin of structured ego and hierarchy. Her female protagonist, Chetna Grddha Mullick, implements justice by hanging the culprit's egoistic 'I' and power politics. She says: "I can forgive greed. But not that 'I' bent on conquest"¹¹. *Hangwoman* also retells the story and the lost history of women in a hangmen family in India. Chetna, being a hangwoman, is supposed to implement justice served by the state justice derived from an androcentric culture. She "has been adept at fashioning the noose used for hanging from before her birth. Her grandmother recounts how, as a foetus in her mother's womb, she tied a perfect noose from the umbilical cord around her own neck"¹². However, towards the end of the novel, she implements a transformative and poetic justice by hanging Sanjeev Kumar Mitra till he sees the beginning of an end (death) and comes back to life. By doing so, she as well tightens the rope into the necks of patriarchy, power politics, state, culture, capitalism, colonialism and media insensitivity.

On the other hand, *The Gospel of Yudas* reiterates the state-sponsored trenchant violations upon its people. It might be described as the strange love story of Prema towards (Yu)Das at the first glance, but its essence is a traitor's search for justice. While Das's love overpowered his ideology, Sunanda's justice was beyond the justice of her comrade and companion. By committing to her truth, and subsequently death, she serves justice to all the victims of institutionalised injustices. Thus, her martyrdom becomes the strongest resistance to hegemonic power. In Das' own words: "The waves couldn't conquer her. Instead she conquered the waves. Oh! What strength she possessed. It isn't the might of the body, but the power of the mind."¹³ Thus, Sunanda resists injustice and authority by exerting her agency, even winning over her death.

Like Camus' interpretation of the life of Sisyphus as a fulfilling one that makes good of his seemingly hopeless situation to achieve true Existential fulfilment¹⁴, *The Gospel of Yudas* reinterprets that Das's tormented life and endless struggle for compensation of his act of betrayal fulfils his existential ego. Both the novels strongly emphasise that history will be repeated and justice will be served. They also

underpin the fact that human justice is a justice served to a particular event or circumstances, but universal justice is something which offers universal closure to an act.

Justice is a prerequisite for love and life, or else the women of Meera's literary works conceive and explore love and life through the concept of justice. While Chetna and Sunanda outgrow their love by serving justice to themselves and the society, it reinforces the concept of 'personal is political'¹⁵. Chetna responds to the interviewer: "Our [women's] lives are bound to each other like the links in a chain. One completes what someone else has begun in some other time." (*Hangwoman* 426). Similarly, justice is also a concept interlinked through time, place, people and context.

Capital punishment and Naxalism, which involve bodily violence, function as retributive to the violence perpetrated by the culprits. Chetna's grandmother Thakuma staunchly believes that it is their family's responsibility to serve justice by hanging the culprit. For Sunanda, her life's mission is aiding 'an eye for an eye' retributive justice. In both the situations, Foucauldian idea of 'docile body' becomes problematic. As Nancy Fraser argues, if individuals are simply the effects of power, mere 'docile bodies' shaped by power, then it becomes difficult to explain who resists power¹⁶. It can be viewed that this resistance has an intrinsic value in one's existence. The same docile body that internalises injustices can react to it by questioning the power structure.

If we look into the life situations of other female characters in the novel *Hangwoman* carefully, Chetna's mother is a victim of marital bondage and neglect, living under the patriarchal blanket of wifedom with frustration, where as her husband is a regular customer at a brothel. Her co-sister ends up selling her body for meeting the medical expenses of her ill husband, which in turn ends up in her brutal murder committed by Chetna's father. While Sanjeev Kumar Mitra's mother has inherited prostitution as a part of her community tradition and is very proud of it, Sanjeev, being the son of an unapologetic prostitute, finds pleasure in exerting his male power and control over Chetna to constantly make her apologetic about her confidence and identity.

As Susan Moller Okin claims, the theories of justice which either assume family as a just institution or ignore its space completely, both lose coherence and relevance.¹⁷ Family is a vital force in defining one's existence. Chetna's family makes it a point to remind her of her limitations as a woman, even though they are proud that she is keeping the legacy of the Mullick hangman profession. They become easily convinced of Sanjeev's proposal to marry her. The love-hatred relationship between Chetna and Sanjeev is often surprising in its creation and narration. The same ambiguity is evident in the relationship between Das and Prema, where Prema is constantly following Das and he is constantly eloping from her love. For Prema, following her love has become a definition for her existence; an alternate identity. To her, it was also a journey of penance being born to a gruesome oppressor of Naxalites who had tortured and murdered many young men and women in his custody. In both the novels, the concept of justice and freedom permeates through the thin line between love and death, which is in turn, life and death.

Thakuma reminds the family "time and again that the death penalty was not just the delivery of justice but also the imprint of power" (28). It is the power exerted by the state through the legal system to its citizen who has violated a rule and committed a crime. Chetna justifies her job: "The hangman merely hangs. It is the court that orders that the condemned man be hanged by the neck till he dies." (87). Here, the hangman, the judge and the police officers are just tools of the state that punishes the culprit. Chetna's father, who has committed two gruesome murders in his own family admits his crime instantly. Also his sense of justice is very strong. He admits: "I should not have done it. But I have done it. The only message I can send society now is that of my bowed head." (372). Here, he proves to be a faithful servant of patriarchy and its institutions by accepting the crime he has done. On the other hand, he is proud and clear in front of his conscience to be able to eliminate the woman who has committed a 'disgraceful' activity in the family, even though which ended up in him killing his own brother, leaving his two nieces orphaned. Therefore, it is also important to understand the gendered, hypocritical justice he has inculcated.

Das, in *The Gospel of Yudas*, identifies himself as a traitor and believes that he doesn't deserve justice in his life. Once he was committed to serve social justice. In his own words: "Realising humankind's capacity for malice, greed and cruelty troubled our conscience. But turning a blind eye to all that would've been a bigger sin. That is what set me off on this path" (*The Gospel of Yudas* 26). He reiterates about his ideology and dreams: "Our goal was to rid this world of injustice. We longed for a fertile earth, clean air and pure water." (46). Once Das and team were caught and sent to the infamous police camp for questioning and torture, he couldn't stop himself from spilling out the truths while seeing his beloved Sunanda being brutally harassed. He regrets his whole life for that; for letting down Sunanda by giving up on his ideology. For Sunanda, her cause was above everything; even above her own life and dignity. Das couldn't forgive himself: "I have betrayed a movement...couldn't do justice to the trust a lady had in me" (74). This unbearable guilt makes him an insomniac diver, who recovers dead bodies from the village lake, which symbolises his search for his own dead alter ego.

This study has selected two translated novels written by K. R. Meera, one of the most read Malayali writers and an impeccable icon of female sensibility to interpret the concept of transformative justice from a philosophical, female perspective. It is commendable that the novels are not losing its essence in translation. As Sriram points out, "If anything, it proves that with all translations, there hangs a textured rope of a twice-born tale, and so the credit for its clear flow of text, nuanced turn of phrase and even the occasional clunkiness of utterance deserves to be shared by both author and translator alike."¹⁸ When the Malayalam title *Aarachar* doesn't reveal the phrase's gender identity, the translation *Hangwoman*, clearly ascribes the title role to the protagonist Chetna Grddha Mullick. The convict was hanged for raping and killing a six year old girl child, and before he is being hanged, Chetna tells him a story upon his request. She takes the form of a fierce, destructive goddess as well as a forgiving, compassionate mother at the same time while commemorating the final act. The novel also explores the human side of the inhuman criminal and the inhuman elements in most of the characters in the novel. This unravels the deeper layers of violence and injustices being infested and perpetuated silently. Towards the end, Sanjeev Kumar Mitra, symbolising a phallic shaped male authority is being hanged or suspended from its existence by a feminine noose created by Chetna.

The Gospel of Yudas ends with the imagery of Prema staying awake near a sleeping Das, never to lose him again. Here, Prema remains as the watchdog of justice where Das, who symbolises all of our failed, insomniac consciences, can finally sleep peacefully under that reassurance and security. Prema, thus figuratively represents the lady justice who keeps her eyes open and vigil. In effect, both the novels rediscover justice as existential and experiential, and implement its feminist perspective which is transformative, holistic and poetic.

Reference

1. Friedman, Maurice. *The Worlds of Existentialism*. New York: Random House, 1964.
2. De Beauvoir, Simone. *The Second Sex*. Trans. & Ed. H. M. Parshley. London: Lowe and Brydone, 1953.
3. Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Marxism and the Interpretation of Culture*. UK: Macmillan Education, 1988. 271-313.
4. Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body*. Los Angeles: University of California Press, 2004.
5. Heidegger, Martin. *On the Way to Language*. New York: Harper & Row, 1971.
6. Earnshaw, Steven. *Existentialism: A Guide for the Perplexed*. London: Continuum International Publishing Group, 2006.
7. Moi, Toril. "Feminist, Female, Feminine." *Essays in Gender and the Politics of Literary Criticism*. Ed. Catherine Belsey and Jane Moore. New York: Basil Blackwell, 1989.

8. Plato. *The Republic*. Trans. H. D. P. Lee. Baltimore: Penguin Books, 1955.
9. Rawls, John. *A Theory of Justice*. Cambridge: Harvard university press, 2009.
10. Meera, K.R. "Why should I write." Unpublished Transcript of speech delivered at Kendra Sahitya Akademi Award Reception function, 15 February 2016.
11. Meera, K.R. *Hangwoman*. Trans. J. Devika. India: Penguin Books. 2014.
12. Wattoo, Aneeqa Mazhar. "Cover Story: Hangwoman by K.R. Meera" <http://www.dawn.com/news/1137303> as retrieved on 11th July 2017.
13. Meera, K.R. *The Gospel of Yudas*. Trans. Rajesh Rajamohan. India: Penguin Books. 2016. Print.
14. Camus, Albert. *The Myth of Sisyphus*. New York: Vintage, 1955.
15. Okin, Sara Moller. *Justice, Gender, and the Family*. New York: Basic Books, 1989.
16. Fraser, Nancy. *Unruly Practices: Power, Discourse and Gender in Contemporary Social Theory*, Cambridge: Polity Press, 1989.
17. "Justice, Gender, and the Family by Susan Moller Okin." *Columbia Law Review* 90.4 (1990): 1171-1174.
18. Sriram, Abhirami. "Breaking Noose." <http://indiatoday.intoday.in/story/abhirami-sriram-kr-meera-hangwoman-review-phanibhushan-mullick/1/375070.html> as retrieved on 11th July 2017.

