

LITERARY ENDEAVOUR

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Editorial...

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



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Dr. R. B. Chougule (Chief-Editor)
Department of English
Dr. Babasaheb Ambedkar Marathwada University,
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For communication: e-mail - drrbchougule@yahoo.com;
literaryendeavour@hotmail.com
litend2010@rediffmail.com
Mobile 09423717774 ; 09527950387

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LORD BYRON'S DON JUAN: THE EASTERN CONTEXT

Dr. Norah Hadi Alsaeed, Assistant Professor, Al Jouf University, Saudi Arabia

Abstract

*This paper sheds light on “The eastern context in Lord Byron's **Don Juan**. Despite some weakness in structure and form, and despite much mockery, seduction traits, Don Juan is a vast creation in its theme. Always self-conscious of his literary standing, Byron did not neglect to include literary and cultural criticism in this comedic epic. That is to say it is a satirical work in a comic style; it introduces the image of the present state of citizen. Hence it is so difficult to discuss the varied topics in Byron's **Don Juan**; this paper will concentrate on the image of citizen in the poem. The individual in Lord Byron's **Don Juan** must practice national identities, where practices of admittance and segregation can form and sustain boundaries and national character. It helps distinguish between homes and away, the uncertain or certain. It often involves the demonization and dehumanization of groups, which further justifies attempts to civilize and exploit these 'inferior' others. In this paper I try to shed some light on something that can almost never be expressed in words. Byron borrowed this truth from the epics of Virgil and Homer; the satire of François Marie Voltaire, Miguel de Cervantes, Alexander Pope, and Jonathan Swift; and the picaresque novels of Tobias Smollett, Henry Fielding, and Laurence Sterne. The result is a work satiric in tone, epic in scope, and harshly realistic in its portrayal of personal and national awareness.*

Key words: *Lord Byron's, Seraglio, Gulbeyaz.*

Introduction

Lord Byron is publicly praised as the fashionable, notorious artist among the great romantic poets. Their dynamism has primarily attracted the hearts and minds of more people and also their interest to give freedom for oppressed individuals in all places. Their work mostly personifies the Romanticism in their different shades. The popularity of the Bryon's poems had immensely create as a Romantic hero, commonly termed as Byronic Hero, who is haunted by secret guilt, sophisticated, defiant and free-thinking, although act as a fighter for freedom (Thorslev 1962). Numerous critics observed Lord Byron personally acts as the model to leading the character; therefore, he is called as the Byronic hero. This paper attempted to shed light on ideological conflicts that arises due to the cultural variations of characters portrayed in Lord Byron's Don Juan. Further this paper described the historical settings of Lord Byron's Don Juan. In this paper, I argue that Don Juan as poetic texts, literary commodity, and the cultural event. Don Juan who is a Byronic hero, their trends and attitudes are same to Byron (Therslev 1962). He is proud, impulsive, arrogant, daring and passionate and also he is the important dramatic creation of Byron(Therslev 1962). Moreover, he loved women, but he is not loyal to women.

Byron at the time of living in Greece and Turkey created the Eastern affinities which shaded their Eastern stories (Rishmawi 1999), are yet felt in their later verse, specifically in their outstanding artistry. Even though the Eastern tales is the similar story of Don Juan, it pointed out the attitude of Byron toward Juan. As their one of the story part of Eastern tales described the Byron make a clear background and a powerful intention for their involvement as hero along with women and men in Eastern context, their participation as Byronic hero give way to him in revenge and violence, and endures the succeeding feeling of remorse and guilt. Then, the Eastern tales of Byron described the spiritual thoughts throughout his reputational years and intercepted him from going frantic. Byron's cultural involvement is centered on the Seraglio, corruption and the Eastern power symbol and also the more efficient Muslim East in the Western

invention. The interest of Byron toward the Seraglio is in two levels such as: political and social. Through the social level aspect, Byron evidently revealed that the Seraglio inhabitants, the Sultan, his most lovable wife (Sultana Gülbeyaz), the eunuch, housekeepers, and discloses unreasonable examples that portray the connections exist between them, and also those why they have with the outside world. Such awkwardness is clearly observed in the sensational experience between Juan and Gulbeyaz, the Sultan's attitude to his numerous housekeepers and wives, and also the harem, which is the more reserved Seraglio wing. From the political aspect, Byron indicates the irresponsible in lustful and distinct Seraglio master and slightly criticized himself for the unsuccessful for the attack of Ismail that leads to thousands of honest people's death occurred. In addition, the Seraglio supports Byron introduced his intense attack in opposition to tyrants and tyranny (in this situation, the Gulbeyaz and Sultan) (Rishmawi 1999) who misapply the invested power into them through the mankind. Even, one need to recollect that Byron's constant battle against Turkish dictators does not avert him from acknowledging Turkish soldiers heroism and courage who pass on the home defence, and from Juan creation, as a hero to save the life of Leila, the Orphan child of Turkey. Indeed, Byron attains a moral impartiality in the big level in his aim of the Turkish City of Ismail. This provides the powerful inducement for blaming vain generals and aimless wars.

Before we debate the exposition of Byron in the complex seraglio social life, and his serio-comic, realistic and inhabitant's characters through the psychological analysis, this is vital to focus on the way in which Juan, Byron's hero, really go into the palace of Sultana which is the reserved place for royal connections or background people or for the sultan's eunuchs and harem. Such happening takes us backward to slave market of Istanbul in which the Eastern context of Juan starts. Through the slave market of Istanbul, Juan is finally sold by Baba who is the royal eunuch who is not mispending numerous times in shifting their valuable freight to its terminus. Don Juan does not understand the reality; he entered into the sultana's palace. As he pushed roughly to the one corner place of the palace during the time he understood Baba's degrading job. According to Baba's threat of castration, Juan accepted to wear the Sultan's house maid dress. At the same dress, Juan ran away from the screening eyes of Gülbeyaz's bedroom gate keepers and lastly entered into the Gulbeyaz's room. Therefore, the encounter starts between Juan and Gulbeyaz. This is the experience that clearly revealed that sexual and social complexity incident occurred in the palace.

In an unexpected situation, important explanation beyond the dispute is love; both Juan and Gulbeyaz are different characters. Gulbeyaz, considers Juan is assert, command him to take her life. "Christian, canst thou love?" However, the Juan does not accept the order of Gulbeyaz and demands that love is only a free act. In addition, Juan triumphantly states that "even if tyrants enslave our flesh, our souls will remain free, and that love itself is a gift of freedom"

Our souls are free, and this in vain
 We would against them make the flesh obey-
 The spirit in the end will have its way. (CV Cx)
 Love is for the free!
 I am not dazzled by this splendid roof:
 Whatever thy power and great is seems to be.
 Heads bow, Knees bend, eyes watch around a throne
 And hands obey- our hearts are still our own. (CV CXXVii)

One can consider there are two methods of interpreting disagree that arises between Juan and Gulbeyaz where the preferable rejects her sexual approach. McGann believes that the Juan appeared to trust the motto genuineness is "Love is for the free" (112) and also attributes the moral stand to their purity (113). Then Additionally, Gulbeyaz have not the ability to recognized the Juan, for the reason that Gulbeyaz comes under the customary procedure being a dictator, obeyed and heard and therefore she does not understand the moral of Juan.

This was a truth to us extremely trite
 Not so to her, who ne'er had heard of such things
 She deemed her least command might yield delight
 Earth being made of queens and kings. (CV CXXXViii)

Further, Juan personally involved in compromising their motto. It was evident the softening nature of Juan in their moral stand with crude sensuality of Gulbeyaz. From this first attack of Gulbeyaz to command Juan make love with her, this command that are heavily differ strikingly in the mind of Juan with the beloved Haidee experience of idyllic island. As a result it proved the most colourful memories and severe pain by slavery, Juan cries and argued that Gulbeyaz owns their flesh, but does not their own spirit. Although, the Juan tears creates the moistening effect of Gulbeyaz eyes.

And thus Gulbeyaz, though she knew not why,
 Felt an odd glistening moisture in her eye (CV Cxx)

Gulbeyaz is yet situated on happening with her plans. Hence, she attacks Juan once more, this time by tossing herself wildly on him:

She rose, and pausing one chaste moment, threw
 Herself upon his breast, and there she grew. (CV Cxxv)

However, he is yet perfect, regardless he trusts in the freedom of the heart. Politely, Juan accepts the Gulbeyaz and described that he does a thing of "a sultana's sensual Phantasy."

The Prison'd eagle will not pair, nor I
 Serve a Sultana's sensual phantasy. (CV Cxxvi)

Still from the particular situation, changes occurred in some things. Gulbeyaz, who showed like this she lost her "imperial" quality and appeal, at last looking to tears. Humorously, the miracle occurs due to the tears of Gulbeyaz, Juan, made set up his mind:

To be impaled, or quarter'ed as a dish
 For dogs, or to be slain with pangs refined,
 Or thrown to lions, or made baits for fish (CV Cxli)
 Could not resist "a woman crying [!]"
 But all his great preparative's for dying
 Dissolved like snow before a woman crying (CV cxli)

Juan is accepting the command of Gulbeyaz as a miracle. But unfortunately Sultan came at this difficult situation! In this manner one can close by describing that the love concept of Juan is an act of the free will that might look heroic and romantic, a could be recognized amusingly, if not satirically. Manning studied the conflict experience between the Juan and Gulbeyaz, it describes the female submissiveness and weakness while male represents the authority and power (Manning 19-55). Juan responds unfavorably to sexual advances of Gulbeyaz because during the love-game moment, Gulbeyaz act as man and Juan as women, Juanna. On the grounds that at that phase of the adoration diversion she is the man and he is the defenseless lady: Juanna. It is just when Gulbeyaz sobbed i.e., turned into a lady, that Juan started to yield and apologize for his boorish conduct. Also regardless of the possibility that the Sultan's sudden appearances keep Juan from polishing his masculinity, he in any event recaptures his certainty in his manliness that was seriously undermined by his ladylike "disguise".

Probably, one can go to a superior recognizing of the sexual clash between Juan and Gulbeyaz if one sees it inside a bigger setting, for that situation a connection that incorporates a comparative circumstance in the story, and especially in "The Corsair". Setting the sexual clash in such a connection will support grow our Byron's state of mind understanding around the predicament of compelling Eastern ladies begin to fall in love with infidels! Similarly, Gulbeyaz, Gulnare falls in love with Conrad based on their generosity and kindness not their features. But both Gulbeyaz and Gulnare are rejected by their lovers in western countries and they are moved in the position of devoted and helpless women. The indifference of Seyd made by frustration of Gulnare and dislikes their hateful marriage; it leads to utmost level slaughtering their spouse expert to spare their lover. . Anyhow in this manner, Gulnare appeared to have

debilitated Conrad's manliness. That is the reason he responded coldly to everything she did to spare him. It was just when Gulnare's quality subsided and when she requested Conrad's love and pardoning that he stooped and remunerated her deliberations with a cold kiss!

In this particular moment, it is important to describe the sexual encounter of Gulbeyaz with Juan as depicted the complex character of Gulbeyaz. Truth be told, it impels the spectator to surprise to the characterization of Byronauthenticity of Gulbeyaz. This give shed light on Byron in the past days did not meet a genuine Sultana whereas in Turkey, basically on the grounds that he couldn't have admittance to the array of mistresses. Therefore, one might expect Byron's description of Gulbeyaz to be far expelled from unconvincing. And actuality Yet, to counterbalance his absence of particular contribution with a Sultana, Byron fuse his readings on the Seraglio's boss occupants and their conduct with his own particular encounters with English aristocratic ladies. Regularly Byron ventures his learning of the female character on the Turkish ladylike autocrat, and this why Gulbeyaz the ladies is more exact and engaging than Gulneyaz the despot. Additionally, Byron appears to say that, on a basic level, Gulbeyaz is much the same as whatever viable lady whose cold marriage and unconcerned spouse don't fulfill her passionate and sexual needs. Sadly, for Gulbeyaz, her most recent issue with Juan progresses made her understand that she is human as well. Byron minutely depicts and examines the conduct of the spurned lady and the opposing feeling which experience her brain. This kind of emotions is the consequence of disappointment of Gulbeyaz is not understood in which way to adapt to the affair negative end:

Her first thought was to cut off Juan's head
Her second, to cut only his acquaintance
Her third, to ask him where he had been bred:
Her fourth, to rally him into repentance;
Her fifth, to call her maids and go to bed;
Her sixth, to stab herself; her seventh,
To sentence the lash to Baba: but her grand resource
Was to sit down again, and cry of course (CV Cxxxix)

In the tales of Byron, nonsensical reactions of Gulbeyaz to Juan's surprising dismissal, Byron accomplishes the largest score in striking tyrant Gulbeyaz imagines that Juan is assert and compelled to love her. In this aspect, Byron put his concept to the issue of Gulbeyaz when she attributes her absence of sensitivity and human sentiments to the way that she has not at all needed to impart them to anybody. Their imperial separation, Gulbeyaz's tyrants take over, the lady in wants to love and administer her conduct.

...having no equals, nothing which had e'er
Infected her with sympathy till now,
And never having dreamt what 'twas to bear
August of a serious, sorrowing kind, although
There might arise some pouting petty care
To cross her brow, she wonder'd how so near
Her eyes another's eye could shet to tear (CV xix)

Other significant part of Gulbeyaz, the enthusiastic lady, is her noticeably unreasonable association with her husband, the sultan. In spite of the fact that she should be a model to her house keepers and an image of faithfulness and chastity to her spouse, Gulbeyaz is opposite character. She finds in her spouse's age, other wives, and numerous maids a great reason to fulfill her appetite in sex from the marital cot. From this she abuses the Moral code of Turkish and even dangers her life by educating Baba to purchase her male slaves and ordered to hide them from the eyes of Sultan. Byron portrays Gulbeyaz in one of her most telling minutes; unable to delight in youth of Juan from the sultan's sudden appearance, Gulbeyaz lies by the side of her spouse, waiting for the minute to go her lover: At last one can observe that the treatment of Byron's in the complex character of Gulbeyaz is that of the gentle satirist. Even though he attacks the inhumanity, cruelly and selfishness Byron does that delicately and even thoughtfully! Steffan Claims "Byron's softening of his attack on Gulbeyaz' tyranny, suggests that Byron is more interested in

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developing the Satiric face in the seraglio episode than in analysing “the plight of the opposed individuals” (211).

The incident between the slave of Sultana and Sultana, Steffan noticed, “The dramatic analysis of despotic character accentuates its disagreeable arrogance, jeers at its absurdities, but at the same time refrains from taking too seriously the plight of the oppressed individual. The cause of liberty is maintained and the vices of tyranny reproved, but the main actors and their conflict stay within the confines of satiric farce” (211). Byron efficiently utilizes sudden appearance of sultan at the bedroom of Gulbeyaz to move Juan (now termed as Juanna) into the Oda (where the servants rest), and in addition to criticism the sultan himself. Truly, among the inhabitants of seraglio, Sultan is the least, captivator and Byron does not lost an opportunity to laugh at his shallow-mindedness and stupidity. Steffan appropriately portrays the Sultan as “a buffo character, too absurd an autocrat to be other than a harmless nincompoop” (214). However, this is vital to make it clear right now that the intention of Byron in the sixth canto and harem episode goes beyond breaking points of being the "enormous joke" which Steffan attributes to it (212). It demonstrates Byron's psychologically deep understanding and the sympathetic nature of the secretive wing of the Seraglio inhabitants. In the Gulbeyaz case, Byron makes up for his absence of direct encounter in the Oda, by compelling description and vivid of the housekeepers, the harem caged women. Byron clearly noticed these women's behavior. He effectively finds their fear, restlessness, and despair of the future. Byron suitably contrasted the servants with confined fledglings, however dissimilar to the feathered creatures, which beat for air, the housekeepers beat for the love of man, the insatiable sultan: Back to their chambers, those long galleries

In the Seraglio, where the ladies lay
Their delicate limbs; a thousand bosoms there
Beating for love, as the caged birds for air. (CVI XXVi)

Generally, interest of Byron toward Don Juan is not constrained to the explanation of the complex and difficult sexual / social life in the seraglio. The impact of Seraglio is felt outside its mystery galleries and strikingly in the battlefield among the Russians and the Turks over the Ismail, a Turkish city. Furthermore, Byron's fairness is reflected in his deference of the genuine bravery of the Tartar Khan who dies with regards to his home, and his nausea at the Turkish Pasha who recklessly smokes his channel and weak Russians surrenders. Byron sees the khans as he seems to be: not "a Priam's Peleus' or Jove's child, “but a good plain, old, temperate man who fought with his five children in the Van” (CVI cv). Therefore, we can see that Byron does not censure all Turks as a result of the conduct of the Turkish Pasha. Indeed, he makes a spot for the Tartar Khan among the legends of traditional Western custom. This is a confirmation of Byron's comprehension and tolerance of the benefits that settle on society equivalent and his choice not to take after the generalization of the Muslim East as a position of a substandard society.