ECO FEMINIST INTERVENTIONS IN KERALA: A JOURNEY THROUGH MALAYALAM LITERATURE

Teena.V, Assistant Professor, Department of English, Amrita University, Coimbatore

Dr. A. S. Mohanagiri, Assistant Professor, Dept. of English, Govt. Arts College, Coimbatore

Abstract:

Nature and Women have been intertwined through a web of living and providing, connected through work, mind and body. Ecofeminism which explores this intersection between women and nature through philosophy and daily living concentrates on the domination and oppression of women and the exploitation and degradation of the natural world. The western theoretical notions of ecofeminism and its different tenets framed a proper grounding for the emergence of Ecofeminism in Kerala. The paper makes an attempt to trace the advent of ecofeminism in Kerala and its impacts on the various genres of Malayalam literature. Through the analysis of the ecofeminist interventions by women in Kerala, the paper also tries to argue that ecofeminist ideologies and practices are not restrained to the western movements and writings and alone.

Key Words: *Ecofeminism, Kerala, Women, Nature.*

Since time immemorial Nature and Women have been intertwined through a web of living and providing, connected through work, mind and body. The roles of women as mothers and caretakers of nature, Mother Earth and Goddesses have been flushed out through time. Historically women have had a faint access power in the outside world, they had been excluded from the mainstream and their roles were always seen as secondary. Rather it can be said that women have been generally submissive and gentle as nature has been. Ecofeminism which explores this intersection between women and nature through philosophy and daily living concentrates on the domination and oppression of women and the exploitation and degradation of the natural world. According to Greta Gaard, an American ecofeminist scholar and activist, the basic premise of Ecofeminism is that “the system which sanctions oppressions such as those based on race, class, sexuality, physical abilities is the same system which authorizes the oppression of nature”.

The fundamentalist ideologies of deep ecologists, the romantic appeal of the spiritual ecologists, the ecological overshadow of the social and the socialist ecologists, the environmental principles and contemporary science are all effectively used in the making of Ecological feminism or Ecofeminist theory which is exactly the integration of the feminist and ecological principles. According to Karren J Warren, the characteristic nature of Ecofeminism is ecological, feminist and multicultural. Defining this relationship between feminist and ecological thinking, the eminent French feminist Francois d' Eaubonne coined the term Ecofeminism in her 1974 book *Feminism or Death* where she has explained the important role of feminism in addressing environmental and gender issues. Eaubonne asserts that the male control of industrial production and women sexuality leads to the twin crisis such as environmental annihilation and overpopulation. Against the timid ecologists who fought for environmental protection, Eaubonne insisted for an 'Egalitarian Management' free from the masculine centered activities of patriarchal society. Hence ecofeminism is not defined as a specific demography or theory where as it is an ideology of the integration, sustainability and protection, of earth and mankind.

The economic prejudices and values set against women and nature generally classify them as

unproductive. It is generally believed that production take place only when it is intervened by technology which can destroy life. A stable clean river is not considered to be a productive resource unless it is developed with dams. Women, who use the river to quench the water needs of family and society, are not engaged in a fruitful labour unless replaced with engineering skills or services of water management. Natural forests too stay infertile till they are urbanized into a monoculture plantation of lucrative sort. Organic farming based on earthly cycles of renewability is considered unproductive as it breeds poverty. Gy of the integration, sustainability and protection, of earth and mankind. In *Staying Alive* she echoes:

The displacement of women from productive activity based on the expansion of development was rooted largely in the manner in which development projects appropriated or destroyed the natural resource base for the production of sustenance and survival. It destroyed women's productivity both by removing, land, water and forest from their management and control as well as through the ecological destruction of soil, water and vegetation systems so that nature's productivity and renewability were impaired.(1988:21)

Kerala, located in the tropical Malabar Coast of south western India is comparatively small when compared to other Indian states. The census of India studies that Kerala has a literacy rate of 94 percent in which female literacy fraction is higher. The composite multicultural tradition of Kerala characterized by 'Unity in diversity' is apparent in various fields such as arts, literature, religion, architecture and language. The land has also contributed immensely to the diverse fields of music, painting, sculpture, theatre and handicrafts. The National Geographic Traveler has called Kerala as 'one of the ten paradises of the world' for its illustrious eco tourist initiatives, attractive backwaters, beaches, and mountain ranges and for its distinctive cultural tradition. Kerala state's tourism outlines encourages 'ecologically sustained tourism' which centres on regional traditional customs, wild adventures, volunteering activities promoting local population. The biodiversity of Kerala is rich with the paddy fields, plantation crops, coconut groves, spice gardens, tropical rain forests and moderate climate. The flora and fauna of Kerala is a home for a variety of plant and animal species. Thus the pristine natural beauty of Kerala ensures a proper survival of the ecosystem.

The Ministry of Environment and Forest Department reports that the main hazards to Kerala's natural biodiversity are infringement to forest territory, plundering, unlawful gathering of non-timber, forest flames, deforesting and sand mining. All environmental disasters largely affect women and children and unprivileged sections that are the most vulnerable and hence they play a vital part in administering and conserving the biodiversity, land, water and the natural resources. Kerala had a long heritage of women involvement in preserving and protecting natural with pioneers such as C.K Janu, Sugathakumari, Mayilamma Sebastian and Sarah Joseph. Vanadana Shiva affirms that women in Plachimada, a small Kerala village in Palakkad were successful in closing a Coco Cola plant. Plachimada Village situated in the 'rice bowl of Kerala', Palakkad district faced severe water shortage when the Hindustan Coco Cola Beverages Limited got sanction to set up a bottling plant. The plant was within the premises of the paddy fields, which required ground water for agriculture. The setting up of the plant had adverse effects as the water turned blackish making it unfit for drinking purposes. There were similar incidents in the Kasargode district of Kerala with the spraying of a dangerous chemical pesticide in Cashew plantations called Endosulfan. Rajendran states that the revelations of Rachel Carson in *Silent Spring* regarding the hazardous impacts of using chemical pesticides were then not given attention. Her findings seemed to be true decades later with the happenings in Kerala. The aerial spraying of Endosulfan was a threat to the human and non-human world.

An Anti-Dam Movement which surfaced a new start in ecological preservation in Kerala is the

Silent Valley Project. Silent Valley forest is a biodiversity hotspot surrounding the Western Ghats of Palakkad district, Kerala. The forest is rich with unusual and rare species, birds, butterflies and natural flowers and fauna. The Kerala Government's decision to build a dam in Silent Valley for Hydro Electric Power project raised criticisms and remonstrations from scientists, academicians, NGO's, KSSP (Kerala ShastraSahityaParishad) and PrakirtiSamrakshnaSamiti (an organization of writers) and Silent Valley team as it could disturb the biosphere. The indigenous tribes and Adivasi women rebelled for the preservation and protection of the forest as they mainly depended on the forests produces for their living. Women took active interest in the movement and the verses of the Malayalam poet Sugathakumari instilled in women the urge to safeguard nature. Thus the Anti-Coca Cola strife of Plachimada, the Silent Valley Movement and the Anti Endosulfan Movement are paradigms of women's participation in environmental preservation that attach to the fundamental tenants of ecofeminism.

Ecofeminism (ParisthithikaSreevadam) is an emerging literary field in Kerala and although at present there are numerous writers who pursue the ecofeminist lane, there are no many critics who employ it as a literary device. The social positioning of women, her economic independence and her dignity has attained greater ascendancy in the society after the independence. With the execution of widespread universal education in Kerala women have commenced to affirm their rights and their presence is seen in literature and in other cultural genres. But nonetheless the mainstream political Parties of Kerala like the Congress party and the Marxist Communist Party have not made any significant mark in creating environment awareness or in addressing cardinal affairs of the present day existence. The ecological consciousness in connection with the awareness about the inferior status of women is the cause for the surfacing of ecofeminism in Kerala. The flowering of the feminist writing with a definite distinctiveness and strength began in Kerala in the later decades of the twentieth century with the influence of the western feminist movement. Similar movements which took place in Kerala with the intention of women's liberation couldn't condition the mainstream society as they were mainly urban centered and were limited to marginal groups. These acts had made notable invasions in the social, political and the literary life styles of Kerala.

The protest for the conservation of rivers, natural world and animals, the fight againstsex scandals, demolishing of hills and opposing mining in paddy lands are all ecofeminist concerns. The literary writings too saw the growth of Ecofeminism. Valsala, P. Chandramathi, MadhaviKutty, K R Meera, Sugathakumari, Arundathi Roy, Anita Nair and Sarah Joseph are known as the few ecofeminist writers in Kerala. Gita's works *KannadikalUdakuunnathenthinu* (Why Should we break the Mirrors) and *DevadoodikalManjupovathu* (The Divine Emissaries Fade Away) are the two seminal works on ecofeminist literatures in Kerala. The gradual progress of ecofeministic concerns was mentioned in P.E.Usha' *SthreevadavaumParisthithiyum* (Feminism and environment) and in Dr .S. Saradakutty's chapter titled *Paristhithikasthreevadam* (Ecofeminism). Ashitha, Priya, Dhanya Raj, V.Shyama, Sithara, V.M.Girija, Kanimol, Sushama, and Prameela Devi are some of the recent writers who explored ecofeminist stylistics in their writings. Their works o all these writers mirror the power of women's emotions in relation to nature and inspire them to sustain and conserve the biosphere as they are the ones who are mostly afflicted by degradation of the environment.

Short stories formed the most striking branches of Ecofeminist writings and a number of writers have enhanced this stream. The various thoughts rendered through the short stories like, depicting nature as a source of relief, the identity of women in the form of Mother Earth, the effects of western developmental patterns all inculcates in us a love for the land, rural community, customs and values. Sarah Joseph's *Papathara* was a milestone in her fictional career as well as in the field of Malayalam shorts stories. Conversant by a deep sagacity of empathy, these stories illustrate her hostility to all edifices and institutions that ratify power whether it is the domestic, the ecclesiastical, or the bureaucracy and strives tonaturalizecoercion wherever it occurs. A palpable return to the nestles of nature and its preservation is

also evident in her stories. P.Valsalamaki uses the scenic beauty of Wayanad, as the fictional locale for all her short stories. Her stories *Venal Mazha* (summer showers) and *prayanam* (Journey) highlight the experiences of the radical leftists of Kerala who fought for the forests and also showcase the want to resist the annihilation of the environment. *Erandakalis* said to be the best ecofeminist short story where a river gets pictured as an ecosystem and the life of the protagonist too runs smoothly in its rhythmic flow. The greed for industrialization and sex, obliteration of river and deforestation were the serious subjects raised in the story.

P.Chandramathi, another ecofeminist writer of Kerala is known for her techniques of allusions and symbolism. She uses humour as a tantalizer of women's liberation. Her stories *Aryavarthanam* and *Devigramam* warn us against the adversities of the western cultural and traditional ethics on Kerala culture and also trace the pitiful face of women subjugated by the androcentric culture. Certain feminist writers like Priya A.S, Sithara Dhanya Raj, Shyma and Ashitha have tried for novelty and variety but cannot rise to the rank of Sarah Joseph and Valsala. Elsy Tharamangalam, a diasporic writer has published a collection of short stories named *VazhukunnaJeevikaludeDevatha* (the Goddess of Slimy Creatures) and *VelichathinteGopuram* (The Tower of Light) awakens our consciousness of excessive anthropocentrism and how it becomes hazardous for survival. All the short stories bring forth the notion that Mother Earth is not for extirpation and exploitation but for a peaceful sustenance of themselves, families and societies.

Sarah Joseph, P.Valsala, M.T.Vaudevan Nair, Sethu, V.P.Shivakumar and E.V.Sreedharan are some of the writers who made momentous contributions to ecofeminist fiction. Malayalam fiction emerged primarily to correct social evils and to present images and descriptions of a virtuous and upright society. From the eighteenth century poetess ManoramaThampuratty to the contemporary short story writers like Chandramathi, A.S.Priya, and Sarah Joseph charts the emergence of the female voice in the domain of fiction. Saraswathi Amma's brave voice against the oppression of women laid a feminist foundation Malayalam fiction, and assailed male chauvinism even as it challenged the complacent, subservient, and stereotypical woman. Generally novel writing by women in Malayalam occupy very low profile. Given this, Sarah Joseph deserves special attention for carving out a niche for herself with her first novel *AlahayudePenmakkal* (Daughters of God, the Father). Many of Sarah Joseph's works display a rich assortment of motifs and characterization known for its ecofeminist perceptions. We find the origins of a holistic ecofeminist theology in the novel *AlahayudePenmakkal*. It tells the story of the endurance of women triumphing against all odds like the androcentric developments which includes the exclusion of the underprivileged. The novel creates a mythical world view with its thematic unification of the Catholic liberation theology and ecojustice of the feminine principle.

The evolving communal dynamics and the varied issues affecting Wayanadan Adivasi communities and their ties to the land helped P Valsala flush out more fictional works in ecological and feminist arenas. The novel *Nellu* (rice) published in 1972 depicts the scuffles and struggles for survival of the poor tribal folks in remote Villages where nature turns to be both inimical and welcoming at times and very often have passive significance in the natural life of the people. In an interview, P.Valsala states that her father was an employer in the Wayanadan agricultural farm, so the natural produces and the aroma of agricultural crops would forever linger in her house. The curiosity to know more about tribal clan and their lifestyles helped her create a sentimental and affectionate bond with the region. *Koomankolliis* another novel which is written in the form of *Nellu*. The predicament of women during riots and their search for self-realization are the central focus of her novels *Vilapam* (Lament) *Arum Marikunilla* (Nobody dies) and *Adigalam*. Hence most of her writings reflect the plight of Adivasi women and their fight against the exploitation and subjugation exerted by the dominant upper class. *She attempts to integrate the significance and need for preserving soil, trees, water and ecological sustenance through the ecofeminist portrayal of characters.*

The shift from rural to urban spaces shows that ecofeminism is not a static theory, isolated to

wilderness or country side landscapes alone. The dimensions of urban paranoia and madness, a manifestation of coping with the tensions of globalization and development highlight that the urban panorama also can be a space for both creation and destruction. From these studies it is clear that the women folk in Kerala are seen making momentous contribution to ecofeminist standpoints as it is a multicultural theory that tries to tie together all varied types of repression. The empowerment through Kudumbasree and self-groups in Kerala made women less reliant on men for their living. Women partake in agriculture, food cultivation, manufacturing eco-friendly goods for day today use, and promoting awareness among society. They also participate in the issues of the downtrodden and the deprived communities along with the environmental issues to end all forms of patriarchal dualism that jeopardizes the society.

Works Cited

1. Gaard, Greta. *Ecofeminism: Women, Animals and Nature*. Temple University Press: Philadelphia. 1993. Print.
2. Glazebrook, Trish. "Karen Warren's ecofeminism". *Ethics and the Environment* 7.2. 2002. p.p. 12-26. Print.
3. Joseph, Sarah. *Gift in Green*. Harpercollins India: 2011. Print.
4. ---. *The Masculine of Virgin*. Oxford University Press: London: 2012. Print.
5. Shiva, Vandana and Maria Mies. *Ecofeminism*. Zed Books Ltd.: 2014. Print.
6. Sugathakumari. *SugathakumariyudeKavithakalSampoornam* [The Complete Works of Sugathakumari]. Kottayam: D.C. 2006. Print.

DISPLACEMENT, DISRUPTION, AND RESISTANCE IN DIANE GLANCY'S *PUSHING THE BEAR: A NOVEL OF TRAIL OF TEARS*

Cynthia Winnie, Research Scholar, Avinashilingam Institute for Home Science and Higher Education for Women

Dr. S. Christina Rebecca, Professor and Head, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore- 641043

Abstract:

*The removal of the Cherokee Indians has been one of the massive genocide in the Native American history. The concrete actions of the settlers against them during the trail have disrupted the components of their culture and tradition, posing a threat to the survival of the community. Under this horrendous circumstance, the Cherokees have continued to embrace their religion and practices at the time of their removal, proposing their opposition towards the White settlers. Glancy's *Pushing the Bear: A Novel of Trail of Tears* offers an insight on the Cherokee displacement, detailing on the beliefs, complexities and violence faced by them. This paper aims to identify the shared responsibilities taken up by the trailers in order to preserve their customs, exhibiting their persistence and defiance towards the Western culture. By bearing the memory of the cultural past throughout the trail, the Cherokees are rebuilding their heritage in the reservation lands.*

Keywords: *Cherokee Removal, Cultural Resistance, Survival, Trail of Tears.*

Native American writings aim to reflect the colonial discourse of the indigenous people and draws out the social, cultural and political concerns that has transformed their ordinary lives. It is crucial to understand the colonial discourse so as to break the stereotype imposed by the colonizers on the natives. To begin with the creation of the earth, the world was one large entity before the civilization divided it into smaller entities for existence where "...men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural entities to say nothing of historical entities such locales, regions, geographical sectors as 'orient' and 'occident' are man made" (*Contemporary Postcolonial Theory: A Reader* 23). The monotonous development of the geographical and cultural entities of both sides takes a turning point when the East invades to "Orientalize" the West. "The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of complex hegemony..." (Edward Said 23).

In the case of the First Nations of the Americas, the West gained authority and power and imposed the Western ideologies giving rise to socio-cultural, political crisis. The Native American literature, as a canon of literature, produce this serious accounts of their history, culture, landscape, social and economic conflicts. Their texts bear witnesses of the indigenous people seeking space, position and identity in the Western World. The "...native culture under colonialism (is) inert, stultified, lethargic, rigid, uncreative, with the natives reduced to despising their indigenous modes of existence assertions for which much countervailing evidence can be adduced" (qtd. in *Contemporary Postcolonial Theory* 101).

The Cherokees have involuntarily treaded the rugged path due to the forced removal that had cost thousands of lives of the indigenous people. This is a significant period in the history of the Native Americans because the natives, apart from the greatest fluctuating moments where their minds oscillated between the native spirit and the western religion. The commotion stirred up their emotion and they searched for solutions through their tribal belief for their survival. The history represents the natives who

were determined in holding onto their cultural identity in the colonial period as a significant accomplishment.

There is of course abundant evidence of native disaffection and dissent under colonial rule, of contestation and struggle against diverse forms of institutional and ideological domination. Inscriptions and signs of resistance are discernible in official archives and informal texts, and can be located in narrativised instances of insurrection and organised political opposition. (*Contemporary Postcolonial Theory: A Reader* 85)

The opposition was mutual among the natives of various tribes against their victimization. This underlying mutuality comes from their shared consciousness of the colonial experience that has shaped the individual's mind and carried their memory and trauma down the lane into the present. The Native American writings thus reflect the traumatic events, the colonial relationship, the social differences, the individual and cultural resistance and the survival of the native communities. The term resistance was first applied in the Palestinian literature by Ghassan Kanafani that generally implies how resistance literature is "...concerned with documenting the existence and material conditions of production of Palestinian literature under Israeli occupation" (Barbara Harlow 2). Similarly, the Native American writings discuss the typical conditions of the natives during the colonial rule under the Western occupation. The distinction between the colonists and the colonizers "...presupposes furthermore an 'occupying power' which has either exiled or subjugated, ..., a given population and has in addition significantly intervened in literary and cultural development of the people it has dispossessed and whose land it has occupied" (Barbara Harlow 2).

The writers recreate their tribe's history and demonstrate the past events to address the issue of cultural and spiritual genocide due to the disposition and the disruption of the natives that has disconnected them from their land. "For Native people, any notion of home' within the domestic sphere was largely and intentionally disrupted by the colonialist process" (Ines Hernandez-Avila 492). This process called the "Trail of Tears" was officially carried out when the Indian Removal Act was passed in the year 1830. The forced removal included five tribes namely Cherokee, Creek, Chickasaw, Choctaw and Seminole. They suffered violence at a large scale and the forced removal led to the near annihilation of the indigenous people. Among these, the Cherokee removal was known to be the cruelest. Their displacement began in the year 1838 from Georgia to the Indian Territory which is now called as Oklahoma. The trail reveals the violence, grieves, deaths faced by the natives along the way. They were forced to abandon the home and land where they had shared their memories of their family and their ancestors. "The displacement, removal from traditional lands, relocation in reserves or missions and consequent familial, social and cultural fracturing of indigenous peoples has become the major cause of indigenous pathology" (*Postcolonial Studies: The Key Concepts* 87).