In conclusion, one can say that although Byron depicted various themes are mentioned in Don Juan but Byron could be able to represent a tolerable image and humours of the East, this representation could lead to familiar in both East and Western countries depicted as wit of poet. Moreover, one can understand the attitude development of Byron to the East culture by their important analysis of Gulbeyaz complex nature. In this story, there is no specification of Byron so profoundly dove in the heart and mind of a strong woman in the East and depicted the contradictory feelings and the feminine nature of Juan with Gulbeyaz. Gulnare, passionate and strong is not engaging as Gulbeyaz, basically because Byron, in portraying character of Gulbeyaz has at last put “acid scrutiny of common sense” (Rutherford, A critical study 45) (Blackstone, Bernad 1975).

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02

BAMA'S SANGATI - AN AUTOBIOGRAPHY OF SUPPRESSION AND EXPLOITATION: A STUDY

K. Aruna Priya, Asst. Professor Head, Department of English, Mahatma Gandhi University, Nalgonda, AP, India

I have to struggle so hard because I am a woman. And exactly like that, my people are constantly punished for the simple fact of having been born dalits. Is it our fault that we are dalits?

- Bama

Exploitation of weaker by stronger is as old as mankind itself, In India large section of people are living a life of suppression and unendurable sorrow though it is the largest democracy in the world. These section of people are termed as 'Dalits' and the cause of their wretchedness is our caste structured society, as it is well aware that India is a country of 'Vedas' and 'Puranas'. According to Manusmriti, Atharva Vedas, Vishnu smrit the hindu society is divided into four varnas which later are termed as castes - The Brahmin, The Kshatriya, The Vaishya, and The Shudra; the lowest caste people come under shudra's who are regarded as Dalits or the Chaturvarna. The term Dalit in Sanskrit is derived from the root "dal" which means split, break, crack and so on, Jotiba Phule a social reformer and revolutionist from Maharashtra used this term to describe the outcastes and untouchables as oppressed and broken victims of the Indian caste-ridden society. It is also believed that it was Dr. B. R. Ambedkar who coined the word first. For centuries together these were addressed as untouchable but Ambedkar re named them as Dalits- means 'oppressed' or 'ground down', it also has similar meaning like broken, untouchable, downtrodden and exploited. The term Dalit not only indicates a peripheral social position but also carries a nuance of inferiority. Centuries together they are been deprived of their land, their home and their fundamental rights, Dalit literature and literary movements emerged to point out the social oppression and gave a platform to know about such marginalized and deprived beings. It became rampant in the 20th century especially in South India as a form of Post-Colonial literature, experimental literature and protest literature or even termed as resistance literature, Dalit literature began as a concerted movement in 1960's, it began in Marathi literature and later on infiltrated to Hindi, Kannada, Telugu, Malayalam and Tamil literature. Many writers, thinkers, social reformers and political figures gave their contribution to the dalit literary movement like B. R. Ambedkar, M. K. Gandhi, R. Srinivasan ect.

The Dalit issues are recorded in a variety forms autobiographies, novels, poetry and essays. But the recent wave of Dalit literature emerged as dalit feminism with the emergence of writers like Bama, Sivakami and Poomani, Sumitra Bhav, Urmila Pawar ect. Who explored subalternity and gender discrimination in their works? Autobiographies or self-referential texts have always been powerful instruments for registering the presence of dalits. According to Ruth Monorama "Dalit women have been active throughout the history but often this has not been recorded. They were actively involved in the anti-caste and anti-untouchability movements in the 1920s. Now they are making their mark as independent thinkers and writers in the literary world and visionary leaders; however, they are unable to put an end to the structural discrimination and exclusion. Violence and impunity are used to keep their in their place."

My paper would focus on India's first Dalit Feminist writer **Bama Faustina Soosairaj** or Faustina Mary Fatima Rani is a Tamil novelist born in 1958 a Roman Catholic family from Puthupatti village in Viruthunagar district in Tamilnadu. In Tamil, Fathima is pronounced as Bathima and from that name,

'Bama' comes. Bama's Magnum Opus work *Karukku* which was first published in Tamil in the year 1992 was an autobiography of her childhood memories, which indeed shook the literary world with its unique Dalit theme and language. When the novel was published, Bama was ostracized from her village for portraying it in poor light and was not allowed to enter it for the next seven months. She seeks to establish a collective female identity for dalit women. Bama examines caste and gender oppression together.

Her second novel *Sangati* which got published in Tamil two years after her stunning *Karukku* but it took 10 years to get published into English, translated by Lakshmi Holmstrom and Vijayakumar Kunnissery into Malayalam. *Sangati* is a Tamil word which has 'Events' as its meaning in English, *Sangati* carries an autobiographical element in its narrative, but it is a story of a whole community or it voices the community identity of the subaltern and oppressed. The novel is an account of some personal impressions on certain atrocious and blood curdling incidents in a dalit street which the narrator bases on her personal experiences as a 12 years young girl encounters in her childhood as she moves into her adolescence. The novel begins with the first person narrative conversating with her grandmother Vellaiamma- Paatti the collection of such incidents is aptly titled as *Sangati* Events. Bama has brought out many things that happen to dalit women. Among the often repeated characters of Bama it is her grandmother who connects the past with the present situation. The novel, thus, well-structured and carefully planned to maximize its effects on the readers.

The book is full of interconnected events, the everyday happenings of dalit community as seen through the eyes of the narrator, the novel is written in a feminist perspective. A dalit woman is, never considered as a 'subject' for any type of writings but Bama is bold enough to project all her protagonist from the same oppressed community who are strong enough to resist the discrimination. Unlike *Karukku* which is told in narrators own voice, *Sangati* is the voice of many women speaking to and addressing their daily life experiences. *Sangati* projects three different forms of discrimination showed on its female characters, oppression by the hierarchal cast group- their hegemony; second the dalit patriarchy and the third being born as poor. Bama's characters are eventually hard manual labourers, economically, physically and psychologically blurred, as she says "Being a Dalit creates a problem. On top of that, being a Dalit woman makes it more difficult". (PP.7) The novel portrays the women in paraiys community and deals with several generations of workers; unequal division of labour becomes a major issue in the novel. Women are presented as wage earners and even the burden of the family falls on them whereas men on the other hand can spend the money they earn as they please. The fate of women in other community is better when compared with the dalit women, "It is not the same for women of other castes and communities. Our women cannot bear the torment of upper-caste masters in the fields, and at home they cannot bear the violence of their husbands". (pp. 65)

Invidious patriarchal distinctions are initially inculcated in children of the early age where girls are not allowed to play the games of boys like 'kabadi' and 'marbles' which are meant only for boys, girls play at cooking, getting married and other domestic games. Even when they play 'mothers and fathers', we always had to serve the 'rice' to the boys first, they used to pull us by the hair and hit us saying, 'what sort of food is this, di, without salt or anything.' Elders consider boys are permanent members in family because they are supposed to take care of their parents as female to be transplanted to another family and have no role in their families. 'Women are not allowed to take part on any occasion, the man themselves would dress up and act as women rather than allow us to join in' (PP 32). She even mentions that their 'bodies, mind, feelings, words and deeds are always under control and domination'.

"Why can't we be the same as boys? We aren't allowed to talk loudly or laugh noisily; even when we sleep we can't stretch out on our backs nor lie face down on our bellies. We always have to walk with our heads bowed down, gazing at our toes . . . even when our stomachs are screaming with hunger, we mustn't eat first. We are allowed to eat only after the men in the family have finished and gone. What, Paatti aren't we also human beings?" (pp 29)

Bama exposes caste and gender problems both outside and inside the community, two of the stories that Bama reminds is that of Mariamma and Thayi whose life is ruined in the stereotype dalit predicament. Thayi who is ill-treated and beaten up daily by her husband, Mariamma is humiliated by her father, assaulted by the landlord and later tortured by her husband, she is unjustly accused of being intimate with a village boy and summoned to the village meeting, even though the whole village knows that she is not guilty, no one had the courage to defend her. The women are prevented from speaking in the village meetings, as a punishment in return Mariamma is beaten up by her father, insulted, humiliated and pays a fine of 200 Rs. wherein the boy who is equally accused is never questioned, nor punished but was set free for paying just 100 Rs. for an equal offence. Mariamma is a true representative of the entire submissive dalit women community.

Through her more than 35 characters appear in the novel Bama tend to say that dalit women are not safe at their home, work place, in church and even in public spheres they are constantly under the threat of sexual harassment and violence. Bama highlights the discrimination faced with in the subdivisions of dalit community, most of the parayars are converted into Christianity where the discrimination is even within the converts, even the priest bias them as on gender and being dalits and dalit women were kept to clean and sweep the church, they lick the shoes of the priest while the women of other caste stand on the other side and said 'It seems we will gain merit by sweeping the church and that God will bless us specially...' (pp 119) in matters of love and marriage women are biased a Parayar women have no right to marry a man from the Pallar, Koravar or Chakkiliyar community, on the other hand men are free to marry any one out of their community. The story of Esakki pampered sister of seven brothers who fell in love with a Vannan caste boy, elopes with him who later was killed most brutally by her brothers. The author also narrates how the dalit women are a bit better when compared when compared with the non dalit women, who are forced to accept everything in their vulnerable conditions, Bama feels proud to mention that the dalit widows are free to remarry but on the other side widows are restricted to do so. The social evil of the dowry system doesn't exist among the Dalits. It is the groom's family who gives money as "parisam" for the betrothal. The bride's family used to, "buy ... out of that money." Ill-treatment meted out to widows is also not known among Dalits and the "widows are not treated differently." (90) Remarriage is not a sin for them and it is there in their custom and "...a woman can marry again after her first husband dies." (91) Dozens of other references to child-marriage, wife-beatings, labour-mortality, child labour establishes the truth, that women are considered as the symbol of sex and object of pleasure.

The sufferings of the Dalit women cannot be expressed better than this, even though one should also note that similar experience is not uncommon; in fact it is similarly widespread, among the poorer and socially supposedly lower castes among the non-Brahmin communities in Tamilnadu. Since Bama's focus is on Dalit women in *Sangati*, it is natural for her to focus such suffering as part and parcel of Dalit woman's lot. Bama narrates the story by making use of a colloquial style with its regional and caste inflections, the language of pain: the language does not conform to the language of the elite; many Tamil words find their way in her narration. The language of Dalit women is rich and resourceful consisting of proverbs, folklore and folksongs Bama makes use of all these traditional way of expressions to make her work and language full of vigor. Bama very optimistically suggests her community to put an end to the agony of women, by treat both 'boys and girls alike, showing no difference between them as they grow into adults.'

We must be strong. We must show by our own resolute lives that we believe ardently in our independence. I told myself that we must never allow our minds to be worn out, damaged, and broken in the belief that this is our fate. Just as we work hard so long as there is strength in our bodies, so too, must we strengthen our hearts and minds in order to survive. (pp 59)

She even suggests that 'there will come a day when men and women will live as one, with no difference and she is sure about the saying 'Women can make and women can break', 'such a day will dawn soon.' Bama's *Sangati* shows the condition of the whole Dalit Community through her own eyes where

Women are the worst sufferers in their ambit. By discussing the narratives of many women from the Dalit community Bama places before us the rural Dalit woman's identity. Bama adores her women and places them in the highest pedestal proclaiming that they are skilled and are able to multitask, "...how many jobs they are able to do simultaneously spinning about like tops! Even machines can't do as much." (78).

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03

A VISTA INTO THE VISAGE OF SLAVERY IN TONI MORRISON'S *BELOVED*

*Dr. M. Vennila, Asst. Prof. & Head, Dept. of English, Seethalakshmi Achi College
for Women, Pallathur TN India*

To understand the themes of Toni Morrison's novels is to search for the pearl in the oyster. Her writings are undoubtedly an offspring of the knowledge that she had received from the adults in her family about the horrifying tales of black slaves, tales dealing with the domination of the white majority, and the frustrated yearnings of the Negroes for their emancipation. Thus she became well acquainted with the myths and folklore which figure prominently in her works.

The Afro-American novels have examined the general socio-psychic interaction with reference to black reality in America. The Africans were plundered and pilfered from their native country and taken to America. The need for cheap labour to work in the plantations of the newly settled New Englanders is the direct and immediate reason for the exploration of the continent of Africa and the transportation of the Africans to the New Settlement and establishment of slavery. The native Africans were hunted, captured, chained and stacked to America.

The Africans thus transported from their native soil were replanted in a strange and hostile soil. The Africans who enjoyed bliss and freedom in their native soil suffered total alienation. Degradation to slavery, acute poverty and dependence upon the ruling class made them experience the psychological turmoil and consequently result in the evolution of black consciousness in the Afro-Americans. The study of black women writers such as Alice Walker, Maya Angelou, Toni Morrison, Paule Marshall could discover the positive self in women and give a true picture of womanhood in all its density and complexity. The urge to discover one's self-consciousness and its relation to the world has become the important thrust of these novelists. A quest for Afro-American identity is embedded in the texts of these writers.

Considered one of the foremost literary figures in the contemporary American fiction, Toni Morrison has won international acclaim for works, in which she examines the role of race in the American society. Using unconventional narrative structures, poetic language, myth and folklore, Morrison pictures in her novels themes such as black victimization, the emotional and the social effects of racial and sexual oppression, the nightmarish experiences and the unimaginable sufferings, the decolonized African Americans faced, in trying to achieve a sense of identity in a society dominated by white cultural values.

In 1865, Slavery was abolished in the United States. Yet, for the next 100 years and more, African American men and women found themselves still struggling to secure freedom and to understand what such freedom means. Using various settings, Toni Morrison delves deep into the lives of African American women, examining how they cope up with poverty, rape, incest, apartheid and numerous forms of oppression.

Toni Morrison has written a series of novels like *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, and a number of other novels at a time when the Civil Rights Movement had produced historical advances in the freedom and dignity granted to African American citizens. But African Americans still found them discriminated against on all spheres--economic, religious, educational, political and legal.

Beloved, Toni Morrison's Pulitzer Prize winning fifth novel fits into the subgenre of African American literature known as the neo-slave narrative. In this novel Morrison combines history, folklore, and a wonderfully creative imagination to tell a story about the challenge of living under severe

oppression, and the trauma it causes. Set in the free state of Ohio, and the slave state of Kentucky, the story is based on the real life-story of Margaret Garner, an enslaved woman who killed her daughter rather than has her returned to slavery.

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

The beginning of slavery, and the years that followed speak volumes of the horrifying effects of capitalism. The allure of wealth was quite maddening. Slavery and its evil repercussions swept across the land of the free with frightening pace. For those who possessed slaves, life was one of economic prosperity. Comfort was synonymous with life. However, the situation was far from the same for those who provided the comfort. The American dream was not colour blind, but colour conscience.

Torn asunder from the native womb of their communities, these Black Africans were shipped across the sea bound in chains. The smell of faces and urine hung free in the air, mingling with the odour of decaying flesh. Black American Mothers watched their sons slowly rot while they listened to their pitiable daughters cry, and fathers hoped that death would take their whole families. Here families were separated with the least possibility of reunion. The scar of slavery is unimaginably crude which leaves indelible marks both on the physical and on the psychological plane. One, in fact shudders to the spine, on reading the lines of Johnson and Smith in their work, *Africans in America: America's Journey through Slavery*, which unfold the horrific and blood curdling aftermath, that slavery had left behind on the lives of the Afro-Americans: It was not uncommon to see a man's, woman's, or child's back crisscrossed with raw scars, not uncommon to see Africans hobble about with missing feet, to see a ragged stump where a hand should be. It was not uncommon to see their eyes swollen shut, their heads bound in rusty iron contraptions, their bones broken. It was not uncommon to hear that someone alive was now dead. (48)

The scars have crossed geographical borders, bled cultures dry, and imprinted themselves on generations to come of African Americans. The allure of the dollar, the material wealth, the comfort, the power that accompanies the competitive nature of capitalism is the cause of this indelible scar. And those individuals who have profited from slavery are white males.

Black women in America have been victimized by a number of factors like racism, sexism, and capitalism. They suffer not only at the merciless hands of the white race, but also suffer due to the cruelty of the men of their own race. The condition of slavery, even after slavery was abolished in the United States, still persisted and ruled the roost. Slavery had much more to do with sexism than it did with racism, and that legacy has lived long after the days of literal slavery have come and gone.