The Native American writers exhibit their land's stories by re-creating the events of the past, putting the tribes in the former position in order to capture the tragic moments and to infer the human experience. Diane Glancy's *Pushing the Bear* takes the readers back in time to the Cherokee's removal from 1838 to 1839. This novel recounts not only the injustice and the injury faced by the Cherokees but also their strength to survive against the imposed violence by the imperialists. Resistance is considered as a weapon of both defense and offense for the Cherokees during their trail against the "occupying power" (qtd. in *Resistance Literature* 2). The Trail of Tears thus delineates the Native American's relationship with the colonizers. The colonial relationship "between societies, each of which had its own distinctive social institutions and its own internal social differences, its own culture and subcultures" (Barbara Harlow 5). Their distinction is the beginning of the social and cultural conflicts. However this conflict led to the utmost crisis where the natives were tormented by the settlers.

In *Pushing the Bear*, the natives are displaced from their native land due to the European encroachment. This displacement has detached them from their motherland. "Knowing one's 'place' within

'the land story' is part of being at home in Indian Country or on Indian land, and this knowledge forms the essence of the land narrative framework" (*Native Women and Land: Narratives of Disposition and Resurgence* 25). Glancy, through this novel, describes the Cherokee tribe's physical and spiritual resistance as they march towards the Indian Territory. They were unprepared for what came after the European invasion. The Cherokees were one of the tribes to sign the treaty to move into the territory and the common people became the victims. In the novel, Knobowtee says that, ". . . the leaders in Georgia, signed the treaty that took our land away" (3). Signing the treaties did not favor them and the natives were unable to claim what is theirs. "The trail remains a part of the conscious and subconscious memories formed and preserved across multiple generations" (People and Place 8). The Land holds the memories of the past and has a unique relationship with its people. As Maritole, in the novel, says that the settlers ". . . couldn't remove us" and they were land (4) and their roots "entwined" (4). Glancy includes the Cherokee land story of corn where "a woman named Selu had been murdered by her sons where her blood fell, the corn grew" (4). During the trail, Maritole is reminded of her land and their Corn Mother who provided them with corn whereas now the "cornstalks waved their arms trying to hold (them). Their voices were the long tassels reaching the air" (4) and the Cherokee's "spirit clung to them" (4). To the Cherokees the land is their identity. The creation of the land gave birth to its people and to abandon the land meant abandoning their tribal identity. "One of the most detrimental aspects of relocation is the spatial dichotomy between rez and off-rez that begins to develop at this time as a marker of 'Indian' identity and as a barrier between community members" (Mishuana Goeman 297).

In the novel, the characters yearn for their past life, and are constantly reminded of the land and their practices. Maritole longs "to hold the air and the sound of the land" (4). The memory enables them to re-build and restore the community and identity in the new territory. This recollection of the past informs that the natives are reluctant towards the transformation that the settlers are trying to establish. The memory gave them the strength to continue their march. The Cherokees, through their voluntary thinking, carry the culture, tradition, and memory to the new land for its continual existence, as Maritole says "The old land won't leave us, . . . We carry it within us to wherever we're going" (87). The trail has driven them to the extreme conditions where "some of the men wanted to fight" (18) but the women were afraid that the men "would be killed" (18). Maritole as one of the many voices of the Cherokees, says, "I felt anger at the soldiers. I felt anger at the people in my cabin. They were using my plates and bowls. Sleeping under my quilts! I cursed them. There was something dark and terrible in the white man" (58). The novel includes the real-life characters who were against the removal. Tanner recalls how Chief White Path and Fly Smith "had led a rebellion against the white man's culture. But the two men were now in the line of the removal" and John Ross was the leader of the Cherokee" (75).

The clash between the indigenous and the soldiers never ceased throughout the trail. In the novel, when the soldiers arrested the Tsali's family, his sons "wanted to fight" (76) because the soldiers poked Tsali's wife with bayonet and they "wouldn't let the soldiers treat their wives that way" (76). The Cherokees realizes that "the time of great warrior was gone, and now it was the common man's time to act" (76).

The novel displays the physical violence caused by the soldiers during the trail that has led to armed resistance. The armed resistance has cost the lives of many Native Americans. When "Tsali's wife died from the soldier's harsh treatment. . . Tsali decided to take revenge. He told his sons they would attack the soldiers" (77). Tsali, Tahlee, Soquah, Chahee and Tectlunchee ". . . made war whoops. They jumped into the path and killed the white soldier that had taunted Agiya" (77). This shows how the ordinary life of the Cherokees is devastated after to white man's intervention. The Cherokees were haunted by the mere presence of the soldiers during the trail and the sudden displacement had caused disruption and confusion among the natives where they "huddled together shivering and afraid" (79). Since the removal came without warning, the Cherokees were forced to leave without their belongings. In the novel, Maritole says, "I had to wash the baby's clothes. I was going to take the corn to the mill. A basket of apples and peaches

from our trees waited by the wagon” (3) and is constantly reminded of the chores that is left undone. The natives were thrown into the state of fear and bewilderment. “Children had been separated from their parents by accident. Wives could not find their husbands” (11). They became helpless and there were “cries of agony from the people” (54). The Cherokees confronted various situations such as starvation, lack of clothes and shelter and they were prone to the diseases that were spreading widely during the trail. Both children and the elders became victims to “pneumonia” (81). The novel exemplifies the actual deaths of the natives due to the epidemics during the removal. Maritole's mother and her baby die of pneumonia. “The smallpox epidemics had so many died. Even the animals dragging the wagons collapsed” (126). “It was easy to die” (81) for the Cherokees that staggering all the way to the Indian Territory. The deaths of the fellow members had disheartened the native people and had instilled fear into the hearts. The characters in the novel are found in dilemma and are found sorting out the reason for undergoing this tragic path.

“As earthborn people, they have a sense of place that has been deepened throughout the thousands of years they have lived on and with this land. Their spiritual earth roots have resulted in a kinship. . . . It is a scared relationship that is characterized by prayerful love and deep religious reverence for holy ground” (*Native Voices: American Indian Identity and Resistance* 194). This kinship is disconnected due to their removal from the motherland. During the trail, the Cherokees display a sense of spiritual alienation due to the relocation. Glancy, “a professed Christian and enrolled member of the Cherokee tribe, was the first novelist to consider in detail the implications of interfaith struggles which took place as her ethnic ancestors trudged westward from North Carolina, Georgia, and Tennessee, suffering great hardship and disillusionment after losing their homelands” (Federick Hale 196). In the novel, the native conjurers and the Christian missionaries are placed side by side, playing a vital role in the lives of the Cherokees during their trail. The conjurer is considered as both healer and a guide, who try to restore the native spirit of the trailers. For example, Knobowtee “wanted to ask the Conjurer to make [him] warm” (148) and ease the pain. The conjurers, throughout the trail, attempt to reassure the Cherokees and work “their magic against the storm” (79).

The natives were under the direct influence of the Western religion. In the beginning the White Man “excused his presence here by saying that he had been guided by the will of his God; and in saying so absolved himself of all responsibility for his appearance in a land occupied by other men” (qtd. in *Native Voice: American Indian Identity and Resistance* 194). According to the White Men, “the religious practices of colonized peoples were often denigrated as mere superstition or openly attacked as heathenism, and so used to justify the so-called 'civilizing mission' of the colonizer” (*Postcolonial Studies: The Key Concepts* 226). Numerous Cherokees have voluntarily converted at the period of relocation due to the loss of faith in the native religion.

In the novel, Reverend Bushyhead, a Cherokee converted to Christianity, was chosen to be “the conductor of a detachment” (24). He acts as a representative of the Western religion and has a major impact on the Cherokees. Since they are surrounded by mayhem, it is natural for the natives to rely on any religion that would deliver them out of the misery. “Notwithstanding the widespread belief in the abiding presence of ancestral spirits, moreover, relentless suffering causes various characters question their efficacy or beneficence” (Federick Hale 202-203). Bushyhead attempts to persuade them to follow the Western religion by saying that they “aren't spared by the harvest of our hands but by the blood of Jesus” (25-25). They were made to believe that “it was because they worshipped the earth instead of God” (56) they had to undergo such hardships in their life. The constant effort of the missionaries in improvising and converting the natives into Christian displays an act of refinement of the natives since they are considered as “Greasy Indians” (43). Throughout the trail there were “prayers and hymns of the Cherokee Christians” (86). According to Reverend Evan Jones, “in the midst of much anxiety and urgent haste in the preparations for removal, it is a matter for sincere and humble gratitude that the gospel is making advances altogether unprecedented in the Christian history of the Cherokees. The pressure of their political troubles appears to

be overruled to the spiritual advantage of the people” (35). The novel portrays the mixed group of Cherokees, “the believers and those who worshipped in the old way. They called to the sun and moon. They called to the wolf, the blue jay, the mulberry” (86). The natives who believed in old ways have refused to adopt the Western religion saying, “we don't need no holy noses” (130) and have continued to pray to the Great Spirit for endurance.

Though the characters are blended with both Christianity and the native religion like they slipped “between both worlds” (128), Glancy shows how the native religion is deeply rooted in the Cherokees despite the influence. The novel is infused with the native songs sung by the trailers during the march. The “healing song” (138) gave them the strength to continue the trail. The natives through their singing showed their resistance towards the dominant religion. “At first the soldiers tried to stop the singing” (129) but the native “kept on” (129) singing in the native language. Knobowtee attempts to provoke the soldiers by giving others the sign to “sing” (129). Glancy also brings out the significance of the native language. The novel is incorporated with Cherokee alphabets and words and thus Glancy preserves the language of the Cherokee people. In the novel, Maritole states, “Our language is one with itself. It makes a song” (116). The language gave the Cherokee the “power” (137) to withstand this disorder of relocation. Maritole “felt the old power as [her] words came from [her] mouth. Though “the white men concluded that the Cherokee language wasn't fit to be spoken” (137), they sustained their language through singing.