In addition to the black male sexist domination, the black women had to cope up with and suffered a lot to live in a white radicalised society. Across the ocean, African American women endured and experienced the same fate. The black man who suffered a lot of humiliation in a segregationist white society, brought home his bitterness and frustration only to make his wife and children his scapegoats. The African American mother received heavy beatings on trivial grounds and daughters are sometimes raped by their own fathers. Toni Morrison, one of the most significant writers, represents the female psychological conditions among African Americans. She could not have chosen a better historical issue than slavery to analyse women's victimhood.

Toni Morrison brings a very rich and complicated novel, *Beloved* in which slavery and its repercussions are brought into focus, examined, and reassembled to yield a story of tragedy and redemption. The concept of slavery has been the basis for many literary works especially in *Beloved*, with

particular emphasis on the physical, mental, and spiritual violence characteristic of the practice of slavery in the South. Morrison's thematic concern throughout composition is with the issues of African-American female identity in the contemporary world. Her novels offer complex analysis of problems within the African-American community, power dynamics between men and women, and issues of racism between black and white America. Morrison's primary interest lies with the inexplicable and bitter experiences of African-American women, whose quests for individual identity are integrally intertwined with their community and their cultural history.

The maternal bond between mother and kin is valued and important in all cultures. Mothers and children are linked together and joined physically, by womb and breast; and emotionally, by a sense of self and possession. Once that bond is established, a mother will do anything for her child. In the novel *Beloved*, Toni Morrison, describes a woman, Sethe, whose bond is so strong that she goes to great lengths to keep her children safe and protected from the evil that exists in the society that she lives in. She gave them the gift of life and the joy of freedom also. Determined to shield them from the hell of eternal slavery, she took drastic measures to keep them away from such humiliation. But, in doing so, the bond which was her strength became her weakness also, destroying the only thing she loved.

Beloved unmasks the horrors of slavery, and depicts its terrible impact on African Americans. The story is perfect for all who did not experience nor could imagine how it was to be an African American in America in the 1860's. *Beloved* lends a gateway to understanding the trials and tribulations of the modern African American. The novel has many things that occur that are very striking, most of which have to deal with the treatment of the African Americans.

Toni Morrison's *Beloved* is a novel, which unfolds to the world, the inhuman cruelties that result from slavery. Morrison depicts the African American's quest for a new life while showing the difficult task of escaping the past. The African American simply wants to claim freedom and create a sense of community. In *Beloved*, the characters suffer not from slavery alone, but suffer from the impact of slavery also. They endured immense pain while reconstructing themselves, their families, and their communities.

The novel *Beloved* moves back and forth through time, telling in flashbacks the story of the character's slave past. Throughout the narrative, the reader learns the background of the characters and the pertinent incidents of their slavery. Sethe once belonged to Mr. Garner, a humane master who treated his slaves well. He purchases Sethe at the age of thirteen to replace the recently freed Baby Suggs. Sethe marries Halle Suggs, Baby Suggs's son, who fathers every one of her four children. With the death of Mr. Garner, and the coming of his brother, the school teacher and his nephews, Sethe and the other slaves experience the full degradation and inhumanity of slavery. The School Teacher beats the male slaves and deprives them of their guns. When Sethe learns that his intentions may also include eventual selling of her children, she resolves to escape north to freedom.

While escaping, she is caught and is violated by the school teacher's nephew who beats her brutally while she is pregnant with her fourth child. Fortunately she escapes and delivers a baby en route. Since the school teacher values Sethe's child-bearing capabilities, he decides to capture her. Sethe, rather than allowing her children to be returned to slavery, kills *Beloved* and attempts to kill her other children as well. The daughter's ghost continues to haunt Sethe, breaking up her family, driving away the community, and eventually leading Sethe to the brink of death itself. Only when the town people come together to exorcise *Beloved*'s ghost can Sethe, along with her sweet home friend Paul, begin her recovery process. As the novel ends, he attempts to infuse a will to live into Sethe by endeavouring to make her realise her own self-worth. Thus the novel is an accurate portrayal of the black slave women's experience. Morrison places before the reader the environment that created Sethe economic slavery. This is the source and the context of Sethe's madness and the impetus for her behaviour.

There are many graphic representations of the horrifying experiences that Sethe had endured at the hands of the white masters. The bodily injuries that Sethe endured before she crossed the river into Ohio

and freedom are among the most graphic and repulsive images perpetrated on a woman's body. One shudders at the physical deformation of Sethe's back after Schoolteacher's sons beat it with a leather whip. Six months pregnant with her last child, Sethe was snatched by Schoolteacher, the replacement for Mr. Garner after his death, because he had discovered a plan by the Garner slaves to escape to freedom.

Sethe was taken to the barn, where Schoolteacher's sons pressed all the milk out of her breasts, much as they might have done to a cow. Then, after Sethe told Mrs. Garner about this heinous act, the sons out of spite had beaten her to the core, until it was nothing but bloody flesh. The fact that her feet had also been beaten and mangled so that she could not run bears ample testimony to the inhuman treatment that the slave owners give to their slaves. The concept of motherhood is something which should be held high, worshipped and respected irrespective of caste, creed and colour. It is the only thing that has crossed all the barriers of continents and culture. It is in fact, highly unfortunate that this sacred state of motherhood is devalued and dehumanised.

Motherhood is something which every mother relishes and cherishes till her last breath. When she is denied off and grabbed away this natural privilege, life has no meaning for her. Tears really well up in one's eyes on reading the recollections of Baby Suggs:

I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil." Baby Suggs rubbed her eyebrows. "My first-born. All I can remember of her is how she loved the burned bottom of bread. Can you beat that? (BL 5).

Black female characters within Toni Morrison's novels are often scarred physically and/or emotionally by the oppressive environments around them. Ranging in age from children to adolescents and adults, these female characters choose violence to find an escape a disruption of the multifaceted oppression they have suffered within a white patriarchal society where black women are tormented and subjugated by social and racial domination, exclusion, and rejection. Their choices of violence often rendered on those within their own community or family redirects that powerlessness and transforms it. Wreaking havoc on societal expectations for their behaviour and thoughts, these violent actions establish a new vision of African American femininity and femaleness.

These female characters, all flawed but also all attempting to manage situations far beyond their control, choose violence. In doing so, they transform from powerless subordinates into dominating forces, even though that transformation often has multidimensional repercussions for them and those with whom they have chosen to be violent. As young girls, mothers, and grandmothers, they act in unsanctioned ways, forcing a redefinition of what black femaleness and black motherhood can and should be, especially under oppressive conditions. Through multiple generations of violent patterns reflecting the viciousness of racist society around them, children learn violence and become violent themselves, and violent mothers may find themselves unmothered by murdering their own children, depicting a repetitive ghastliness within Morrison families.

And yet these female characters remain powerful, dominant, and intriguing. They face horrendously oppressive circumstances and create new endings to them, which their oppressors can hardly believe. They redirect their powerless positions, transforming themselves into hauntingly forceful girls and women. They choose their own destinies, even if those futures are often lonely or tragic. Thus, these violent females provide a new understanding of violence and its relationship to personal power and community.

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04

**QUEST FOR SELF IN SHASHI DESPANDE'S
THE DARK HOLDS NO TERRORS**

*Dr. J. Mary Jeyanthi, Assistant Professor of English, Seethalakshmi Achi College
for Women, Pallathur, TN, India*

Feminism in literature is essentially concerned with the representation of women in society and their corresponding fluid position. Feminist movement is different from the traditional approaches of literary criticism in the sense that it does not emerge from or address itself to literature in practice. The early phase of the twentieth century indicated clear signs of new and varied approaches in relation to women and literature. Consequently, the notion of a patriarchal society in which the woman was the victim of economic and cultural disadvantages was reviewed by Rebecca West and Virginia Woolf. In fact *A Room of One's Own* (1929) by Virginia Woolf was considered as a classic document regarding the feminist critical movement.

Women suffer due to these divisions of class and race hence their anguish can be redressed only through a drastic social change. It is only then that the conflict between the dominant ideologies of bourgeois feminist and the progressive definition of female autonomy can be resolved. In the oppressed regressive element, the women desperately long for love, dependency, material and emotional comforts of a fixed class identity. Hence when reviewing the psyche of women characters belonging to a particular class or race the social constraints have to be taken into consideration. Without this, the splits between reason and desire, autonomy and dependent security, psychic and social identity will never be resolved. The psychic life of women plays a predominant role in their subordination or liberation. Feminist movement demands for the political, social, and educational equality of women with men; the movement has occurred mainly in Europe and the United States. It has its roots in the humanism of the eighteenth century and in the Industrial Revolution.

Feminist issues range from access to employment, education, child care, contraception, and abortion, to equality in the work place, changing family roles, redressal of sexual harassment in the work place, and the need for equal political representation. The term feminism has its origin from the Latin word 'Femina' meaning 'woman', and thereby refers to the advocacy of woman's right, status and power at par with men. In other words, it relates to the belief that woman should have the same social economic and political rights as men. The term became popular as early as 20th century through struggles for securing woman's suffrage or voting rights in the western countries and the well organized socio-political movement for women's emancipation from the patriarchal oppression.

Shashi Deshpande's novels primarily deal with the complexities of modern Indian society. The frustrations and insecurities amidst all the ostensible signs of progress and prosperity form the theme of her writing. Her subjects are women oriented. Her writing emerges from her own experiences of being a daughter, a wife, a mother, and most importantly a woman whose life has more meaning than all these roles that Indian society imposes on a woman.

The Dark Holds No Terror is reflective of feminist aspirations. The discord and the disillusionment of the educated woman in a tradition bound 'Indian society' is the theme of the novel. There is the ultimate realization at the end after a prolonged mental dilemma and a long drawn introspection. Women's quest for self is an exploration and principal theme. This is a story of Saru, a doctor who is disappointed as a daughter as the rapport between her and her mother is a little bit strained. Saru discusses the gender discrimination she experienced as a daughter because of her parents craving for a male child. As a

traditional Hindu woman Saru's mother thinks that it is her duty to remind her daughter that she is grown up and she should behave accordingly. The first experience of menstruation is horrible for Sarita and the mother frightens her with the fact that she would bleed for years and years. Saru is not allowed to enter the kitchen and puja-room. She is forced to sleep on a straw mat. The inner urge of Sarita for her own identity is that she wanted equal rights as that of her brother, Dhruva. But she is not given so much value. Her mother, a strong product of patriarchal society considers her daughter to be responsible for her son's death. Why didn't you die? Why are you alive and he dead? (DHNT, 14)

When Saru expresses her wish to stay with her mother all her life, her mother says, You can't" But your brother Dhruva can stay .He is different. He is a boy (DHNT 40).

These words carry the desire for a boy child which reflects the position that men enjoy in the society. Even the mother-daughter relationship is based on gender-bias. Saru is the daughter of the family, deprived of parental care and affection. She proclaims to her mother, "If you're a woman, I don't want to be one." (DHNT 55) In the rejection of her mother, she also discards the meaningless rituals. Saru refuses to undertake rituals like circumambulating the tulsi plant which is meant to increase the life span of the husband. The rejection is an indication of her independence and capacity to see her life free of her mother. After her marriage, she gains a great social status and earns more than her husband, Manohar. This develops an inferiority complex in him and he feels humiliated. The novelist clearly portrays the sexual sadism of the annoyed husband's oppression of his wife.

Saru breaks the notion by going out of the village to pursue medicine, by neglecting all kinds of obstacles that she faced as a girl. When she marries Manu she again breaks away the set up on her by the society. As there is a strong impact of Indian tradition on the lives of women they are happy with the tradition and customs. They do not want to come out of this. She once proclaimed that she would never come back to her father's place. A married woman is thus supposed to stay in the house of her husband till death in Indian context. Saru breaks this notion too. She returns to her house being unable to bear the sexual sadism of her husband. The rest of the novel is what Saru remembers and a brief confession to her father about her trauma. Sarita defies the Indian tradition by marrying a boy without consulting her parents. Saru breaks the umbilical cord and leaves home. This is her first public defiance of the patriarchal power system. A woman is no longer the property of her father or her husband and she becomes her own master. If the husband is superior to her position wise, she has to serve him that way but unfortunately if the husband is inferior to her, she is bound to face the sadism and ego of her husband like Saru. Instantly her profession achieves for her a position superior to Manu's. She is recognized and respected by the neighbours who came frequently to consult her.

The respect that Saru gets disturbed the traditional equilibrium of the superior husband and inferior wife. The suffering that Saru undergoes makes her consider writing to the young students of her friend Nalu. She longs to tell them the rigid rules of tradition according to which "A wife must always be a few feet behind her husband. If he's an M.A you should be a B.A. If he's 54 tall you shouldn't be more than 5'3 tall. If he's earning five hundred rupees, you should never earn more than four hundred and ninety nine rupees. That's the only rule to follow if you want a happy marriage.... No partnership can ever be equal. It will always be unequal but take care it is unequal in the favor of the husband. Saru's introspection into her marriage makes her realize that her professional success had killed Manu's spirit. Actually her introspection helps her to free herself from the feelings of guilt that she has made Manu what he is. She decides that she would not endure any more humiliation because of Manu's failure and her success. She realized that her life is her own which she will have to shape as well as face the events of her life. There is no refuge, other than one's own self. She is bold enough to go back to her husband and cure him of his depression caused by inferiority complex and bring normal harmony in her family life. This is how she is attaining power and identity of the doctor in her and it has given comfort and happiness to her personal life as well as to others. This capacity to create gives happiness and identity. This is the identity that Saru

searched for which gave her the recognition. Saru emerges as a New woman; who is educated intelligent and economically independent. She could not accept her destiny as fate written on her forehead. Thus the novel ends with the certainty that how Saru will no longer be a victim of Manu's frustrations. She derives pride in her professional success and decides not to feel guilty for someone else's failure. The confident Saru realizes that the essence of any marriage is understanding and mutual respect and not subjugation of one by the other. Their balanced and practical approach towards life makes them realize the importance of marriage and family. Concentrating on traditional values, Deshpande almost always shows her woman seeking the solution of their problems within marriage.

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05
**NAYANTARA SAHGAL'S *THE DAY IN SHADOW*:
 A FEMINIST PERSPECTIVE**

Talluri Mathew Bhaskar, Lecturer in English, AP, India

Nayantara Sahgal's book is a starkly understated revelation of what it is like to be a divorced woman... It is a love story but it is also a social history by a talented writer who knows whereof she writes [and] makes the inheritors of Gandhi and Nehru come alive... subtly, without sentimentalizing. No magical victory is promised, for them or for their country. But they no longer walk alone. (Chicago Sun Times)

Abstract:

*Nayantara Sahgal is a front-ranking writer in Indian writing in English. Her novelistic world is dominated by the selected upper crust of our society, which includes bureaucrats, politicians, businessmen, big officials and women, mostly from higher classes. Marriage plays an important role in some of Sahgal's novels, for it is traditionally regarded as the goal and destiny of women whose inferior social status and restricted access to education and employment limit their aspirations and their sphere of mental activity to getting married, coping with marriage, or in the rare case attempting to secure the happiness of others through denying themselves marriage. Of the eight novels that she has published so far, Sahgal has gone deep into the female psyche. In novel after novel, she explores the nature and scope of the trauma of women folk. *The Day in Shadow* the metaphorical expression of title is suggestive of the need for freedom. The central preoccupation of her novel is the suffering caused to women in the prison-house of loveless marriage and her suffering when she makes a break away. The crisis is already over when the story opens. Simrit and Som are divorced and Simrit is trying to adjust to the aftermath of a divorce. Simrit, the protagonist's marriage to Som, a businessman against the will of her Brahman parents has fallen on rocks owing to the boorish character of Som. Her marriage has been somewhat suffocating suffering of servitude. Raj is found to be an easy alternative to Som. Both Raj and Simrit are strongly in favour of turning down the Indian tradition. The feminist leanings indeed involve a fight against the established institutions.*

Nayantara Sahgal's *The Day in Shadow* unfolds the position and elevates the consciousness and critique of society with the role of sex-separation and power-partition involved in them. This novel came out in 1971 with the rise of women's liberation in the west. Of the eight novels that she has published so far, Sahgal has gone deep into the female psyche. A great deal has been said about her feminist stance in her fiction. Her female characters are individuals who can remain independent within the framework of society into which they were born. *The Day in Shadow* is a fine example of the female literary tradition in Indian English literature. This is superior to her earlier novels because in it personal concerns take precedence over politics. The novel frankly shows the prejudice faced by the protagonist, Simrit in Indian society because she is a divorcee, like the novelist herself. In it Sahgal realistically and vividly reveals the dilemma of a divorcee trying to square her equation with her growing children, her ex-husband, whose marriage settlement is more punitive than generous and the man who stands by her in her trouble with society, which is still embarrassed by the presence of a woman who has left her husband. The protagonist, Simrit, is the wife of a Punjab industrialist, Som. The main characters of the novel Som, Raj, Simrit, Sumer

Singh, Brij and Ram Krishan behave like modern. At the same time it is quite different to isolate themselves completely from the age-old traditions of their own country. The novel opens with a gala get together at Intercontinental and the very first sentence of the novel underlines the glow, the glitter of this modern society of the capital city of India:

The huge mirrors of the Zodiac Room at the Intercontinental, festooned in carved gilt, reflected everyone of consequence in the Ministry of Petroleum, and a lot of other officials besides. And their wives. And some of their daughters the supple, flat-stomached young, with their saris tied low showing their navels, their hair swinging long and loose, or piled high in glossy architecture. (p. 1)

All this shows the superficial modernity of the Indians who blindly imitate western style in their fashions, little knowing that these things are taking them away from the traditions and customs of their own country. Trimmed hair, slim body and naked stomach are considered to be sign of modernity. They arrange parties and spend money lavishly in order to be modern. At the core of the novel is the fast deteriorating relationship between Som and Simrit who have been married for long years and have three children. As a business man, Som's sole ambition in life is to move up fast, for this he makes and unmakes friendships and alliances with people without any compunction. Simrit is an independent woman who can make choices. She marries Som, solely attracted by his colour, life and action, disregarding the opposition from her parents and the dislike of her friends. Very soon, she realizes her folly. She is forbidden in her husband's house to have a say even in routine matters like choosing servants or a cook, selecting curtains or sofa covers. The novel delineates a sensitive account of the suffering of a woman in Indian society when she decides to dissolve a marriage seventeen years old. In spite of matrimonial comforts and couch of children, Simrit is compelled by an inner urge to seek divorce, after divorce she has problems not only of tensions but also of her identity crisis. Simrit suffered from marital incompatibility. She respects certain values of life more than material prosperity. Som never discusses business with her. Their intimacy never extended to the areas of the mind. She feels suffocated in the world of Som. It is this clash of ideals that leads to their separation. Simrit feels that:

Talk was the missing link between her son and Som, between her and his world. She had a famishing need for talk she was driven to a quiet desperation for want of it. (p.93)

Som treats his wife Simrit as a priceless object good enough for his personal pleasures. As a husband he is happy with the thought that his job is finished by adorning his wife with jewellery and fine expensive things. Som draws immense pleasure in showing off his wife as his personal possession. He would often boast before his friends:

It's time you married, Lalli. Look what I've got. Good enough to keep under lock and key. (p.27)

Simrit, however, finds the materialistic world of Som, consisting of beautiful and choicest clothes, jewels and trips abroad, quite meaningless. She finds the materialistic existence offered by her husband a barrier to her self-realization. She longs for her independence away from hypocrisies, double standards and frivolities of the male-dominated society. Som leaves no stone unturned to keep Simrit happy with worldly objects. He, however, never tries to understand the reasons for his sensitive, intelligent wife's unhappiness. She desires deeper relationship with her husband. Like Saroj, Simrit often does not feel the presence of Som even though physically he is with her. She recalls the experience she once had during the long drive along the Beas:

Raj said, "This drive along the Beas, you shared it with Som, didn't you?" "Oh God no. I sat in the car with him that was all." She slumped back, her animation gone. (p.36)

Simrit encounters difficulties on the home front also. Her children are baffled by their mother's attitude. The daughters do not bother her much. They have their own life to lead. Her son is fascinated by his father's world and likes to spend more time with him than with his mother. Simrit is a freelance journalist and a writer. She is trapped in a cruel divorce settlement just like Sahgal's real life:

In this book I tried to figure out something that has happened to me--the shattering experience of divorce.¹

The protagonist wanted to be a writer and her creative fecundity could only be satiated by her children. Due to this special reason, she kept them in her custody. But the children themselves do not like staying with her nature. Her eldest daughter pines for beautiful clothes and luxury items appearing in the magazine, whereas Brij, her son, actually deserts her and prefers his father's world where he sees more potentialities in him. He knows that his future would be bright under the umbra of his father's umbrella. The concept of freedom constitutes to be the central concern of the novelist in her novels. Her protagonists so deeply and loyally rooted in Indian culture are portrayed to be struggling for freedom and trying to assert their individuality in their own right. Women in Sahgal's novels represent different kinds of virtues. They don't suffer to take a stand. Indeed she stands for the new morality. Som, a former business executive of Oil Products Limited and subsequently a businessman, purchases shares of the company for six lakh in the name of his wife Simrit Raman, which will be transferred to the name of their young son Brij, when he attains the age of twenty-five. He keeps the shares under his control and yet little brothers that the heavy tax on the shares would clearly erode the little earning of Simrit as a freelance journalist. Simrit carves out a new for herself and for the women of her kind who might despair of husband-domination. The novelist's unflinching concentration on Simrit's mental anguish, the quiet struggle that she wages and her continued fight till the end gives the novel the veritable aspect of feminist fiction. Modern man becomes more materialistic. He gives more importance to money and power than human beings and their feelings. For men like Som, money is the most important thing in life and this love for money becomes the root cause of his separation from his wife. Simrit feels:

Money had been part of the texture of her relationship with Som, an emotional, forceful ingredient of it, intimately tied to his self-esteem. Money was, after all, a form of pride, even of violence (p.60).

Simrit feels more at home in intellectual circles, parties and even in the association of a liberal Christian Member of Parliament, Raj Edwin Garg. She developed fascination for him at one of the meetings at which he strongly advocated the view that Indians ought not to be divided in their allegiance and be neither Pro-Russian nor Pro-American but Pro-Indian. She was convinced of his analytic and constructive thinking on national issues. Ultimately, Simrit becomes a willing victim of Raj's domineering personality. Readers point out that she opts for divorce when already another male support is waiting for her outside marriage. But she does not divorce Som for Raj, moreover, she did not know Raj well enough before her divorce it is only during the baffling days after divorce that their relationship grows, probably out of their mutual needshers for support and his because of his admiration for her strength. Simrit's strength is Raj's mental construct, however. In the company of his friend Lalli, Som simply forgot his wife Simrit. Raj imposes his will on Simrit. He makes some unwelcome comments on the Hindu character. He is flabbergasted at her self-effacing character and holds the Hindu philosophy responsible for her plight:

The Hindu race!mute, acquiescent, letting things happen to it, from a country to the mind and body of a woman. An educated woman at that. One who praised her learning and had a profession. Raj wanted to shake her violently. Had she ever been avid, really avid about anything at all? She simply could not go through life like this, letting other people's ambitions and actions overwhelm her. First it had been her husband. Next it could be her children. Woman for use had been the rule too long. (Pp.37-38)

Raj's derogatory remarks do not move her to protest. There are occasions when Raj orders her, becomes severe or critical of her view, yet she accepts his style. The omniscient narrator does not leave any doubt about Raj's male-chauvinistic attitude. Raj is found to be an easy alternative to Som. His love affair with Shaila had come to a sudden end as soon as her parents decided in favour of another boy for her husband. Shaila forgot Raj as if she had never known him in her life. Both Raj and Simrit turn down the Indian tradition. In our tradition especially landlords, capitalists and politicians enjoy unrestrained freedom to use woman for their sensual delight. The corrupt private life of the State Minister of Petroleum, Sumer Singh with a widow-turned sex companion Prixie is only a typical illustration of the life lived by such top-ranking public servants with a feudal background. Sumer maintains a private flat at 100 Willingdon Crescent where he has appointment with Prixie twice a week. This is known to his taxi-driver:

The Sikh driver, reaching back from his seat swing open the door of the taxi for him enquired, "One hundred Willingdon Crescent?" Sumer Singh hid unpleasant jolt this gave him. No Minister could be anonymous for long in Delhi and he had been using this side entrance for three months, though he had always kept his own car before and left long before morning. The taxi driver's cool impersonal eyes watched him off and on in the mirror. Scrutiny did not worry Sumer Singh (p.112)

It shows that some public servants misuse their public positions. Sumer Singh having failed the entrance examination to the Foreign Service got into politics and the Ministry. His personal assistant Bahadur was also involved in racket smuggling crates of Scotch whisky arranged at lower prices through contacts in some foreign embassy. These types of incidents reflect upon the prestige of the country's government which had made prohibition one of its planks. Since Sahgal does not want that we read her story merely as the predicament of an individual being, she connects it with a specific socio cultural location, whose origins have been subjected to a sustained interrogation. In *The Day in Shadow*, the official policy of the government is inclined towards a Soviet alliance indifferent to the country's future interests. The new breed of politicians is smooth and unscrupulous. They are represented by Sumer Singh. The Gandhian ways are represented by Raj Garg, a young independent Member of Parliament. Raj realizes that:

He and Sumer Singh, he realized, were not men of different political opinions supporting the same system. They belonged to different lines of thinking and the future of Asia would depend on which line won.(p. 155)

Simrit is unable to find anything in common between Gandhi and the new radicals. Raj Garg thinks the Gandhi image sat farcically on the ruling party. They are unable to disperse with it, for no one could capture and hold the masses without it. Sumer Singh who is a member of the ruling party is not even a radical at heart. He is more interested in his own political future. He is least interested in the welfare of the people. Sardar Singh accepted oil portfolio as a challenge. He faced hostility at home and monopoly abroad. Sardar works with a missionary zeal in the country's interest. Sardar's goal is to fulfil the challenges of nation's development whereas Sumer Singh considers power to be the only goal. Sumer is dictatorial in his political approach. Simrit appears to see great similarity between Som and Sumer Singh:

He's so like Sumer Singh, she concluded in surprise. They're two of a kind though they might be on opposite sides of the fence politically big business and radical politician. There's no human difference between them. Raj had said real dividing line in Indian politics would soon be between the ruthless and the compassionate. All the other labels and variations would not count. And now she knew what he meant. (p.222)

Som and Sumer, both are driven by the same motivating force a sense of ruthless ambition which looks no obstruction. The ideology does not matter. Both of them are insensitive. Som has no awareness of

suffering or any other emotion. He has no reluctance to exploit any one to his own advantage. He throws up his job to start his business with Lalli but gives up the idea and switches over to a partnership with Rudy. Nothing appears to satisfy his rising ambitions and nothing stands in the way of his desire to satisfy them. Som caters to every whim of Rudy in order to get his collaboration. Simrit questions their friendship:

How long have we known Vetter? Simrit asked Som after he had gone.

Rudy? I don't know. Five, six months.

But you never liked him until lately. You said you didn't trust him. You said he was a go-getter.

Did I?

Don't you remember? You said you wouldn't go near any business deal with him. How could you start working with him if you didn't trust him?

Of course I trust him. Don't be ridiculous. The deal is on and it couldn't be going better.

Yes but before this deal you said you didn't trust him. When did you start trusting him?

Som said evenly, "You're not yourself these days."

I want to know how you make friends. You did say

Som crashed his fist down onto the table. Its heavy glass top took the blow without damage but a vase too near the edge fell on its side and water poured into the carpet. It soaked through leaving a soggy dark hole (pp. 78-79).

Ram Krishan is a unique character in the novel. He takes up fight against everything antisocial or antinational. Sahgal demonstrates through her view of things the application of the feminist principles emerging in the west to the situation of Hindu women in particular. Ram Krishan points out to Raj:

"In matters like this tax problem," Ram Krishan pointed out, "sentiment and custom have almost as much to say as the law. The Hindu woman traditionally has no rights apart from what her father or her husband chooses to bestow on her. The law has changed some of that, but attitudes haven't changed much, which is clear from the husband's attitude in this case and the court's acceptance of such a document. A woman can apparently still be used as a convenience for tax purposes by her husband and even after he has divorced her. In any other country it would be indefensible and outrageous. No court would have looked at any document that expected a woman to pay out of her own earnings as a subsidy for her ex-husband. The whole idea would have been preposterous (p. 168).

The novel makes a dig at the functioning of the courts in the country which directly or indirectly contribute to the suppression of or injustice to the women. The worst thing that has happened to this woman is that without proper understanding of the Consent Terms in the divorce document, she has been obliged to put her signature on it and the document has been ratified by the court. Simrit has to pay the huge amounts of tax on the corpus while she is not entitled to the income it may generate. Her several pleas to relieve her of the tax onus go quiet unheeded not only Som but even by the society at large. The distress that the woman feels after divorce and alienation in Indian society springs directly from the existential predicament of the author. The author's personal agonies traumas reflected in her novel. The disharmony and dissolution of marriage becomes one of the lynch-pins in her novels. Simrit fails to understand Raj's biased nature. She blindly pays divine honor to him and feels lively in his company. Simrit's dependence on Raj is a principal paradox in the novel. In the present patriarchal setup, man is not only the master of his own life, but also he makes the destiny of woman. Simrit realizes it:

Men like him were born to lead and educate, sometimes to triumph just when it seemed fortunes could go no lower. Raj would be alright (p. 236).

Apart from the matter of divorce, Simrit herself remains a stereo-type subjected to the idea of male hegemony and male sovereignty. Simone de Beauvoir says:

The situation of woman is that she a free and autonomous being like creatures nevertheless finds herself living in a world where men compel her to assume the status of the other.²

The ending of the novel takes us to the beginning. Now, Raj, stands by her, guides her, helps her understand the cruel tax consent, but above all he appreciates her unreservedly and fulfills her psychological demand to be appreciated. Som had never done that. He orders her and she obeys, he leads her and she is led. At the party, Simrit attends at Raj's behest. He respects her probably out of pity. Raj does not intentionally harm her or entrap her from his selfish or mean ends. He is genuinely concerned with her problems. Finally Raj announces their marriage in front of professor Ram Krishan. Simrit accepts it without resistance. She follows his injunctions without questioning him. At the end, she is almost in a trance, eulogizing the man who has announced their marriage without consulting her. The plot of the novel does not have scope for Simrit's vindication. The age-old tradition had set man to command and woman to obey. Simrit accepts everything as her fate. Raj refuses to accept fate as an answer to human problems. Ram Krishan tells Simrit:

"Retribution catches up," said Ram Krishan at last, "with people who do not face a problem. Religions are supposed to help one face up. Religious are like public schools. Each produces a type, a uniform personality. The type ours produces doesn't face up it puts problems into cold storage. Oh yes, it keeps things in an excellent state of preservation, perfect museum pieces." He looked at Raj with a light in his eyes, "But I've found a way out of that."

"Have you?"

Ram Krishan nodded.

"The way out is a matter of perspective and proportion. Philosophy, have you noticed, is a little like architecture. Proportion makes the difference between a stunted distorted structure and a good, beautiful, useful one."

"No, we hadn't noticed," said Raj.

He drew Simrit down on the sofa beside him and put an arm around her.

"To fight wrong," Ram Krishan went on. "a man has to believe it is terribly important to fight it (pp.233-234).

According to Ram doing good to the people of god is the real devotion of god. The novel revolves around Sim and her struggles for a new life. An increasing awareness of injustice done to woman raise their voices against inequality and oppression and in the twentieth century this female consciousness against male domination lead to the birth of woman's liberation moment which is a serious reform moment aiming at an uplift of woman in society. Simrit's divorce in the novel does not imply that marriage has failed as a social institution; on the other hand it clearly demonstrates the need for reciprocal relationship in marriage. A. V. Krishna Rao says:

The novel is an imaginative rendering not only the pulls and pressures of public life but also of the agony and ecstasy of the private lives of men and women of consequence in contemporary India.³

One can sense when one reads Nayantara sahgals fiction that she believes in freedom at all levels and the doctrine of peaceful existence. The novelist has a profound conviction that all kinds of progress can be achieved only in an atmosphere of freedom. Liberty is not a gift but it is an achievement.

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06

PANORAMIC OUTLOOK ON UNNOTICED HISTORY IN AMITAV GHOSH'S SELECT NOVELS

Ms. A. Raihana Barvin, Ph. D Full-time Research Scholar, Department of English and Foreign Languages, Alagappa University, Karaikudi

Dr. P. Madhan, Assistant Professor, Department of English and Foreign Languages, Alagappa University, Karaikudi, India

Historical fiction is a literary genre in which the plot takes place of a setting located in the past; this is one of the essential elements of historical fiction. In setting, historical fictions frequently portrays the manners of people, social conditions and political state of the past. As Wikipedia Defines history “refer to the academic discipline which uses a narrative to examine and analyze a sequence of past events, and objectively determine the patterns of cause and effect that determine them” (Wikipedia n.p).