Since the physical resistance caused death and disaster, the Cherokees have resisted spiritually by holding on to their native spirit. They realize that the forbearance during the trail would pave way for their continual existence. The song and stories of the tribe “fueled” (144) their walk. Withstanding the long walks, fatigue, violence, climatic conditions and the epidemics, the Cherokee community surpasses the genocide. Despite their rigidity and the deprivation, the natives have been undoubtedly persistent to get rid of the obligations imposed by the colonizers. “For American Indian communities, it amounts to a loss of culture and erosion of the system of values that has gives indigenous traditions the strength to resist the full power of colonization” (*Native Voices: American Indian Identity and Resistance* 231). Since the forced removal have uprooted the Native Americans from their land and culture, they have increasingly concerned with their fragmented self and are enhancing their spirituality through the cultural memory and continuing their religious practices. The novel thus exemplifies the history of the Cherokee Nation, their cultural and spiritual disconnection during the trail and emphasizes on the tribe's individual efforts to restore their identity. Confronting various battles that has challenged them physically and mentally, the natives have continued to retain their inborn spirit to re-establish their tribe.

Works Cited

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Postcolonial Studies: The Key Concepts*. Routledge, 2013.
2. Fitzgerald, Stephanie, J. *Native Women and Land: Narratives of Disposition and Resurgence*. University of New Mexico Press, 2015.
3. Glancy, Diane. *Pushing the Bear: A Novel of Trail of Tears*. Harvest American Writing, 1996.
4. Goeman, Mishuana. “(Re) Mapping Indigenous Presence on the land in Native Women's Literature.” *American Quarterly* vol.60, no.2, June 2008, pp. 295-302.
5. Grounds, Richard A, George E. Tinker, David E. Wilkins, Eds. *Native Voices: American Indian Identity and Resistance*. University Press of Kansas, 2003.
6. Hale, Frederick. “The Confrontation of Cherokee Traditional Religion and Christianity in Diane Glancy's *Pushing the Bear*.” *Missionalia* vol. 25, no.2, August 1997, pp.195-209.
7. Harlow, Barbara. *Resistance Literature*. Methuen, 2017, pp. 1-30. Pdf.
8. Mongia, Padmini, Ed. *Contemporary Postcolonial Theory: A Reader*. OUP, 1996.
9. Rodriguez, Jeanette , Ted Fortier. *Cultural Memory: Resistance, Faith, and Identity*. University of Texas Press. 2007.

THE REVOLT OF THE BOOKS

Heba Thankam Verghese, Elemplavil, Bharanicavu, Pallikal, Alappuzha, Kerala - 690503

This book had teeth.
Edges jut out from the sheets.
Dust-filled book in the corner.
Stacks placed afar, certainly afraid one book would tear apart the other.
The author ought to be a miser of words,
For why would a Book always resist being read?

Mates, he had none.
But stories, a handful of them.
A springboard of stories, but the original never meant to be read!
'Difficult to read, this book must be a rich piece.'
Legends created a warrior out of this lone fellow.
Each book regretted, for they were treated with no dignity,
Taken out and read.
Over and again.
One fine layer of dust to mark their grandeur, that's all they craved.

Until the day they conspired, they bore the shame.
"Not a day more," shouted the books.
They rallied, demanding a deserving treatment,
The library drowned in their slogans
(With 'The Handbook of Slogans and Quotes' taking the lead, they were never in want).

Consultations and peace-talks followed.
The Accidental Hero shot to fame.
Having never heard of Him before, people suspected a skilful bigwig.
The other books did a fine job, upping the hype and intimidating the few readers who would have dared.

Nevermore did the readers venture out.
Readers shunned by the books!
How strange and improbable the revenge befell!
Thus was marked victorious, the Revolt of the Books.

DISAPPEARANCE OF OBJECTIVITY IN GEORGE POULET'S “PHENOMENOLOGY OF READING”

Dr. Nanaware D. C., Associate Professor of English, DAV Velankar College of Commerce, Solapur

During 20th century, the wave of rejection of formalistic approaches to literary criticism appeared in the critical scenario and it advanced the theory stating requirement of reader to open his or her mind to the consciousness of the author. George Poulet, in his essay “Phenomenology of Reading” shows understanding of the act of reading to be a confluence of minds, or better, an identification of a passive consciousness with that of an active storyteller. Poulet was an essayist and critic who commented on experience of reading through mind blowing interpretations. He represented the Geneva School of Literary Criticism; the group of Literary Critics in the 1950s and 1960s. The group emerged out of the Russian Formalism and Phenomenology trends and it practiced the phenomenological method for the analysis and interpretation of literary expressions as presentations of deep structures of a writer's consciousness; his or her relationship to the real world. 'Phenomenology' is the study of phenomena in which 'phenomena' refers to things as they appear in our experience, or the ways we experience things, thus the meanings of things have in our experience. Phenomenology studies conscious experience as experienced from the object of the experience. For phenomenology the ultimate source of all meaning and value is the lived experience of human beings. Phenomenological theories of literature regard works of art as mediators between the consciousnesses of the author and the reader or as attempts to disclose aspects of the being of humans and their worlds. (<http://litguide.press.jhu.edu/>)

George Poulet attracted attention of the scholars towards his theory with his establishment of union between passive consciousness and active storyteller. Practically, the union between the two stands for the union of opposites; however, it is elaborated that it establishes out of words on a page into mental objects and reader's mind. Poulet states that the act of reading catalyses a disappearance of objectivity. It fades away from the world of which the reader is objectively a part of; continued under the guidance by fiction. He writes, “For the book is no longer a material reality. It has become a series of words, of images, of ideas which in their turn begin to exist”. Consequently, there is existence of new form in the mind of a reader; which, he terms as “number of significations”. These significations formed in the mind emerge as the objects emerged out of the mind set up in which it has been set. Poulet mentions writing as a flexible form of art; which he states as a peculiar quality of a book. A book and its significations vary person to person; however, other forms of art characterize themselves with objective rigidity. The giving up of literary objects leads to the location of objects in to the person's individual mind according to his perception. Poulet writes, “*in order to exist as mental objects, they must relinquish their existence as real objects*”. (Poulet 1321) The critics have attempted to draw meaning of objective existence from Poulet's point of view; to which Poulet writes, “It is still there, . . . and at the same time it is no longer, it is nowhere.” (Poulet 1321). However, the scholars' fraternity disagrees with the statement saying that it is unacceptable to accept the complete giving up of existence.

Poulet further talks of transmutation through the language of reality into a fictional equivalent; where he signals towards change in the reference of word and its application in fiction. He hints towards talks of reading as a kind of intuition of the author's consciousness. Graham Bippart in an article “The Spirit of Prospero: Fiction and Identity in Georges Poulet's Phenomenology of Reading” states: ‘*He talks of the metamorphosis of the words of a book into the objects of a mind as that quality of reading by virtue of which “the opposition between the subject and its objects has been considerably attenuated”.*’

(: <http://digitalcommons.bucknell.edu/chr/vol1/iss1/4>)

For Poulet, the surrounding exposed in fiction is not radically opposed to the him who thinks it. The states reason for this is that the literary objects are exposed to the reading mind does not proceed with the rigid objectivity. The essay attracts compelling attention to delineate between subjectivity and objectivity of language. The academic language, for instance, is 'objective' where as literary language is 'subjective' where opinions tend to biased based on subjective judgments. Thus, fictional language represents mode of subjectivity. It is devoid of determined significations. Poulet attempts to suggest differentiation between fictional and real language.

Poulet believes that the reader apprehends the consciousness of the author. The consciousness is afforded by the author through the utmost level of subjectification of the selected objects from his thought. The reader is identified with the author leading to level of similarity between reader and writer. Poulet mentions: '*When I am absorbed in a reading, a second self takes over, a self which think and feels for one.*' (Poulet 1324) It prompts to ponder upon the thought of separation between subject and objet in day today life of reality. The defense of the statement rests on the claim that subjectivity and objectivity are always interchanging among people. Poulet believes that the thoughts of author are actually being thought by the reader that unification between two subjectivities is granted. As a result, he hints towards unification of opposites. However, Poulet is charged for one sided unification. Graham Bippart comments, '*The author himself, the human consciousness who may or may not still inhabit the world in which we read, is absent. Poulet's understanding of reading as a comforting coincidence of the subject and the objects of his thought, unrealizable except in the act of reading, may imply a darker, more solitary existence for the author himself.*' (: <http://digitalcommons.bucknell.edu/chr/vol1/iss1/4>)

Poulet shows concern about the threatening severance of the writer in the act of writing as the subject. He discourages the implication of own consciousness of author in essence but accepts essence in the act of reading. He locates a moment where the subject disengages and distances in the reading process and makes him stand alone.

Extending an idea, he further points out inability of any structure to define its concreteness exposing in its fundamental indeterminacy. The interesting part is that Poulet believes in the more humble role of a reader rather than that of the author. In the process of takeover of mind by the author's thought is entitled as 'consciousness of the critic'. While stating instance of an 'I' reader and an 'I', the persona in the work of author, Poulet establishes his own stance of Phenomenology. He invites criticism as necessity and necessary fallible task. He mentions human consciousness and role of critics for relating non articulated entities. He believes in the author's thought which failed to grasp with the level of obscurity. It is the process of grasped point; it is reduced to being a mere self awareness scarcely perceived by the being which entertains it. (Poulet 1330). Poulet emphatically appeals demarcation between real and fictional languages; thus, stating purpose and establishing communication between subjects.