Writers commonly choose to explore some notable historical figures in these settings in order to allow readers for their better understanding of how these individuals would have responded to their environments. With the intention of making past of present, writers brought the historical figures and events into the life. There are many great well known writers of historical fiction; one among them is Amitav Ghosh. In most of his novels history is an indivisible reality as an integral feature. His novels deal with the historical setting, especially in the context of Indian Ocean world. His projected history can be perceived in two ways: Ghosh's deviation from a conventional reading of the past and his preference to understand history from the points of view of those so far ignored by traditional historiography.

Ghosh concentrated on an ordinary individuals rather than that of the nation. With the history Ghosh deeply exposed the stories of pain and suffering as well as the drastic impact of social events on individuals' course of life. Ghosh's approach to women's history in the context of his re-examination of conventional history is an attempt to map the marginalized subjects' histories. Through a re-reading of the past, Ghosh engages in a postcolonial re-interpretation of life and the postmodern belief in utter insignificance and ultimate nothingness of life on earth. And also the re-examination of past widens the historical perspectives in literatures, at the same time this type of writings is an attempt of holistic approach to history and literature.

Ghosh gave a passionate and sincere dedication to his portrayal of the individual as a victim of history in his novels. Various historical events like riots, violence, colonial rule, nationalist sentiments, national movement for freedom and partition alongside presenting the impact of history as seen in the countless dislocations and conflicts, migration and displacement of people are issues that are dealt with adequately by Ghosh in his texts.

Ghosh's novels like *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosomes*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, *River of Smoke* and *Flood of Fire* are all written with different periods of history at their backdrop. There are different methods of dealing with past in these novels, for example, *The Shadow lines* and *The Circle of Reason*, may be called thoroughly memory novels while *Ibis* novels are about re-inventing and re-writing the past not only through memory, interior monologue, stream of consciousness but also through the authentic and official voices of historical personas, proclamations, letters, and memorials. His novels are the bearers of history, especially sea histories. He never forgets to sketch the sea in his novels, whether the novels are written with the intention of portraying it or not, the novel will have a touch of it.

Ghosh himself realized that he was consciously or unconsciously has the touch of sea sides that

was clearly reflected in his novels which never left the readers without giving the taste of water. In an interview with Mahmood Kooria, Ghosh accepted his indivisible bond between his writings and water:

It was not intentional, but sometimes things are intentional without being intentional. Though it was never part of a planned venture and did not begin as a conscious project, I realize in hindsight that this is really what always interested me most: the Bay of Bengal, the Arabian Sea, the Indian Ocean, and the connections and the cross-connections between these regions (Behal n.p).

Not only he is allied with water bodies but also he wants to mirror different shades of history mainly through the eyes of the oppressed rather than the dominating and oppressing forces in society. History and narratives have basically the same function; one has to go through narrative to come up with the surface of the story while the other has to travel through history to encounter pre-history. He admits that he has always been fascinated by history but he is not a historian in any way. As a novelist he has an interest in the novelty of past. He differentiated a historian from a novelist at the opening session of the Spring Fest 2015, an annual literary festival organized by Penguin Random House, that:

The questions that historians don't ask are what they wore, what did they eat; it is different from what novelists do. As a novelist, I am trying to create a sense of lived history and inhabit that space. A novel is not reflecting reality; it is creating reality (Behal n.p).

His portrayal of the aspects in history which was never looked before is far away from the traditional historiography. There is a rejection of conventional historiography and a keen observation on the history of layman in Ghosh's novels; he gave importance to the individuals rather than a nation. That is how he traced the history of unnoticed and untraveled paths of subalterns. And with the experiences of an ordinary people he constructed a grand history which is unique in status.

Ghosh's observation of history accounts for serious study because it uncovers some historical truths that went muted. The novel, *The Glass Palace* is set in south-central Asia against the tumultuous backdrop of the 20th century. In this novel Ghosh depicted the rubber plantations of Malaysia, the teak forests of Burma, and the bustling city streets of Rangoon and Singapore, bearing witness to the demise of the Burmese monarchy and the rise and fall of the British Empire. And also here is the trace of historic Long March of 1961 that forced Indians to flee Burma and return to their native country with the wake of the Second World War.

These engraved times and spaces are not simply to construct the story of the novel but to let the readers pierce into the inner unlighted part of world histories. In an interview, Ghosh mentioned "It's strange there were over 400,000 of them Indians, and there is such a silence about it" (Pande). So the notion of re-examining history is to present the hardships that the migrants went by. In the character of Rajkumar in *The Glass Palace*, the Long March becomes an expression of the loss of his daughter-in-law who left her daughter Jaya to the care of her dispossessed grandparents.

There is starvation, illness; disease and even death of a number of migrants that Ghosh does not want to go unnoticed. He made a record on the condition of these 400,000 people. Like Rajkumar, there were number of migrants who reached his country with no security and had no home to even shelter their head. And in the case of a character named Hardayal Singh, an officer in the British Army is one such man who felt the suffocation and gesticulation of time and of being a mere puppet in the hands of his masters.

Through the character of Hardayal Singh, Ghosh portrayed a common man who no longer willing to remain as a passive victim but a man who is ready to make his contributions to the freedom of his country. He is a representation of pain and torture that lingered in the hearts of ordinary people, who left between the two corners of loyalty for their office and love for their nation. Hence *The Glass Palace* is interplay of fact and fiction. Here without a historians' bondage of strict adherence to fact, Ghosh created an interior history to accommodate the voices of the lost people whose plight went unnoticed by the

vigilant eyes of the historians.

River of Smoke was framed with the series of inter-related stories from history presented by multiple narrators. This is the second volume of his Ibis trilogy, tried to project and reproduce the Canton different voices of traders, migrants, lascars, government officials, British officers, business men, botanists, horticulturists, and even painters. To imitate the opium trade and pre-war conditions in Canton, Amitav Ghosh has relied to great extent on original historical records to create an emotional and fictional response to the condition of sufferers.

During this period of time people were affected due to the upheavals in political, economic and historical scenario. The disturbed psyche of the people could only be depicted through the zigzag pattern of the narrative that might be the reason of Ghosh's way of presentation in this novel runs in a non-chronological order. The effect of the opium war upon the psyche of the people is presented through the characters like Bahram, Neel, Zadig Bay, Robert Chinnery etc. This representation of human psychology which is apart from mere history but unfolds the effects of historical events in the lives of people is well penned by Ghosh.

Ghosh clearly sets up the events leading to out-break of the Opium War of 1839 as a mirror to contemporary realities. His British merchants, although fully realized characters, are what today might be called free-trade fundamentalists. The character, Bahram Modi is a Parsee merchant from Bombay who was entirely absent from the first book in the trilogy, One of the few independent Indian businessmen in a trade controlled by the East India Company. He was caught between a group of British merchants who swear by the elemental force of free-trade and a Chinese establishment eager to root out the commerce in opium. He can be taken as both insider and outsider. A self-made man who has staked his fortunes on one massive shipment of opium, and paradoxically he is rich and poor. If there is one thing that reveals all the elements of Bahram's life, it is his language, which is silted with the sediment of many tongues Gujarati, Hindustani, English and Cantonese that shows the impact of colonialism.

Ghosh constructed all types of characters such as Bahram Modi, Zadig the traders, Paulette a botanist, Neel an exiled Raja and later a munshi, Ah Fatt an opium addict and Bahram's estranged son, Robert Chinnery a painter, Charles King, Mr. Jardin, Mr. Dent, Mr. Innings (the British and American traders and officials) and Commissioner Lin, a representative of Chinese Emperor. These are the people who are either affected by or may affect directly or indirectly the history itself.

For Amitav Ghosh, literature has a function similar to that of history. In *River of Smoke*, the story, the theme, the title, the location, the language, the background, the selection of the narrators, characters, the modes narration, the plot, the dialogues and the movement of the narrative, all work together to depict the period of opium trade and opium wars between India and China and later on opium war between China and England. In fact Amitav Ghosh's technique of binding the threads of various narratives together and sometimes his presentation of characters' memories in present tense just to achieve the vividness and accuracy of the events. Such discussions and conversations invite the readers into the hidden folds of the history as well as to understand the psyche or consciousness of the people living in that period.

All the meetings, conversations and discussions among traders and British officials were presented in present tense in order to create the sense as the whole drama is enacted before the audiences' eyes:

'But Mr. Slade!' it was the voice of Charles King. 'If freedom is merely a stick for you to beat others with, then surely the word has lost all meaning? You have blamed Lord Palmerston, you have blamed Captain Elliott, you have blamed the Emperor of China- yet you have not once taken the name of the commodity that has brought us to the present impasse: opium (ROS 238).

Ghosh's fictional world is a complex mixture of history, scholarship and earnest humanism. And in *The Glass Palace*, there is interplay of fact and fiction; he attempts to humanize the history as in his other novels. Ghosh's novels history is a trajectory of events that causes dislocations, disjunctions, movements

and migrations of mankind in world phenomena. In the point of view of David Pilling of Ghosh's novels is: Novels such as *The Glass Palace* (2000), set in Burma, India and Malaysia, and *River of Smoke* (2011), which unfolds in Mauritius and southern China, are awash in the possibilities of admixture and miscegenation. They trace the histories of immigrants pulled and pushed across Asia's often-arbitrary borders by the forces of exploitation, adventure, poverty and greed. His protagonists are indentured laborers far from their former homes, or Indian "lascar" sailors press-ganged, or otherwise, who sail the sea in creaking vessels (Pilling 1).

Amitav Ghosh's novels display ordinary characters and their experiences of imperialism and its impact on them. He got the characters from different countries which show how he was influenced by those countries and its people. Most of his books are about the past India that gives the readers an idea of that Ghosh was very much interested in writing about the history of India. But in fact it is not so, his intension of writing history is to write about the effect of the historical events on people not to record the events itself. In an interview Ghosh himself explained his area of interest on the platform of history:

...history is like a river, and the historian is writing about the ways the river flows and the currents and crosscurrents in the river. But, within this river, there are also fish, and the fish can swim in many different directions. So, I am looking at it from the fish's point of view and which direction the fish swims in. So, history is the water in which it swims, and it is important for me to know the flow of the water. But in the end I am interested in the fish. The novelist's approach to the past, through the eyes of characters, is substantially different from the approach of the historian (Kooria 9).

In his many books he explored the influence of one language on other. The English language itself has many words from other languages like Malayalam, Gujarati, Tamil, Bengali and Arabic. It was interesting to see how many other languages have fed into English. And Ghosh wanted to explore it with its background of how they come together and got a shape.

And another notable thing is that the influence of his experience in various fields such as journalism which had a great impact on his writing. Since he worked first as a journalist, it played an important role in his writing. He has also spent some time as an anthropologist. However, one cannot separate one experience from the other. It is impossible to explain each one's role in his writing. It is all mixed and helped him to pen his ideas in his novels. With the above mentioned ideas the readers can understand the position of the writer as an observer of the time and action to intake the unnoticed impacts and effects of history on all the aspects of humans.

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SOCIO-POLITICAL VIEWS IN SALMAN RUSHDIE'S SELECTED NOVELS

Supriya Karaanday, Assist. Teacher, Nav Maharashtra Vidyalaya & Jr. College, Pimpri, Pune

The aims of this research paper is to identify in what forms 'newness' is a part of Salman Rushdie's fiction, as well as an overarching philosophical 'newness' that vindicates Rushdie's anti-humanist view of human existence which is constantly subjected to the authoritarian 'presence' by the modern power structure controlled either by the institution of capitalism or that of religions. As Rushdie is a part of the conditions prevailing in the confluence of postcolonialism, postmodernism and neo-colonialism which he attempts to depict, the aim then is to explore his new way of looking at them, through applying anti-aesthetic attitudes to his subject matter. His novels depict a distinctly different world, by his new anti-aesthetic approach. Rushdie is able to present a new perspective of human materiality which is described under the rubrics of postmodernism and/or postcolonialism. One of the significant aspects of Rushdie's literary newness is that in each of his subsequent novels the precipice he looks over is ever more perilous; his imagination is able to perceive and represent it in a new style. In his imagination, Rushdie's world is "post-postcolonial" one. Rushdie attempts to formulate order in the midst of this chaos. Rushdie visualizes a history in which the occurrence of events is a matter of contingency and therefore loses its causality as well as meaning. In his novels, Rushdie tries to give new meanings and perspectives to these events, thus creates texts contrapuntal to those presented in so called accepted versions of reality. For him individual cultural and national identity becomes problematic because of its claim to an origin which is grounded on absolutism.

To unfold the meaning of Salman Rushdie's novels, it is necessary to understand the political and cultural contexts of Rushdie's novels. He had thoughts on a series of literary and political subjects which he has for the most part been reluctant to discuss publicly. Salman Rushdie is famous for his novels like *Midnight's Children* (1981) and *The Satanic Verses* (1987). He won the Booker Prize for *Midnight's Children* in 1981. In *The Moor's Last Sigh* Rushdie examines the unsoundness of his assumption that cultural hybridity is an answer to all problems of inter-cultural discord. The cultural hybridity which promised so much to eclectic Rushdie's protagonist Saladin Chamcha towards the end of *The Satanic Verses* for dissolving the problems arising from European and Islamic fundamentalisms in metropolitan London turns out to be a chimera in India, a land with a multi-cultural history. *The Moor's Last Sigh* presents a picture of hybridity going wrong for Rushdie. Under the intense bigotry of Hindu fundamentalism during Mrs Indira Gandhi's rule, Uma Sarasvati, the avowed imitator of Aurora Zogoiby's hybrid art, now denounces it when she sees the opportunity for personal gain if she changes the theme of her painting into a more nationalist and sectarian one. Perhaps the hybridized American continent is able to offer some glimmer of hope for Rushdie as he deals with the non-sectarian power of global capitalism and its inexorable drive for cultural supremacy in *The Ground Beneath Her Feet*. When Rushdie's character Ormus Cama abandons 'ersatz England' for his new land of plenty in New York, the vista there strikes him as full of the plague of corrupting power of wealth and gluttony, as has been the case in his former countries of residence - England and India. Conceivably, perhaps, it is the nature of civilization which barricades itself within the circumscription of fundamentalism. Rushdie now looks into human nature and its paranoid constitution in *Fury* and as the thesis argues, he seems to give expression to his disappointment about the way of a world in which tyranny and hypocrisy of all kinds reign supreme. In my reading of Rushdie's postcolonial critical novelistic discourse, I have borne in mind Bhabha's precautionary remarks

about the dialectical thinking which goes into Rushdie's novels. As Bhabha warns, "do not disavow or sublimate the otherness (alterity) that constitutes the symbolic domain of psychic and social identifications" (Location 173). Rushdie as a postcolonial writer represents the incommensurability of cultural values and priorities which in Bhabha's words, "cannot be accommodated within theories of cultural relativism or pluralism" (173). Since Bhabha insists that postcolonial perspectives require that cultural and political identities are constructed through a process of alterity, the time for assimilating minorities to holistic and organic notions of cultural value has dramatically passed (173). In Bhabha's observation, Jameson has recognized the tendency of "internationalization of the national situation" (173). However, this does not mean the absorption of the particular in the general. These nation theories open up the potential for politics of cultural imperialism, including the cyborg and ethnicities with their attendant complications. In order to construct political and cultural identities through a process of alterity, individuals, as Rushdie suggests, must have the freedom to dream. He says in his essay *In God We Trust*:

The dream is part of our very essence. Given the gift of self-consciousness, we can dream versions of ourselves, new selves for old ... our response to the world is essentially *imaginative* (author's italic) ... [and as he says] this behaviour conforms very well to the Hindu idea of *maya*, the veil of illusion that hangs before our limited human eyes and prevents us from seeing things as they truly are - so that we mistake the veil, *maya*, for reality. (377 - 78)

Dialectically, Rushdie continues, "Dreaming is our gift; it may also be our tragic flaw" (378). Yet it is this freedom to dream against all orthodoxies that encapsulates in Rushdie's writings his postcolonial and postmodern anti-aesthetics. Gibreel Farishta exercises this gift to find some meaning to his tortured disavowal of Islam in *The Satanic Verses* but this leads him to the precipice of schizophrenia and blasphemous skepticism about the authentic voice of God in the Koran.

Thus the scope of Newness that Salman Rushdie's literary work encompasses in the postcolonial context is so multidimensional that it is able to interpellate many conventional trajectories of cultural thoughts, such as European, Islamic and Hindu, with his characteristic ways of interrogation and introspection. As is well documented, the locus of Rushdie's literary journey has taken him through the ideological terrains which generations of postcolonial migrants, located in the disjuncture of the dissolution of European imperialism, face constantly. Due to what Fredric Jameson terms "demographies of the postmodern" (356), migrants to the West from former colonies are located in what Michel Foucault terms the interstices of cultural diversity in which all old ideas are subject to new insights gained in the condition of postcolonial anxiety and postmodern schizophrenic fragmentation. *The Satanic Verses*, as Rushdie declares, "gives a migrant's-eye view of the world" (394), provoking "radical dissent and questioning and reimagining" (395). Rushdie poses himself as a "modernist, urban man", who accepts "uncertainty as the only constant, change as the only sure thing" (405).

The representation of the Muslim migrant community as culturally hybrid is a source of blasphemy for Islamic fundamentalists. In *The Satanic Verses*, the deracination of the Muslim Sufyan family from its pure Islamic roots is an outrageous anathema to such fundamentalists. Hind's old world is crumbling in the reality of this modern city, which represents, as a character in the book says, "the locus classicus of incompatible realities" (404). The drama in Brickhall and its Shaandaar Cafe which concern Rushdie's characters is portrayed in "a narrative of borderline conditions of culture and discipline", as Homi Bhabha would describe it (213). This scene depicts how human beings forced to live on the margins of metropolitan society lead a double life with a journey of transnational migration and dwelling within the diasporic ghetto which resembles what Jameson describes as the "spatial thirdness" (Jameson 372). In this space the *newness* of cultural practices and historical narratives is registered by "intersection", a "generic discordance", "unexpected juxtaposition" and "semi-autonomization of reality", according to Jameson. Mrs Sufyan's setting of the Shaandaar Cafe has taken on its own auto-pilot. She despairs about the loss of

control over the destiny of her family which she once exercised in Bangladesh before immigrating to England. The 'new' reality of family life in Brickhall continues to distance itself from the once familiar reality of Islamic conditions. The migrants of Brickhall ghetto are viewed by the metropolitan colonial ideology as its Other, the 'Devil' (*Satanic Verses* 257).

Rushdie explores the nature of this 'Other' in his novels; it is impersonal but represented in his literature as the faithfulness to an ideology which, recalling Louis Althusser's definition, conditions the imaginary relationship to its adherent's material conditions of existence. It is that ideology which cannot flourish without the aid of the notion of difference in absolute terms from other ideologies, which must be obliterated at any cost for its own survival. Ideology thrives on people's anxiety and alienation, on the principle, as Rushdie says, that the world is clearly either "This and not that" (396). Thus, as a *new* literary form, Rushdie attempts to create metaphors of the conflict between different sorts of authors, and different types of texts, like the literary and religious, as in *Shame* and *The Satanic Verses*, between literature and politics as in *Midnight's Children*, *Shame*, *The Moor's Last Sigh*, *The Ground Beneath Her Feet*, and to a certain extent in *Fury*. With reference to *Midnight's Children*, Rushdie affirms this political and literary elision in Imaginary Homelands when he declares, "Writers and politicians are natural rivals. Both groups try to make the world in their own images; they fight for the same territory. And the novel is one way of denying the official, politician's version of truth" (14). In *Shame* Rushdie adopts the Koranic literary style which begins with the genealogy of its characters. This style exemplifies Rushdie's postmodern *newness*, what Jameson terms, "generic discordance", which subverts not only the traditional English literary canon but also questions the foundational notion of a theocratic state by satirizing the very idea of family history which hides many ignominies from the outside.

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08
**SOCIAL PERSPECTIVES IN THE SELECT NOVELS
 OF KAMALA MARKANDAYA**

*A. Gopalakrishnan, Ph. D. Full Time Research Scholar, P.G. Department &
 Research Centre in English, Alagappa Govt. Arts College, Karaikudi, TN, India*

Kamala Markandaya occupies a prominent place as a novelist in Indian English literature. She won name and fame all over the world after the publication of her first novel *Nectar in a Sieve*. She is blessed with an extraordinary vision of life. As a novelist she has a practical feel of life in rural areas as well as in urban centers. Initially she lived in a south Indian village and closely observed the rustic life to get basic awareness of village life in India. In her novels she realistically depicts the life of villages, cities, husband-wife relations, social conflicts and attraction for modernism. In her novel *Nectar in a Sieve* she attempts to portray the true vision of life through her protagonists.

Markandaya's particular strength lies in the powerful social realism that she analyses through various interpersonal relationships of her characters, particularly when these are more acutely conscious of their problems, and are attempting to grope towards some more independent existence. She has, too, the genuine novelist's gift for fixing the individuality of the character within the given sociological milieu in a reasonably convincing social context. She has been most successful and at her best, an impressive best, in dealing with the problems of the educated middle class, and she has a gift in particular for delineating the self-imposed laceration of the dissatisfied, which is partially the direct extension of the social realism and partially of their own mental complex.

Her works have received critical acclaim for their themes, crisp style and a rich social realism, and with each successive novel she seems to have achieved distinction as an important social realist and a visionary. She stands tall among these novelists because of her portrayal of reality and her social vision in a natural way. Her novels depict a live picture of man's sufferings and his behavior under different circumstances. Though Markandaya settled in England, her novels bear an indelible print of Indianness. According to Meenakshi Mukherjee, writers who have been abroad are:

Made aware of their Indianness as well as of the difference in the two systems of values; one rather acquired the other inherited and taken for granted. (67)

She was keen to know more of rural India. She lived for some time in a South Indian Village. This gave her first-hand knowledge of rural India-its poverty, its poor farmer's dependence on rain, caste system, rural rituals, customs-all these facets of village life bear Markandaya's stamp of realism and authenticity.

All of Markandaya's novels reveal her deep preoccupation with the changing Indian social and political scene, her careful conscious craftsmanship and her skillful use of the English Language for creative purpose. She excels in recording the inner workings of the minds of her characters, their personal perplexities and social confrontations. She has highlighted the suffering of ordinary Indians. In this connection S.K.Krishna Swami observes:

Her concerns being, predominantly socio-economic, her novels offer us a savage tale of brutality, ignorance, mental and physical bludgeoning that the ordinary Indian, man and woman is subjected to.(124)

Her presentation seems to be quite authentic because of her having a personal experience of both the cultures. She gradually advances the domain of her novels from the joys and sorrows of simple folks to

something deeper, always interpreting the clash in terms of emotional follies and foibles of individual characters. Such portrayal gave tone and direction to her mind by awakening her to the realities of society, particularly the plight of Indian Women. Markandaya builds up a world which, despite her English literary romanticism and nostalgia born of remoteness of India to her immediate alien surroundings, is still essentially the product of her close understanding of the Indian situation today which makes her a powerful social visionary.

Indians have unshakable faith in religion and God, as people, particularly in villages, think that what is slotted cannot be blotted. One must accept what fate provides. So, passive acceptance forms the crux of rural Indians. This is touchingly described by Markandaya in her novel. *Nectar in a Sieve*. Nathan and Rukmani silently suffer what life inflicts upon them. The ruin of crop, the death of their sons, their eviction from home and hearth, are the blows that come in quick succession.

Famine and the resulting degradation on one hand and the East-West Encounter on the other hand, are two recurring themes which have been realistically depicted and handled by Markandaya. These major themes are accompanied by certain other themes and ideas. For example the theme of East-West Encounter is studied as conflict between tradition and modernity, industry and agriculture, the rural and the urban, material and spiritual industrialization causes exodus from villages to cities which causes rootlessness.

Markandaya has got full command over English language. Lucidity, clarity and fluidity mark her language. Her language is full of lilt, a richness of color. Her language contains the purity of running water. She is, in fact, a sociological novelist who portrays the Indian social life with remarkable vision. Markandaya is the greatest of the Indian women novelists writing in English. None can equal her in the realism and authenticity of her portrayal of Indian rural life; particularly its disintegration under the impact of industrialization.

Thus Markandaya's most striking feature in her social realism is her realistic portrayal of women in relation to the historical, cultural, political and sociological environment of a changing India. Like Anita Desai, Markandaya portrays post-independence India. *Nectar in a Sieve*, *A Handful of Rice*, *A Silence of Desire*, are the novels with real contemporary issues and preoccupations that make her a novelist of social realism. Therefore, after discussing her novels, one can confidently say that Kamala Markandaya has successfully presented almost all the important aspects of life. She has realistically brought out all the social and economic evils of post-independence India. She has faithfully reported the life as she saw it in that era of transition. She has thus given a true account of life with all its problems, joys and sorrows. Her novels stand for the welfare of humanity. That is why Markandaya calls her literature a 'literature of concern' which proves her a social realist and her novels powerful document of social realism beyond question.

Nectar in a Sieve is a fictional epic on Indian life, revealing a rich gamut of human experience. This novel is a graphic portrayal of the peasants' life, their toil, torture, anguish, suffering, and above all, their tragedy. It has been compared with Pearl S. Buck's *The Good Earth* and with Bhabani Bhattacharya's *So Many Hungers*; it may even be compared with Prem Chand's *Godan and Rang Bhoomi*. The comparison is true in terms of hunger and human debasement. But it is more than that. It is a realistic portrayal of the surrounds and suffering human life. It is an epic of the Indian life at the grass-roots, a full view of the village world where peasants grow and live, suffer and endure and emerge more dignified, more human in their elements with their tattered rags, their dying moans and their obstinate clinging to the soil like the stump withered all over but its roots delved in the earth, which make Kamala Markandaya a social visionary par excellence. Rukmani and Nathan are not only individuals; they are also symbols of teeming millions, archetypal figures like Adam and Eve.

In *Possession*, the emphasis is on cultural domination, but the political theme is partly present. There is no wrong in finding political significance in the words of Val addressed to Caroline who had tried to 'possess' him wholly. Caroline asks him whether he wishes to accuse her of greed, meanness, avarice or cruelty, and replies:

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None of those things. Only one that you wanted to own me, and it is not an uncommon iniquity(possession, 232).

These words have significance at different levels the personal, the artistic or cultural and the political. Hindu women are paradoxically seen as too worldly and engrossed in the activities of the material realm to aspire to the religious and secular practice of Sannyasa or renunciation from the attachments of the worldly sphere. It is easy to understand the obstacles in the path of the married Hindu woman's desire for renunciation. The term 'Sanyasa' in Brahminical usage means "discarding or abandonment" a connotation that seems antithetical to the very conception of Hindu womanhood. Within Hindu society, women's highest virtue lies in their invincible attachment and service to the family and in their moral obligation to fulfill the demands of the marital bond. Marriage itself remains the predominant goal for most young women in Hindu culture. There are even specially sanctioned rituals through which maidens can hope to gain a husband and by extension, a respected and accepted place in society.

Markandaya's *A Silence of Desire* traces the struggle of an aspiring female renouncer who finds her real cure in silencing all desire for material attachments, including even the husband and the family. In her search for salvation, Sarojini is shown to reject the institutionalized aspect of Hinduism. Instead, through the Swami's healing presence, she experiences a non-ritualized communion of the spirit that leads her to peace and eases her bodily pain. Markandaya skillfully underlines the hereditary nature of female oppression in Hindu culture by making both Sarojini's refusal to undergo a surgical operation and her insistence on seeking a cure through the agency of the Swamy, a Hindu ascetic, implies her refusal to be treated as an object, a body without a spirit. She determines to get cured in her own way through a faith that will not lessen her bodily suffering but also lead her, through the mode of detachment, to a more rewarding release from the material world itself. The novel thus focuses on the interplay and conflict between two individuals of opposing orientations. Dandekar is clearly committed to the material realm as befits his stage of life, while Sarojini is steadily gaining detachment from the business of day-to-day living preparing herself for spiritual liberation. Premala in *Some Inner Fury* is the typical Hindu woman who believes in abiding by one's Dharma as the way to salvation and happiness. She confirms closely to the mythical ideal of suffering: Indian womanhood leads the way for the salvation of the Indian male.

The implied message in Markandaya's novels is that India should confidently pursue her own path holding fast to her traditional values and using methods appropriate to her culture. It is true that while the novelist recognizes the evils and deficiencies in Indian life and society and warns her countrymen against slavish imitations of the West, she does not offer any ready-made solutions to the many problems facing the country. Her emphatic teaching is that India should preserve her soul and carve out her own destiny. In religion she should be proud of her great legacy and her constant aim should be the attainment of the purity, equipoise and altruism.

Thus, in Markandaya's novels we find characters caught in the conflict of tradition and modernity, man and machine and East and West. They do not end melodramatically, and the novels have a tragic tone which is sustained throughout. Probably, the most significant message conveyed by Markandaya is that the West can never overpower values which spring from the East.

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INDIAN DIASPORIC LITERATURE IN ENGLISH

*Shantilal I. Ghegade, Assistant Professor & Head, Department of English,
Savitribai College of Arts, Pimpalgaon Pisa, Dist. Ahmednagar, MS, India*

Abstract:

The present study is an attempt of presenting the Indian Diasporic sensibility that figures in Indian literature in English. It is a well-accepted fact that the basic theme of all literature is human being, his or her actions, thoughts, feelings, beliefs and faiths. Literature deals with the number of sociological concepts, movements aesthetically. Diaspora literature deals with expatriate sensibility. It focuses on the lives of immigrants and their inner and external conflicts in an alien land. By highlighting issues like cultural dilemma, quest for identity, multiculturalism and universal aspects of human existence, Diasporic Literature occupies an important status in the literary field.

Indian Diaspora was mainly a personal choice of individuals, particularly for academic pursuit or economic gains either towards the Middle East or to the Western countries, particularly to U.S.A. The expatriate did face a clash of opposing cultures, a feeling of alienation which was then followed by the attempts to adjust, to adopt, to accept and finally form a separate identity as a racial group to be assimilated and hence accultured. All this is placed under the umbrella term of Expatriate Writing or Diasporic Literature.

Key Words: *Diaspora, sociological aspect, immigrants, multiculturalism, cultural dilemma, economic gains, alienation, Expatriate Writing, umbrella term.*

The word 'Diaspora' is derived from the Greek word 'Diasperio' which means to distribute, to scatter. The term originally associated with the Jewish historical experience but today the term has acquired a more expanded meaning and it refers to common ancestral homeland, voluntary or involuntary migration and a sense of marginality in the country of residence. This term cuts across various disciplines such as Sociology, Cultural Studies, and Political Science etc. On the background of globalization, the term 'Diaspora' raises the questions of acculturation, assimilation, the loss of identity etc.

The immigrants, whatever their reason for migration be, financial, social, political, no matter whether they migrated for trade and commerce, as religious preachers, as laborers, convicts, soldiers, as expatriates or refugees, exiles (forced or voluntary), or as guest workers in search of better life and opportunities have shared some common things as well as differences which are based on their conditions of migration and period of stay in the adopted land. Mostly the migrants suffer from the pain of being far off from their homes, the memories of their motherland, the anguish of leaving behind everything familiar agonizes the minds of migrants.

The expatriate literature also deals mostly with the inner conflict in the context of cultural displacement. The immigrants away from the families fluctuate between crisis and reconstruction. They are thrice alienated from the native land they left behind, from their new host country and their children. Diaspora literature is in constant conversation with the metahome. The longing to regain lost home often culminates in the creation of a different version of home.

Nostalgia, loss, betrayal and duty are the foundations of new homes as diasporic protagonist adjust to new countries. In adjusting to new countries, issues of acculturation and assimilation become the central point as these immigrants negotiate the unbalance of their hyphenated identities. Usually, the first

generation diaspora clings to food and clothes as the most obvious markers of Indianness that sets them apart and highlights their difference. The insistence on this difference is often a conscious declaration of belonging to another place. On the other hand, second generation diaspora declines and removes such identity markers to assimilate the dominant culture.

The terms 'Nation' and 'Identity' become necessary to investigate the way of living life and human existence, in the past and present. Problems of the nation, identity, national identity, individual identity, etc. are the recent needs, which have surfaced, which were never experienced by mankind in the past. The life that people lived in the past was mainly introvert with themselves and their families. It is not essential for one to take it for granted that the problem of nation and identity take place in the life of person only when he accepts migration and mobility. Since, it is a psychological feeling; there is a probability of its experience even within his native land.

Identity becomes the core issue in any investigation of diaspora. The diasporic identity is based on the history or conditions leading to migration, as well as the individual responses to these circumstances. There are some factors like language, dress, and socio-cultural environment that deepen the problem of nation and identity after migration takes place.