Works Cited:

- Leitch, Vincent B. et al. "Georges Poulet." The Norton Anthology of Theory and Criticism. New York: Norton, 2001. 1317-20.
- Meltzer, Françoise. Introduction. Exploding Poetry. By Georges Poulet. Baltimore: Johns Hopkins UP, 1977. vii-xi.
- Poulet, Georges. "Phenomenology of Reading." New Literary History 1, 1 (October 1969): 53-68.
- <http://litguide.press.jhu.edu/>
- <http://digitalcommons.bucknell.edu/chr/vol1/iss1/4>

LANGUAGE AS CULTURAL POLITICS: COLONIAL CONTEXT

*Anand Ubale, Associate Professor, Department of English,
Dr. Babasaheb Ambedkar Marathwada University, Aurangabad*

Abstract: *The present paper attempts to argue that language plays a pivotal role in establishing cultural and political domination of a certain class/caste. Language becomes, at a certain juncture, instrument of domination for the caste/class elites, and, colonial masters, accompanied by native elites, too used this instrument to subjugate the colonized masses. The present paper underscores the cultural arguments built by the well-known historian Braj Ranjan Mani regarding the role of Indian elites as complicit in the phenomenon of cultural colonization through the politics of language.*

Keywords: *Sanskrit, hegemony, language, politics, cultural colonization.*

Politics of language has been at the very root of hegemonic cultural construct in colonial India, because linguistic superiority and domination is always a prerequisite in the process of colonization. Cultural domination is always necessary to perpetuate political domination, the principle was seriously considered by the Aryan invaders while ruling the native masses in Indian subcontinent. Aryan invaders, by creating religious scriptures in Sanskrit language, not only established linguistic supremacy but perpetuated cultural hegemony also. It means, Sanskrit played a vital role in bringing out the hegemony of Brahmanic culture. In fact, India has been witnessing perennial conflict between Sanskrit and Prakrit languages, Brahman and Shraman culture and religion. Sanskrit has been acclaimed as the language of religion and language of God, and, it is controlled by Brahmans, the most dominant Varna in Indian context. But the interesting fact remains is, it never became the language of the masses, and never close to the heart of them. The basic reason behind that was, this language was impenetrable and unintelligible to the masses as they were prohibited from the access to it. Therefore, Sanskrit never became the beloved language of the masses in India.

The argument built up in this paper is based on the cultural and historical facts unveiled by eminent historian Braj Ranjan Mani. In every society we witness two streams of culture- one dominant and other subordinate culture, and both the cultures never live amicably in history and in present scenario. They are always in conflict. As the cultures enter into conflict so the languages. Every language is the conductor of that specific culture through which it emerges. Brahmanic culture and Shramanic culture, in Indian context, find their expression through their respective languages, i.e. Brahman used Sanskrit for their scriptural and religious articulation and, Shraman expressed through Pali and other Prakrit languages. Sanskrit, though declared as classical language in modern times, was in fact, never the language of the masses. Rather, it was the privilege of the Bhu-devas (Brahmans). In colonial regime, Sanskrit was glorified by the orientalist, because, it was necessary for the British to do so in order to colonize and rule the country. In connection of this argument let us focus on some of the historical facts which serve as the inevitable grounding for the phenomenon of colonization.

Generally, European masters are solely blamed for the colonization of Indian subcontinent, but, historical facts narrate some different stories, which have seldom discussed in the history curricula. East India Company slowly devoured this vast land and exposed the hypocrisy and decadence of political leadership of India. Braj Ranjan Mani makes pertinent comment in this regard, "The feudal kings and nobles with an exception of a Tipu here or there were too self-indulgent, weak or myopic to ward off the external attack. In fact, many of them schemed against each other, cooperated and collaborated with the

British for self-gains, and thus helped establish British supremacy.” (2005, 188) India, in the beginning of colonization was not having the collective, comprehensive and uniform identity as a nation. It was just a conglomeration of many kingdoms which were against one another. Therefore, these kings and nobles and elites created a fertile land for British colonization. Indian masses, on the other hand, were in no position to make any counter attack or resist this British conquest of their land. Indian masses have been suffering from caste discrimination, poverty, upper caste domination. British colonization, for the masses, was nothing but shifting of power, from upper caste natives to British masters. Therefore, British very soon established their domination with active and significant support from the opportunist Indian elites- Hindus and Muslims. Mani argues, “It is axiomatic that no external power can establish an enduring domination over a conquered people except with the latter's tacit toleration or active support, and the colonial conquest of India was no exception to this.”(189). In fact British failed to take into consideration other native cultural and religious traditions in Indian society. They acknowledged only Brahmans as the cultural leaders of India. British and Brahmans, belonging to the dominant ideologies respectively, collaborated together. It was truly convenient on the part of British to seek support from the Brahmans to perpetuate hegemony on the masses and colonize this country.

Indian and British orientalist jointly invented the organic affinity between Sanskrit and European languages, this was one of the striking happenings in the process of colonization of India. As mentioned earlier, language plays decisive role in perpetuating the ideology of hegemony, and, Sanskrit played this role immaculately, not just in terms of Brahman domination but British colonization too. Institutional endeavors were made to establish the relationship between Sanskrit and European languages. Aryan race theory served as the essential tool to reach to the Brahmans. On this basis, common Indo-European heritage was discovered. British historians and linguists engaged in the pursuit of bringing out resemblances between Sanskrit and European languages and Indo-European cultural past. Nathaniel Halhed translated many Sanskrit texts like *Bhagwat Purana* and *Shiv Purana* into English. Asiatic Society of Bengal was established in 1784 under the leadership of William Jones, which enabled British and other European scholars and intellectuals to study Indian culture, literature and religion. European scholars showed deep interest in Indian culture and religious texts, and carried their research through the institutions like Bombay Asiatic Society and Asiatic Society of Great Britain. Braj Ranjan Mani writes:

Hastings' academic protégés William Jones, Charles Wilkins, H. T. Colebrooke, and James Prinsep learnt Sanskrit and many other things from the Pundits, and engaged in research on India, mainly through the ancient Sanskrit texts. Wilkins published a Sanskrit grammar in 1779, and rendered the *Bhagwat Gita* into English in 1785. This was the first published translation of any major Sanskrit work into a European language. Jones, a gifted linguist and scholar, soon established himself as a renowned Sanskrit scholar and translated the *Manusmriti* and Kalidasa's *Abhijnanshakuntalam* into English. (192)

William Jones received recognition as an authority on Indian religion and culture. Most significant fact is that he wrote a seminal paper on the origin and families of nations. The paper brought into light many striking resemblances between Sanskrit and European languages like Latin and Greek. Jones' work has been acclaimed as the starting point in the domain of comparative philology. Out of these linguistic and cultural research the Aryan race theory emerged and gained currency. The Indian and European orientalist used this theory in order to underline and establish blood relationship between Aryan and European ancestry. The idea of common ancestry of Indo-Europeans stimulated the imagination of many contemporary scholars. The upper caste elites considered to be the lost brothers of the white Europeans. After acquiring the common identity with colonial rulers, upper caste Indians started to stringently observe the distinction between master race, the high caste Brahmans and the low caste non Aryans. Keshavchandra Sen at a public lecture, as Thapar puts, declared in 1877 that “..... in the advent of the English nation in India we see a reunion of parted cousins, the descendants of two different families of the

ancient Aryan Race.” (1975, 12)

The entire discourse of establishing common ancestral and racial roots of Aryans and Europeans categorically proves the pernicious agenda of both, Indian upper caste elites and the European colonizers, to hegemonize the poor masses in India. European scholars such as H. H. Wilson, C. Lassen, Colebrooke, Monier Williams and Friedrich Max Muller gave birth and popularized to the idealistic and mysterious legend of India as the wonder, and took deep interest in ancient Aryan culture and Sanskrit texts. They created the romantic image of Indian culture. Such interest and glorification by Europeans excited the upper caste elites. Thus, Sanskrit was used as the major tool in order to identify cultural-racial roots. Indian upper caste elites had been boasting of Sanskrit and Vedic scriptures, which was supported and glorified by the Europeans because they knew that the designs and strategies of colonization would not be brought into reality without understanding and glorifying Sanskrit language and literature. Through the joint endeavor, Indian upper castes elites and British perpetuated the hegemony over ignorant lower caste masses. It may be argued, therefore, that Indian elites were equally responsible to preserve colonial rule, and Sanskrit played the pivotal role in the whole colonial drama of cultural power politics.

Works cited

1. Mani, Braj Ranjan. *Debrahmanizing History*, Manohar Publishers, 2005.
2. Mani, Braj Ranjan. *Debrahmanizing History*, Manohar Publishers, 2005.
3. Mani, Braj Ranjan. *Debrahmanizing History*, Manohar Publishers, 2005.
4. Thapar, Romila. *The Past and Prejudice*. National Book Trust, 1975.

**POETRY OF EXILE, ALIENATION AND DISILLUSIONMENT:
AN EVALUATION OF ADIL JUSSAWALLA'S *LAND'S END***

*Arup Ratan Chakraborty, Assistant Professor in English, Santal Bidroha Sardha Satabarshiki
Mahavidyalaya, Goaltore, Paschim Medinipur, West Bengal, India*

Abstract: *Adil Jehangir Jussawalla was born in Bombay in 1940 in a Parsi Zoroastrian community. He grew up in a multilingual environment. Jussawalla's youthful life is marked by mobility. This borderline region of culture initiated a sense of in-betweenness early in his life, and this is strongly reflected in his writings. Jussawalla went to England in 1957 and stayed there till 1970. Jussawalla's first book of poetry, *Land's End* was published in 1962. Jussawalla's poems in *Land's End* are preoccupied with the theme of exile, alienation and disillusionment. These poems express disillusionment and defeat, the agony of struggle and loneliness. These themes are characteristic of Jussawalla. *Land's End*, with its lilting rhythms and lyrics, is largely tentative, exploratory and fragmentary. But it is genuine poetry is none the less poetry used as a medium for seeking truth; the poetry of Jussawalla arises from his personal needs and circumstances. The central metaphor, through which Jussawalla explores self and society in his poems, is that of a missing person. Jussawalla's world, is one of suffering and chaos; his immediate environment is that of a protected middle-class intellectual who is not directly subject to the physical hardships of the world.*

Keywords: *Jussawalla, *Land's End*, exile, alienations, disillusionment, loneliness.*

Adil Jehangir Jussawalla was born in Bombay in 1940 in a Parsi Zoroastrian community. His father was born in Lahore, and his mother in Jalna in Maharashtra which at that time was in the state of Hyderabad. Jussawalla grew up in a multilingual environment. His mother, Mehera Jussawalla (**née Mehta**), finished her schooling in an English medium school in Pune. She had part of her education in Santiniketan in Bengal. Jussawalla's father came from a more Anglicised background. In an interview given to Vivek Narayanan and Sharmistha Mohanty, Jussawalla talks about the medium of conversation at his household during childhood: “. . . my mother's English has never been a very good English. And much of the time my brother and I would talk to her in Gujarati” (“Before and After” 4). Jussawalla went to Cathedral School in Bombay. At Cathedral School, Jussawalla came into contact with a British teacher, Ryder Salmon; Salmon himself wrote poems and didn't mind sharing them with the class. He taught Jussawalla various aspects of the modern poetry. In an interview with Eunice de Souza, Jussawalla acknowledges his debt to the teacher: “None of the poems I wrote in England would have happened without this initial training” (De Souza, *Talking Poems* 69).