V. S. Naipaul's characters like Mohun Biswas from *A House for Mr. Biswas* or Ganesh Ramsumair from the *Mystic Masseur*, are instances of persons who are generations away from their original homeland, India, but their inheritance gives them a realization of their past. They become examples of the outsider, the unhoused, for the world to see. Naipaul's characters are not governed by actual displacement but by an inherited memory of dislocation. For them, their native land India is not a geographical space but a creation of the imagination.

Literature of old generation of diasporic Indian writers like Raja Rao, G. V. Desani, Santha Rama Rau, Dhalchandra Rajan, Nirad Chaudhari, Ved Metha,, mainly look back at India and hardly ever record their experiences away from India as expatriates. It is as if these writers have discovered their Indianness when they are out of India. Evidently, they have the benefit of looking at their homeland from the outside. The distance offers detachment that is so required to have a clear insight of their native land. Gradually, the old diaspora of indentured laborers is replaced by the new diaspora of International Indian English Writers live in the market driven world. The writers while portraying migrant characters in their fiction investigate the theme of displacement, alienation, assimilation, acculturation, etc. The diasporic Indian writers' portrayal of dislocated characters gains immense significance if seen against the geopolitical background of the vast Indian subcontinent. That is exactly why such works have an international readership and a lasting appeal.

Two of the earliest novels that have effectively depicted diasporic Indian characters are Anita Desai's *Bye Bye Blackbird* and Kamala Markandaya's *The Nowhere Man*. These novels reveal how racial prejudice against Indians in the UK of 1960's isolates the character and deepen their sense of displacement. Bharati Mukherjee's novels like *Wife* and *Jasmine* depict Indians in the US the land of immigrants both legal and illegal before globalization got its momentum. Salman Rushdie in his novel *The Satanic Verses* approaches the metaphor of migration by adopting the technique of magic realism. Chitra Banerjee Divakaruni in her novel *The Mistress of Spices* depicts Tilo, the protagonist, as an exotic character to reveal the migrant's anguish. Amitav Ghosh's novel *The Shadow Lines* shows the extent of rootlessness encountered by character born and brought up on a foreign land. Amit Chaudhari, in his novel *Afternoon Raag*, portrays the lives of Indian students in Oxford. These writers also depicted the positive aspect of displacement. There are benefits of living as a migrant, the opportunity of having a double perspective of being able to experience diverse cultural modes. It is often this advantage that enables diasporic Indians, particularly of the second generation; face the dilemma of dual identities. Such ambivalence produces existential anguish in their psychology.

The great writers of Indian English fiction like Raja Rao, Mulkraj Anand, R. K. Narayan, Kamala

Markandaya, had a strong dedication to expose cruel realities of life to effect the desired change in society. Nationalism, Partition Poverty, Peasantry, Subjugated Women, Rural-Urban Divide, East-West encounter, Feudal Practices, Casteism, and Communalism were some of the themes quite closer to their hearts. All of them are well known for realistic portrayal of contemporary Indian life. Taking departure from the first generation of Indian English novelists, the postmodern Indian English novelists have concentrated on a completely new set of themes which are wide ranging and inclusive as the life in the age of globalization is immersed in the emerging issues of globalization and subsequent multiculturalism, feminism, queer theories, diasporic sensibility, glamour, consumerism, commoditization, upward mobility, erosion of ethical values are some of main issues raised by contemporary novelists and short stories writers.

The problem of racial antagonism took a dreadful form in America for the South Asians and especially for the Sikh diaspora after 9/11 which has been presented by Chitra Banerjee- Divakaruni in her novel *The Queen Of Dreams* (2004) where a second generation Sikh young man Jaspal is given nasty punches by a few American youths, though he keeps on crying that he is an American like them. This is an insecure situation of the diaspora identities, creates a question before the diaspora theorists of diaspora identities as to which nation do the diaspora actually belong. The nation which their parents and grandparents had once left to settle in the other one or the one that they had adopted and which never accepted them from the heart.

A few Indian diaspora writers like Jhumpa Lahiri in *The Namesake* and in her short story *The Last and Final Continent* and Kavita Daswani in her *For Matrimonial Purposes* (2003) have portrayed positive aspects of diaspora experiences which broaden the scope of the perception and bring change in the subjectivities of their characters. Through their protagonists they have described that cultural interaction not only opens new routes for them connecting to culture of new location and of their homeland but also makes them mobile carriers of cultures and ways of thinking to both the lands and more lands and make a good amalgamation of these, thus creating new third cultures and shaping third history.

Indo-American diaspora is one of the important diaspora which has exerted the massive impact on the literary world and produced literary genius of our time. A basic reality for most of the first generation, Indian Americans is that they have grown up bilingual. Those who have had the benefit of being educated in English medium school have grown up with English as another 'native' language. Unlike Chinese, language was no hurdle for Indian immigrants. Their cultural traits, excellent knowledge, good work habits have earned them the label of 'model minority.' For a large section of an Indian immigrant community, the bonds to India endure. Their consciousness and sensibility include strong and highly differentiated regional consciousness, having to do with language, food, religious affiliation, dress, etc.

Indian American literature is among the very 'young' literature in the United States, hardly forty years old. Writing by immigrants from the Indian sub-continent is associated with personal and communal identity, memories of the homeland, and the active response to this 'new' world. Writers express their personal, familial identities and socio-political contexts, explaining how and why they come to be where they are and to write what they do. Ved Mehta's autobiographical inquiry in *The Ledge between the Streams* deals with his personal and familial detailed in an old fashioned way.

Bharati Mukherjee widens the autobiographical tradition of Ved Mehta in quite different ways. Society is the subject matter of her memoir, *Days and Nights in Calcutta*, co-authored with her husband. It is a work in which Mukherjee reveals her nostalgia for her home city.

Abraham Verghese's *My Own Country* is a moving memoir of how human participation and engagement with a community make any place a home. This autobiography of a doctor specializing in infectious diseases, battling with AIDS patients in a small town in Tennessee, unfolds the satisfaction that many professional Indian Americans feel about their specialized work.

Poetry is not as popular as the novel or short-story but still, there is some major contribution by the Indian diaspora in Indo-American Literature. A. K. Ramanujan occupies an important place among Indo-

American poets with a wish for connectedness and the absence of connection are the two facts of Ramanujan's poetic world. Meena Alexander's *Migrant Music* deals with belonging and home which are created by the excavation and re-composition of the past. Agha Shahid Ali is a Kashmiri exile. *The family of Mirrors* is an extension of earlier immigrant themes. His *Immigrants of Loss* deals with universality of dislocation and sharply divisive nature of American social hierarchies. Vikram Seth, a well-known Indian expatriate novelist has also contributed to his collections of poems like the *Golden Gate* and *All You Who Sleep Tonight*. Poets like Vijay Seshadri, Ravi Shankar, Maua Khosala, Prageeta Sharma have also contributed their literary talent.

Bharati Mukherjee is one of the prominent expatriate writers who reject the tradition-bound society of the East as she reaches out for the more empowering and individualistic society of the West. Her novel *The Tiger's Daughter* depicts a young woman's unsettling return home to Calcutta after years abroad. The wife is about the desolation of an immigrant woman of middle-class Bengali origin devoid of her support structure in a foreign society. *Darkness* portrays the despair produced by the encounter with Canadian racism. Her *Middleman and Another Stories* reveals immigrant experience in US and Canada in ironic vein. Mukherjee's later novel *Jasmine* shows the possibilities of remaking oneself in the New World.

American Born Confused Desi (ABCD) is a term that refers to people of Desi origin, living United States. 'Confused' refers to their confusion, regarding their identity having been born in America or lived there since childhood and been more closed to American culture than to their native culture. Their bonds in India are arbitrated by their parents. This second generation is more aware of struggles of people of color in the United States and attempts to review the inequalities of race and class. Another point that should be noted is that second generation women often find that they are subject to more paternal demands and limitations than their male counterparts. Dating often becomes an uncomfortable issue in the lives of teenage daughters. Conflicts faced within the home by the Indian American women are the subject of Sushama Bedi's novel *The Fire Sacrifice* and is a recurring theme of fiction and poetry in the recent anthologies.

The exclusive thing about Indian diasporic writings lies in the fact that the Indian diaspora differs from another diaspora. Unlike other Asian diaspora, the Indians, despite being 'Indian' do not involuntarily share a common faith, language, cuisine, dress, etc. The result is that the variety we have in India gets echoed in the literature of the writers of diverse background typically based on regions and sometimes on castes and religions.

Rohinton Mistry writes in a different way from Jhumpa Lahiri or other Indian writers living and writing abroad. Writers write about the customs, traditions, dress and cuisine, peculiar to the region from where they come. In a way, they bring same rich diversity that we have in India in their writings by portraying the microscopic details of their rites, dress, cuisine, etc. into the literature that they create. The comprehensive handling of the fish or the description of the vermilion in Jhumpa Lahiri creates 'Bengaliness' or Rohinton Mistry can describe Parsi habits and traditions. These regional sub-groups make Indian diasporic literature in English somewhat unique and different.

Unlike Bharati Mukherjee, Chitra Banerjee - Divakaruni, and Sunetra Gupta, Jhumpa Lahiri is a class apart in the sense that her second generation diasporic position does not bond her to Calcutta (Kolkata) by birth. Born in London, raised in Rhode Island, Connecticut and presently living in New York, she deals faithfully with dislocation and disappointments of immigrant's lives also showing Bengali strain in them. All the nine stories of her debut literary work *Interpreter of Maladies* set in America and India are unified by the pattern of exclusion, loneliness and search for fulfillment. They do not confine themselves only to the experiences of migrants and displaced individuals. Though she speaks about universal appeal, most of Lahiri's Indian characters are Bengalis and her prose scattered with details of conventional Bengali names, food, cooking, and wardrobe, giving character and flavors to her stories. Also, as a Bengali, the idea of marriage loomed large in her life. Lahiri initially drew heavily on her experiences of Calcutta as it gave

her a perception of her inheritance. Through this perspective, she convincingly portrays the universal nature of human existence that goes beyond the boundaries of region, religion, nation, etc. Before analyzing her literary works, it is essential to take note of Jhumpa Lahiri's personal and literary profile.

The study has attempted to examine the reflection of Diaspora Theory and its aspects in literature by discussing Expatriate or Diasporic literature. It has analyzed the Indian contribution to diasporic literature in English to trace out the diasporic as well as recently emerged Bengali sub-group in Indo American Writing.

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**IDENTITY CRISIS IN CHITRA BANERJEE DIVAKARUNI'S
*THE MISTRESS OF SPICES***

*P. Boomiraja, Research Scholar, P.G. Dept. & Research Centre in English,
Alagappa Govt. Arts College, Karaikudi, Tamil Nadu, India*

*Dr. G. Somasundaram, Assistant Professor, P.G. Dept. & Research Centre in English,
Alagappa Govt. Arts College, Karaikudi, Tamil Nadu, India*

In the modern era, the search for individual identity plays a predominant role in one's life. It is inevitable for some people who are being affected by identity crisis owing to the ambience and atmosphere they live. The identity crisis pulls them to become a stranger not only from the outside world but also from their inner self. The question of identity crisis revolves around the self-image of an individual, in terms gender, community, class, race or nation. Commenting on this idea Dennis Wrong rightly observes that "the term identity has become a value charged, almost a charismatic term, with its secure achievement regarded as equivalent to personal salvation" (Pathak Modern 5). In the present paper an attempt is made to study Chitra Banerjee Divakaruni's fiction *The Mistress of Spices* with focus on identity crisis among the characters of the fiction under study.

It is essential to analyze the meaning of the term 'identity' in the light of Dictionary definition. Etymologically, the word 'identity' is derived from the Latin word *idem* meaning the same, and it underlines a relationship expressing the sameness of a thing within itself. According to Cambridge Advanced Learner's Dictionary, the word 'identity' is defined as "the qualities of a person or group which make them different from others" (713). In tune with Martin and Osborne the term 'identity crisis' refers to "a situation in which the self-descriptions that comprise one's self-concept do not show any consistent pattern, and have been associated with aversive experiences" (30). The negation of these factors determines in identifying identity crisis. Various described as sentience, self-awareness, self-reflection, self-positioning, malaise, ennui, the deadening of life, the notion of identity covers multiplicity of meanings.

Looked at from the angle of above definitions, the question of identity crisis revolves around the individual self and its relatedness to others. An analysis of the female characters in Banerjee's fiction *The Mistress of Spices* vividly portrays that the characters seek a positive interaction with a disheartening world where there seems a yawning hiatus between desire and reality and also struggle with the east-west encounters.

The search for self-identity is graphically portrayed through the character Tilo in *The Mistress of Spices*, the protagonist. Tilo comes to America by disguising herself as an old woman. She is not worried about her customers who have not even the remote idea of her real identity she has left behind walking in shampathi's fire [holy fire] to enter the "city which prides itself on being no older than a heart-beat" (4). She is the only witness of her identity as,

They do not know ...that I am not old, that this seeming-body i took on in shampathi's fire when I wowed to become a Mistress is not mine. I claim it's creases and gnarls no more than water claims the ripples that wrinkle it. they don't see... The eyes which is Tilo, short for Tilotamma, for I am named after the sun burnished sesame seed, spice of nourishment. They do not know this, my customer, nor that earlier I had other names" (*The Mistress of Spices* 5).

Divakaruni, as a diasporic writer, pens her writings by highlighting the issues of identity which is a subject matter of her fictional world. She focuses on women who strive hard to achieve their individual identity. Her aim is to communicate the subaltern women who are being affected by the institution of marriage shown through domestic violence and patriarchy.

Divakaruni's woman- persona in *The Mistress of Spices* lives in a world where opposing cultural forces her feel isolated and search for self-identity. Tilo retrospect her days with numerous identities ranging from Bhagyavati, Nayantara, Tilo, a girl, a daughter, sister, star-seer, and guide of pirates. The society has dragged her to adopt various and conflicting visions of her identity when she lives in America. She has the deepest vision of the innermost selves of others whereas she is incapable of rightly perceiving herself. In fact, Tilo is expressly forbidden to look at a mirror while she lives in Oakland and fulfills her duties as a mistress of spices, for once a Mistress has taken on her magic Mistress-body, and she is never to look on her reflection again (qtd in. Praggya Singh and Deepika Gandhi 147). There is a tinge of irony in her character that her inability to visualize her owns self through her own eyes. Instead, she formulates her identity upon the vision of others in accordance with the diverse perceptions of her own self as seen by friends, patrons and lovers. Tilo's self-perception happens after she questions the prohibition of mirror for mistress: "Here is a question I never thought to ask on the island, First Mother, why is it not allowed, what can be wrong with seeing yourself?" (*The Mistress of Spices*, 66).

Divakaruni portrays not only the female quest for identity but also the suppressed identity of women through the character of Ahuja's wife, Lalita in the same novel. Broadly speaking, a woman's identity is, perhaps, associated with her husband and in-laws. As for as the Indian wives are concerned, they want to have an identity of their own and strive hard to come out of the patriarchy shadows of their husbands. Lalita is not an exception and is portraiture of the aforesaid. She does not have an idea about marriage but she is interested in having her own boutique and bank account.

But the fate plays its trump card that is her abusive marriage which shatters smashes her dreams and desires. In this regard, Banerjee strongly articulates her opinion through the character Tilo who tells Lalita that it is a woman's right to be happy and independent. An attempt is made by Tilo to relieve herself from the clutches of patriarchy. Perhaps, it has not been very easy in reality. As observed by Simon de Beauvoir in connection with the above discussion, "if women only break out of their objectification, females are left with no option other than walk out on their exploiters" (57). As a result of the cruelty inflicted on her, she overcomes her hesitation, her fear of hurting parents, which bring shame to her family. She decides to put an end to her mental agony by leaving her hellish life. In her reminiscence of the past life, she tells Tilo through letter that she deserves happiness and dignity. Tilo has pushed away all those thoughts. To quote Waugh,

Her deep needs and desires, the problem with no name, have never been understood as being genuine or urgent. Finally, throwing off her guilt for being frigid and maternal, she leaves her husband and child to preserve her own individuality and seek her freedom. (320)

Thus the preceding pages bring forth before the minds of the readers that the characters in Divakaruni's *The Mistress of Spices* manifest their respective identity sooner or later, more or less. To clinch the discussion, the characters of Banerjee feel a crisis of identity while they are in diasporic situations. The degree of their crisis differs from one another.