At home, Jussawalla had to learn how to read Gujarati, because Gujarati was not taught in school. In the interview with Eunice de Souza, Jussawalla says about his growing up as a child around different languages:

If I just consider the languages I heard as a child, it would be . . . Hindi from the people who came to see us, to sell their wares; there would be Marathi because my mother spoke fluent Marathi to the servants and my father also spoke Marathi to his staff. There would be a smattering of English, and perhaps more and more English between my brother and myself. (“Before and After” 4-5)

The Parsis in India never wrote in their own particular kind of Gujarati; perhaps, this could be due to the immigrants' desire to identify with the native people in Gujarat. Jussawalla and his brother had to learn

prayers, because they had to get those prayers by heart for Navjot ceremony a ceremony through a boy or Girl is inducted into Zoroastrian religion. Thus, Jussawalla exposed to a multilingual environment in his childhood. This borderline region of culture initiated a sense of in-betweenness early in his life, and this is strongly reflected in his writings.

Jussawalla's youthful life is marked by mobility. Jussawalla went to England in 1957 at the age of seventeen to study architecture. Jussawalla was eager to get away from India. In another interview with Eunice de Souza, Jussawalla says "as for me, I was longing to get away from here, but I expected the wrong things from England. England was not what the movies made it out to be and there was immediate revulsion" (De Souza, "Interviews with Four Indian English Poets" 79). He got himself admitted in Architectural Association School of Architecture, London in 1957. However, after one year of study, he decided to give up his study of architecture, and left the school without completing the course. After completing the A-levels course, he took admission in University College, Oxford in 1960, and studied English. Jussawalla completed M. A. from University College, Oxford in 1964. His stayed in England for thirteen years from 1957 to 1970.

Jussawalla has written only four books of poetry *Land's End* (1962), *Missing Person* (1976), *Trying to Say Goodbye* (2011), and *The Right Kind of Dogs* (2013). *The Right Kind of Dogs* is written for children; in Jussawalla's words, for readers who are "not more than fifteen years old" (*n. pag.*). Jussawalla's poetic output so far has been limited, may be because it was very selective, but he was recognised as "one of the most authentic and promising" Indian poets by Linda Hess in "Post-Independence Indian Poetry in English" in *Quest* (36). Jussawalla's first book of poems, *Land's End*, was published by Writers Workshop, Calcutta in 1962. Dom Moraes, in the 1970s, quite aptly wrote in "The Future of Indian literature in English is Pretty Dim" for *Onlooker* that "seemed [to him], and many other poets in England, one of the most brilliant first books published since the war", thereby subtly marking it as belonging equally to the twentieth-century history of British and Indian poetry (13).

It should be noted that though Jussawalla belongs to the Parsi community, in his writing there is little about his own religion or community. Vasant A. Shahane in "The Poetry of Adil Jussawalla" mentions two dominant characteristics of Adil Jussawalla's poetry that are very innovative and distinctively individualistic: "First, the poet's personal predicament often articulated as the middle class, British-educated intellectual's dilemma in relation to his own self, society and country, and secondly, the attempt at resolving this dilemma or exploring and transcending this limitation in terms of creativity and art. Jussawalla's personal predicament is rooted in his environment, and creates and develops the basic tension out of which his poetry has grown" (23). There is a kind of ambivalence which envelopes his poetic composition, and, he himself is quite conscious of it, in terms of values or certitude. In the essay "The New Poetry" in *Readings in Commonwealth Literature*, Jussawalla made the following statement:

In my own poems, mostly written abroad, I have tried to show the effect of living in lands I can neither leave nor love nor properly belong to, and despite the occasional certitudes of poetry I am not at all sure where both my own work and the poetry I have described will lead. (89)

The quoted passage refers to *Land's End* and his long stint in England. Adil Jussawalla's poems are preoccupied with alienation, with not being part of the society in which he lives and with the emotional need to be part of a community. The feeling of being an 'outsider', of being on the fringe of things, could have set in during his childhood. His disillusion is recorded in "Indifference", an essay he wrote in 1965. Jussawalla implies in another context that living in England had become unpleasant as well as unproductive, and therefore he returned to Bombay. He returned to India only to find himself out of place; meanwhile he had turned sympathetically to the Third World politics of the New Left. While *Missing Person* was written during this period, its themes, although set within a larger political context, develop from his earlier *Land's End* poems. Bruce King in *Modern Indian Poetry in English* says: "Missing

Person' contains similar feelings of alienation and cultural chaos, but suggests a Fanonite-Marxist rather than Christian explanation for their occurrence" (244). As Jussawalla was educated at an Anglican school, although raised in a Zoroastrian family, the Christian vision of *Land's End* can be seen as an example of the continuing effects of colonialism with which *Missing Person* is concerned. Reiterating what he had said in "The New Poetry", Jussawalla told the critic, Bruce King, in an interview: "In writing *Land's End* I did not have a conscious intention of writing poems only about being washed up. Now when I look at the poems, they seem to be about going astray, about a wasteland abroad, and out a resentment at being in England, not liking it there ("An Interview with Adil Jussawalla" 4).

In the introductory note to *Land's End*, Jussawalla says that "all the poems in this book were written in England, or some part of Europe; that is, away from the land where I first learnt what a poem is, what poetry, and what brings both to fruition" (n. pag.).¹ The Indian poet, writing in an alien language in an alien land, has been regarded by many as an anomaly. When he writes in English, it is presumed he has no roots in the intellectual and cultural life of his own country. Later on Jussawalla talks about the poems in *Land's End* in his interview with Eunice de Souza:

My first book is about life as I saw it abroad. It seems to me important to respond to one's immediate surroundings rather than to take cultural attitudes. But I don't think the origins of my work can be attributed to any one country. When I began taking myself somewhat seriously as a writer, it was the feeling of being alone in a London park that I wanted to write about. (De Souza, "Interviews with Four Indian English Poets" 76)

Land's End was published by Writers Workshop in 1962. Unlike the poems in his second collection, *Missing Person*, which have a strong single focus, these poems range over a large area, and explore a variety of themes. In *Land's End* there are poems about time, about nature, about-man-woman relationship and about larger themes which reveal the poet's social concerns. The poetic impulse varies from the intensely meditative and lyrical to the objectively descriptive and dramatic. These are the poems of a young man, largely experimental but often sharp and strikingly powerful. There are exquisite little poems in the Imagist manner, like "Gauntlet", "Fog", and "Bats". The powerful use of images gives a picturesque quality to the poems, but they contain a great deal of keen observation and comment. He shows these powers in his poems about the poor. "Les Clochards" is a poem which creates almost the effect of like "Evening on a Mountain", "Frost", "The Moon and Cloud at Easter", "The Suburb", and "Halt X". N. M. Rao in "The Poetry of Adil Jussawalla" says that "in these poems he achieves effects which bring to our minds the landscape poetry of Movement poets like Philip Larkin, D.J. Enright ..." (150). We have, for instance, this description of a small town in "smudged Derbyshire" in "Halt X". The atmosphere is dreary, the weather dripping, the landscape blurred. The poet has no idea of "what station it is" or Why the "journey broke" (1, 2):

Rain fell like a drizzle of fine slag
On an anonymous town in smudged Derbyshire.
I counted sixty chimneys in a quarter
The size of a burgher's courtyard, wondered at smoke
Sliding edgeways through the dawn's widening slats. ("Halt X", II. 1-5)

The poem, anticipates *Missing Person* in its theme of anonymity, and lack of purpose. There is no celebration of reverence for nature here as in the Romantic poetry of the nineteenth century. This is empirical and ironic, and is sometimes enlivened by wit, but unlike Movement poetry it does not show any concern for the preservation of this separate non-human world. Nor are they mere realistic pieces; in poems like "The Flags" and "A Bomb-site" observation and description culminate in an incisive comment. The flags, "flying planes of colour" waving the breeze, seem "more beautiful than swan or water bird" ("The Flags" 6, 5). But, when winter ends it is: "Time for retribution: for the natural order to assert. / The bland, unchanging blaze of artificial things / That cannot moult or die" (10-12). In "A Bomb-site", the

broken buildings and dusty rubble are contrasted with the “spotless skies of peace” (11). The wrecked town becomes a playground for children who play the game of war. The poem concludes with the comment: “Violence is a culture found on playgrounds. / Cities fall to let their children breathe” (13-14).

One of the best-known poems in this first collection is the title poem, “Land's End”. It reflects the poet's reactions, apparently on a first visit, to this spot in South England well-known since Roman times for creating the strange feeling of having reached the last outpost on land. About the poem, G. S. Amur in “Poetry of Exile” remarks:

Where through an enactment of subtle interaction between the world of nature and the world of man, the poet seeks to arrive at meanings. . . . 'Land's End' is a good example. If for Whitman the relationship of land and sea is a reconciliation of opposites in an undulating rhythm, for Jussawalla it is an unequal relationship, detrimental to land. (49)

The “brute power” of the sea is such that that land is constantly pounded and broken (8), and: “No man, beast or fowl / But needs a rock's assurance in this hour” (29-30). The sea, lashing this “pig's-footed” piece of land has also pleasant surprises; it startles the tourists with free showers and “manna” (1, 15): “Lord, your netted round of deep lifts / Its sweet fish to our lips” (19-20). The sense of wonder and mystery deepens as the poet thinks of Christ: “will he walk your Tumult's first creation?” and Saint Peter and the Church “Rock Peter” (24, 25). Land being slowly eroded by the sea is like faith shattered by life's forces. There are faint echoes of Matthew Arnold's “Dover Beach” here. Perched on faith's end, as on land's end, the poet pays a tribute to the mystery of life, itself older than any faith, as the sea is more ancient than land: “No church stands on water; though land sings / Its consecrated rock, the sea sang earlier, / To form the rock, to christen and to wreck” (33-35). “Land's End” is the point of confrontation, the end of faith and defined belief. The rocks disintegrate the waters grip, explode and drag: “The sea renews itself as old rocks break / Atlantic breakers pound our ended, power” (36-37). The individual is swept by external forces to the point of disintegration. He has no inner resources to channelise his imagination. The poet is face to face with a *primaeval* force. The clang and din of sounds, the alliteration, the sharp, striking, at times violent imagery, all remind the reader of Dylan Thomas's sonorous verse; but these opening lines are brilliantly evocative of place:

Here in the cramped, pig's footed county at last
Where seas grip, the airs kick and squall,
Atlantic breakers boom, the sea-gulls fall
Downwind to sheets of spray, the fast
Seas race, roll, slump and shower
Across the thrusted coastland; where brine-wings beat . . . (1-6)

Among the most interesting poems of place are Jussawalla's poems of the city. The city has been a persistent theme in modern poetry ever since Baudelaire. No wonder since many modern poets are city bred. In “A Prospect of Oxford” Jussawalla sees not the Arnoldian city of dreamy spires and towers, but a city which could be bombed any time, which “some Terror pitch the towers down” (16). This “City's made unreal by the height” (19), and yet the prospect has a fascination for the poet:

Towers crowd a broad, open palm,
Trees and rooftops scribble up its fingers;
A river cut in black: coloured, calm
Rafts flow up and down this asphalt Styx;
A train goes cutting through the stones with smoke. (5-9)

In a lighter mood he writes about another European city, Geneva, “metropolis: one of the neutral cities”, where one can come “from shattered lands/ Troubled statesmen” in hope of reaching “Peace a turbine humming in the deep” (3, 16-17, 24). More interesting are poems thematically related with a city nearer us, Bombay. “In Memory of the Old School” recalls happy childhood moments: “Jerusalem rang some

mornings in / Sweating schoolboys yelled for golden / Spears, chariots of fire” (1-3). Another fine poem of recollection and recreation of experience is “A Letter for Bombay.” Addressed to “Devi” (“the Muse?”), it recalls the golden days of childhood, “Yellow triangles of butterfly, grey dragon-flies” (3). Then came World War II, the later years of which were full of uncertainty and political turmoil for us:

Crowds rolled out on the street, like a bullock's tongue
bellowing War; then Partition, fought
With sickles and knives in markets (my father working, away)
Afraid if he did not return before the curfew bell tolled
seven up the hill where I stayed. (10-14)

Those days of “Fear and Love” were quickly over when the poet left his home in Bombay and went to Europe (24). But he could never forget, his own home city: “I wander like a mediaeval apothecary / Abroad. In a pouch wriggling against my ribs, I carry / a quintessence of you, not wholly without potency” (33-35). Later he suddenly realizes that he has come “of age” and seeks poetic power (37). The poem ends with a fine invocation to the Devi, Bombay: “instruct me in my art / Lacking a legendary muse, give my chaos form” (39-40).

In his poems about time, Jussawalla touches upon a theme of deep concern for modern poets from Baudelaire to Eliot. “Seventeen” is a poem of reflections as the poet stands poised on the threshold of manhood He feels he has lost childhood joys and illumination, for then:

and like a,
birth of flames
one by one
as candles are
lighted
things unseen before
came to life and
communicated. (6-13)

While now, the poet, detached and defiant, feels the light has gone. The poem recollects the joys of childhood, and tells about the poet's initiation into the world of experience. Things which he never thought of earlier, or unknown to him, begins to happen one after another. The delights of childhood are out of his life now:

one by one
the lights are
snuffed
dead
things talk no more
though I listen, (24-29)

The poem laments the gradual passing away of childhood days. The speaker can no longer enjoy those happy days, and plunges into a state of darkness.

“The Moon and Cloud at Easter” is also “built round a contrast between time past and time present, but the contrast here is more complex and more meaningful. . . . The movement of this poem is elliptical and distinguished by a deft use of imagery” (Amur, 47). New symbols call for attention, while the old ones die. This change comes with redoubled force to the poet's consciousness in “31st December, '58”. The old year is dying and the New Year is about to be celebrated: “Useless the ritual's massive complexity, / Useless the carols, useless the city / with the old bitch dying in the shadows” (5-7). The rituals and the symbols of Christmas have lost their meaning, and cannot stop time: “What is the timeless here / Sea, a paper star of Bethlehem / Caps a Christmas commercial” (26-28). A more powerful poem on the theme is “What's the time?” Is time shown by “a faceless O by the old church clock” (3)? Or, is it what any passer-by on the street

might ask, “*What's the time, mister, hey, what's the time?* (7)”. But time has a more sinister aspect for the poet, who associates it with “evening” and “a man with a scythe” (9, 10), coming unexpectedly on the frail grandmother: “*The scythe and the pendulum cut her together*” (14). The poem concludes with many meanings and images of time:

Time is the X between place and necessity
 Time is a bar on the old Shadow Line.
 The hours are running like sand in my veins
 It's striking midnight in my mind
Time and the Charioteer whistling behind:
What's the time, mister, hey, what's the time? (24-29)

Against this view of time, human love, even human life, seems transient and illusory. Words such as “shift”, “shifting”, “float”, “drift” recur in “A Letter in April”. April is, the beginning of hope, fertility, rejuvenation, the destruction of things gone stale and old: “Wildbloodstreams wreck our footed facts” (16). In “A Letter in April”, he writes of the spring season as “the shifting days of weather”, “the tempting minutes of hope”, and asks his beloved: “Love, tell me you'll last the spring / Shift this shifting weather out” (23-24). The poem anticipates *Missing Person* in its theme of anonymity and lack of purpose. Jussawalla's conception of time, space and objects is relative: it charges with individual necessity and predilection. This idea is symbolized in “The Model” where the woman has no clear identity. Art students will fashion her into a symbol of beauty and love, evil or sorrow. “Poker-faced” is both a poem and a pun. The poet says:

I am deceiving you. But think that it is merely at cards;
 Think love is excluded from hands we hold apart
 As fate deals us.

.....

Yes, love for each other is out of it. (1-3, 9)

Poems like these which express disillusionment and defeat, the agony of struggle and loneliness, are characteristic of this poet. *Land's End*, with its lilting rhythms and lyrics, is largely tentative, exploratory and fragmentary. But it is genuine poetry none the less poetry used as a medium for seeking truth, poetry arising from personal needs and circumstances and vitalized by what Linda Hess in “Post-Independence Indian Poetry in English” writes as “a transforming personal vision” (36). Bruce King states that “these poems of Jussawalla's are . . . examples of a mode established by T. S. Eliot, and used by such writers as Evelyn Waugh and Graham Greene, in which the banalities of modern life are juxtaposed with Christian symbols to show the vitality and superiority of a former sacred to a present secular culture” (*Modern Indian Poetry* 245).

Land's End thus evokes a picture of dissolution. The scenes are hazy and the theme is of transition and illusion, of things taking form merely to melt again. But behind the disillusionment is Jussawalla's own sense of exile, of alienation from Europe, especially England, which has disappointed him and in which he feels rejected. In his second collection of poems, *Missing Person* (1976), Jussawalla continues to write poems describing highly personal states of mind, but they acquire a depth and an intensity that are remarkable. The symbolism of the wasteland reflects a personal sense of being a castaway, of having gone astray in England and Jussawalla's own estrangement there. It is the unhappiness which results from culture shock, from lack of friends, from youthful loneliness and aimlessness which has been sharpened by being in a strange country which in if had earlier thought would be home, the promised land of those who sought the Eden of British literature. Jussawalla is one of the few Indian writers in English who have sought to give full expression to the predicament and failure of the middle class intellectual who is aware of the burden of the past but wants to play some role in changing the course of history in his own immediate political and social context. His poetry is inevitably the poetry of in-betweenness. The central metaphor,

through which Jussawalla explores self and society in his poems, is that of a missing person. Jussawalla's world, as described above, is one of suffering and chaos; his immediate environment, however, is that of a protected middle-class intellectual who is not directly subject to the physical hardships of the world. This is one of the two main aspects of the missing person tragedy: that as a wealthy perpetuator of an unjust society who is at the same time on the side of the masses in terms of what he thinks is right, Jussawalla's position is ironic. The second aspect is his cultural identity crisis: he finds he belongs neither in England nor in India, his Indianness preventing him from becoming completely English, and his Westernness preventing him from being a traditional Indian.

Note

1. Adil Jussawalla's first book of poems, *Land's End*, published by P. Lal's Writers Workshop in 1962, does not have any page number.

Works Cited:

- Amur, G.S. "The Poetry of Exile: An Introduction to Adil Jussawalla." *Osmania Journal of English Studies*. 13. 1(1979): 45-60. Print.
- De Souza, Eunice. "Interviews with Four Indian English Poets". *The Bombay Literary Review* 1:1 (1989): 71-84. Print.
- ---. *Talking Poems: Conversations with Poets*. New Delhi: Oxford UP, 1999. Print.
- Hess, Linda. "Post-Independence Indian Poetry in English", *Quest* 49.2 (1966): 28-38. Rpt. in Mukherjee, Meenakshi, ed. *Considerations*. New Delhi: Allied Publishers. 1977. 23-42. Print.
- Jussawalla, Adil. "The New Poetry," *Readings in Commonwealth Literature*. Ed. William Walsh. Oxford: Clarendon Press, 1973. 75-90. Print.
- Jussawalla, Adil, Vivek Narayanan and Sharmistha Mohanty. "Before and After: An Interview with Adil Jussawalla," *Almost Island*. Monsoon 2012: 1-45. Web. 8 July 2016. <http://almostisland.com/monsoon_2012/interviews/pdfs/before_and_after.pdf>.
- King, Bruce. "An Interview with Adil Jussawalla." *Indian Literary Review* 4.1 (1986): 4-8. Print.
- ---. *Modern Indian Poetry in English*: Rev. ed. New Delhi: Oxford UP, 2001. Print.
- Moraes, Dom. "The Future of Indian literature in English is Pretty Dim". *Onlooker* 15 July. 1976: 10-15. Print.
- Rao, N. M. "The Poetry of Adil Jussawalla". *Living Indian English Poets*. Ed. Madhusudan Prasad. New Delhi: Sterling Publishers. 1989. 148-162. Print.
- Shahane, Vasant A. "The Poetry of Adil Jussawalla". *Contemporary Indo-English Verse Vol: II (A Collection of Critical Essays on Male Poets)*. Ed. A. N. Dwivedi. Bareilly: Prakash Book Depot, 1984. 23-28. Print.