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11

TASLIMA NASRIN'S LIFE AND WORKS

*Mr. L. B. Banashankari, Asst. Professor of English, Govt. First Grade College,
Raibag, Dt. Belgaum, Karnataka, India*

Taslina Nasrin (also Taslima Nasreen) is a world famous Bangladeshi writer. This former physician is a famous novelist and essayist (or social critic). Her works are a critique of man's whisky and cigar politics, religion, particularly Islam, and Bangladesh society. She is also a staunch feminist. She bears a close resemblance with the Indian writer Arundhati Roy, who got Booker prize for literature in.

Taslina Nasrin was born on 25 August 1962, in Mymensingh, Bangladesh (then Eastern Pakistan). Because of her frequent exile, she has acquired temporary citizenship in India and Sweden, too. She is mainly a poet, columnist, novelist, and lately an essayist. She is a feminist. She is a social reformer. Her several volumes of autobiographical works are available now.

Nasrin's father Rajab Ali was in medical field and her mother Edul Ara was an affectionate woman. Nasrin matriculated in 1976 and passed PUC in 1978. She too studied medical science and become a gynecologist in 1984. She began to write poetry early, edited a college magazine called *Shenjuti*. After MBBS, she worked in a clinic in Mymensingh, and practiced gynecology at Mitford Hospital, Dhaka. As a woman doctor, she saw women raped, and girl-children killed. Gradually she lost her faith in man and in Islam, and became an atheist. Later she acquired a feminist approach.

Nasrin married first Rudra Mohammad Shahidullah and lived with him from 1982 to 1986, just four years. She remarried Nayeemul Islam Khan in 1990 and divorced him the following year. She married Minar Mansoor, the same year just to divorce him the following year, maybe fed up of relationships with men. Rudra Md. Shahidullah was a Bengali poet. Nayeemul Khan was a journalist. Minar Mahmood Mansoor was an editor of a newspaper.

Early Career: until *Lajja*:

Nasrin was a born poet a poet of protest. This poet is a poet of guru-qualities for social uplift. She began writing poetry right from her college days. She published half a dozen collections of poetry between 1982 and 1993. Nasrin's poetry deals with female oppression as a theme. Her style is graphic, or picturesque, provocative and pleasing. Nasrin then started writing prose-works, and published essays. It is said that she published four novels before she could publish *Lajja* in 1993 all in Bengali. *Lajja*, also spelt *Lojja* means shame, and *Shame* is the title for its English publications. *Lajja* depicts how a Hindu minority family is persecuted by the majority Muslims in Bangladesh. This publication changed Nasrin's life and career dramatically.

Nasrin's depiction of the persecution of a minority Hindu family in Bangladesh, often criticizing the Islamic fundamentalism as Salman Rushdie did in both *Midnight Children* (1981) and *Satanic Verses* (1988), provoked the Muslims. Basically, the Muslims are too much religious; and they rarely provide freedom for their women. O! this jeopardized Taslima Nasrin, in spite of her being best educated as a doctor in Bangladesh. In this novel, the young and rebellious feminist doctor wrote against Islamic philosophy, angering many Muslims and they called for a ban of the novel immediately. Street violence, media criticism, curse on her and the like took several forms, embarrassing the sensitive lady. An Islamic fundamentalist group the Council of Islamic Soldiers offered a bounty for her death in October 1993. Nasrin was least disturbed! She called for a revision of the Koran in 1994. Or she called for the abolition of the Sharia, the Islamic religious law. The fundamentalists and religious Muslims blamed in August 1994 that she was making inflammatory statements. They called her "an apostate appointed by imperial force to

vilify Islam.” They forced her arrest, and even hanging. Nasrin hid for a few months and fled to Sweden at the end of 1994, thereby becoming a full-fledged writer and social activist.

Life in Exile: Nasrin spent the first ten years in exile in the West from 1994. She lived in Western Europe and America. Sweden granted her citizenship. She was a refugee in Germany. She could not get her passport to see her dying parents in Bangladesh. She waited for passport to India for four years. She returned to Calcutta in 2004, where she lived until 2007. Due to the renewed demonstrations against her she left for the West in 2008 again.

Nasrin visited Mumbai in 2000 for promoting the translation of her book *Shodha* into Marathi by Ashok Shahane as *Phitam Phat*. Secular groups used the occasion for celebration of freedom of speech, while the Muslim fundamentalists threatened to burn her alive.

Exile in Kolkata (2004-2007): Taslim Nasrin got a renewable temporary residential permit by India and she stayed in Calcutta, West Bengal that region since it bears a common heritage with Bangladesh. She called Calcutta her new home. The Government of India granted her renewable visa, but not a citizenship though she requested for it. Nasrin was happy to stay in Kolkata. She began writing regularly in Bengali for Bengali *Statesman* and in English for the Indian papers /magazines *Anandabajar Patrike*, *Desh* and others. Again Nasrin's critique of Islam provoked the fundamentalists. Syed Noorur Rehman Barkati, the imam of Kolkata's Tipu Sultan Mosque offered money to anyone who would blacken her face. When she read an anti-war poem “America” at a programme in Madison Square Garden, New York (America), she provoked the Muslim audience. She was booed off the stage. All India Muslim Personal Board (Jadeed) offered five lakh rupees for her beheading in March 2007. The group asked people to burn her books. All India Majlis-e-Itehadul Muslimeen made threats against both Nasrin and Salman Rushdie that the fatwas against them must continue. Muslim MLAs Md. Khan, Md. Muazzam Khan and Syed Ahmed Quadri threatened Nasrin while she was releasing the Telugu version of her novel *Sodha* in Hyderabad in 2007. A week later, the fundamentalists in Kolkata raised an old fatwa against her. So that she should leave the country. They offered any amount of money to anyone who would kill her. There was a violent protest against her in Kolkata on 21 November 2007. The government deployed army to quell the chaos. The government asked Nasrin to move to Jaipur or New Delhi soon.

Exile in New Delhi (2007): The Government of India kept Nasrin in house arrest (for the sake of safety) in an unknown location in New Delhi for seven months in 2007. Meanwhile Nasrin got the Simone de Beauvoir Award for her feminist fights as depicted in her fiction. Nasrin did not go to Paris, for she was afraid that India would not allow her re-entry. She was ill and got hospitalized. The house-arrest was protested, and Muchkund Dubey, India's former foreign secretary asked the Government to allow her to stay in Kolkata. Nasrin, then working on a novel, felt bad for the loneliness that harassed her. Critics describe it as deathly silence. She postponed the publication of the sixth part of her autobiography *Nei Kichu Nei* (No Entry) and she deleted some passages from *Dwikhondito*, (a part of her memoir) the controversial book that boosted the Kolkata riots. Finally the Government of India forced her to leave India on 19 March 2008.

Move to Sweden and Back to New Delhi (2008 2015): Nasrin suddenly moved to Sweden in the Scandinavia, and breathed a sigh of relief. But she believed her soul was in India, and she pledged to leave her body (after death) to an NGO of Kolkata called *Gona Darpan* in 2005. She was permitted to stay in New Delh in 2008 again, as the West Bengal Government refused her stay in Kolkata.

Move to the United States (2015): Al Queda-linked extremists threatened Nasrin and the Centre for Inquiry facilitated her safe journey to America in 2015. An organization called CFI has established an emergency fund for her safe stay in America.

Taslima Narsin's Literary Career: Nasrin was a born poet and she began writing poetry when thirteen. She edited a college magazine *Se Njuti* (“Light in the Dark,” very symbolic for her future career) from 1978 to 1983. Her first book of poems, the title being not known, appeared in 1986.

Nasrin's second collection *Nirbashito Bahire Ontone* ("Banished within and without," again symbolic, anticipating her troublesome future) appeared in 1989. She began attracting the readership with her popular and erudite columns in the 1980s. She began writing novels in the 1990s, and won accolade for them. She has many collections of short stories -- all in Bengali. She began writing memoirs, too. She has written thirty books of writings, and her works have been translated into twenty different languages.

Nasrin has had medical education and she was a doctor for years. She noticed that women were disrespected in Bangladesh as elsewhere, more particularly in Muslim communities. Girls were raped; and girl-children were, therefore, not encouraged. Nasrin has had a fight with religion, particularly with Islam. She has become an ardent feminist, being influenced by Virginia Woolf and Simone de Beauvoir. The Bengali woman feminist Begum Rukeya influenced her too. Culturally speaking Nasrin upholds the cultures of Bangladesh and India.

Columns and Essays: Nasrin began a column in a Bangla weekly from Dhaka *Khaborer Kagoj*, which Nayeemul Islam Khan edited. Her views on men's politics and Islam attracted a wide readership, perhaps shocking the traditional people and fundamentalists. She published these columns as *Nirbachita Column* in 1992, and the book won *Ananda Purashkar* the same year.

Fiction: Nasrin began writing novels in the 1990s. Her first two novels failed to attract the readers. Her masterpiece *Lajja* (called *Shame* in English) was a breakthrough in 1993. The novel dealt with a controversial / religious theme. It depicts the struggle of a patriotic Bangladeshi Hindu family in a Muslim environment. Initially a document, it grew into a novel later. The novel sold in fifty thousand copies in Bangladesh in 1993, and the Bangladesh Government banned it the same year.

Nasrin's next novel *French Lover* appeared in 2002. The novel is the story of Nilanjana, a young Bengali woman from Kolkata who migrates to Paris after her marriage to Kishanlal, a wealthy merchant. She finds the husband's luxurious home, a gilded cage. It is all boring to her. She falls in love with Benoir Dupont, a French man, of course, already married. Benoir introduces her to French life. She has a passionate life, of course, at the end, thinking of herself. The novel ends with Nilanjana's struggle for self-discovery. It is said, "Bold in concept and powerful in execution, *French Lover* is a fascinating glimpse into the workings of a woman's mind as she struggles to come to terms with the identity in a hostile world" (*French Lover*, New Delhi: Penguin, 2001. cover page. Print).

Nasrin's Autobiographies: Nasrin believes in self-publicity for the good. Her autobiographical writings are too well-known in Asian countries. Her first memoir *Amar Meyebela* (My Girlhood, 2002) was banned, because of her comments on Islam). The second part of her memoir *Utal Hawa* (Wild Wind) was banned the same year in 2002. The third part of her memoir *Ka* (Speak Up) was banned in 2003. The book was published as *Dwikhandita* in Kolkata, and that too was banned. The writers protested against this, and the ban was lifted in 2005. The fourth part of her memoir *Sei Sob Ondhokar* (Those Dark Days) was banned in 2004. The next three of her memoir are "Amibhalo nei tumi bhalo theko priyo desh," "Nei Kichu nei" and "Nitbashito." The People's Book Society of Kolkata has published all these parts. The first part of memoir *My Girlhood* was awarded Anand Purashkar in 2002.

Nasrin's Life and Works in Adaptation: Nasrin's life is the subject of woman's heroism and protest everywhere. The Swedish singer Magoria sang "Goddess in you, Taslma" and the French band Zebda composed "Don't worry, Taslima." Televisions have adapted her works as is the case *Jhumur* in 2006. Bengali singers Fakir Alamgir, Samina Nabi and Rakhi Sen have set her songs to music.

Steve Lacy, a Jazz Suprano saxophonist collaborated with her on an adaptation of her poetry to music. The work *The Cry* was played in the West. Actually Nasrin would recite her poems, but she stopped them in 1996 for security reasons.

The Nasrin Controversy: Nasrin is talked about in Bangladesh and India heatedly. Syed Shamsul Haq, a Bangladeshi writer filed a defamation case against her in 2003. A West Bengali poet Hasmat Jalal did the same. There are evidences to the effect that Nasrin criticized their illicit conduct. The West Bengal

Government was pressurized by twenty-four intellectuals to ban her book *Ka/Dwikhandita* in 2003. Nasrin defended her views. Bengali writers Ananda Shankar Ray, Sibnarayan Ray and Amlan Dutta defended her. So did author Mahaswetadevi, theatre director Bibhas Chkarabarty, poet Joy Goswami, artist Prakash Karmakar and Paritosh Sen. Both Arundhati Roy and Girish Karnad protested when she was put in house-arrest in 2007. The Bangladesh writer Kabir Choudhury supported her. B. S. Nimavat observes,

Taslina Nasreen stands out as a great rebel, poet, essayist, novelist of Bangladesh. She is involved with women's rights movement, Human Rights Movement, Secular Movement, Humanist Movement and Feminist Movement. Her revolutionary, free, atheist thinking has invited the wrath of the fundamentalists and extremists. She angered Muslim activist when in her novel *Lajja* (Shame), she depicted Muslim persecution of Hindu minority in Bangladesh. She has written extensively in newspapers, magazines and books advocating fender freedom for women in the predominantly Muslim country.¹

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PERSONAL ELEMENTS IN THE NOVELS OF JANE AUSTEN - A READING

Ms. A. Sowmiya, Ph.D. Research Scholar, Alagappa University, Karaikudi
Dr.S.Valliammai, Research Supervisor, Assistant Professor, Dept. of English &
Foreign Languages, Alagappa University, Karaikudi, TN, India

Jane Austen drew her fictional materials from her own experiences and transmuted them into remarkable works of art. It will not be an exaggeration to state that her whole personality--mind, heart and soul-- are mirrored in her *oeuvre*. An intensive reading of her biographies helps us to relate her personality to the portraiture of her characters. Her nephew's book *A Memoir of Jane Austen* published in 1869 introduced Jane Austen's life and works to a wider public. But during the second half of the twentieth century, Janeites wrote extensively on her life and works. Most of the authentic biographical materials were produced by her close relatives. A reading of them will lead the readers to have a better perspective of the novels of Jane Austen.

Like most writers, Jane drew on her experiences and her dreams for the future and incorporated them into her writing. Most of her characters reflect the people around her; but the dominant women characters reflect parts of her personality. Elinor Dashwood, Elizabeth Bennet, and Fanny Price, the heroines of her novels *Sense and Sensibility*, *Pride and Prejudice* and *Mansfield Park* reflect some aspects of Jane Austen's personality and also her dreams that were never fulfilled. An attempt is made in this article to show how intrinsic biographical factors of Jane Austen's life have gone into the making of her three significant characters.

Jane Austen was born on December 16, 1775, the sixth of seven children, to a rector and his wife. She was a voracious reader and began reading and writing at an early age. Her brother Henry said it was difficult to say at what age she started serious reading but she knew the merits and defects of the best essays and novels in the English language. She started writing at the age of twelve, according to her family members. Her family often read Shakespeare together in the evenings. Her mother, an accomplished woman, often wrote poetry to celebrate happy occasions. Jane grew up with an appreciation for writing and literature.

The biographical details given on the life of Jane Austen tend to be repetitive since she did not leave behind a rich fabric of day-to-day life. All the accounts on Jane Austen refer to her love, affection and care for her nieces and nephews; she looked after six siblings and was a wonderful aunt to her nieces and nephews. Jane Austen is remembered today because of her truthful treatment of everyday life. Realism brought her fame. Only through a deep reading of her novels one gets a taste of the real Jane Austen, who dreamed and made plans for the future that failed to materialize. A perusal of the above mentioned three novels with a focus on the heroines' lives will show how they serve to show their author's alter ego.

Elinor Dashwood, the central character in *Sense and Sensibility*, mirrors Jane Austen's sense of propriety and her concern and care for family members. Jane was "practical and sensible, and she did what she thought well" (Tomalin 186). After the passing away of her father, Jane managed to gather herself together and sent her father's pocket compass and pair of scissors to her brother Frank as a memento of their father. Like Jane Austen, Elinor in *Sense and Sensibility* is the active sister who helps and guides the family members and discusses the practicality of situations. She too distributes cherished mementos of her father when he dies. Elinor is the sister who is concerned with the welfare of her relations and takes upon herself the responsibility of looking after their wellbeing. She feels sad after their well-being when her sister Marianne is hurt by Willoughby. She tries her best to comfort her sister, resolve the situation, and find out

the facts of what happened. All her actions reflect the care and concern shown by Jane Austen to the members of her family.

Throughout her life Jane remained the backbone of her family. After her death, the family was not as close as they were during her lifetime. Jane was very intimate with two of her nieces, Fanny Austen and Anna Austen. She provided advice on men and marriage when they reached the age of choosing a suitor. She often helped with delivering her sister-in-law's babies. During her thirties, she lived with her brother Frank for several weeks. She did all the household chores at his home and took care of his children while his wife was confined to her bed. After several weeks of such a life, she felt she needed a break and solitude, but she continued to help her brother and his family until her services were no longer needed. Like her the character Elinor evinces real interest in the welfare of her family and helps them when they need her most.

It is interesting to note that Marianne Dashwood, Elinor's younger sister, represents the type of girl Jane wanted to be. "Marianne is light and airy with a flighty personality. Her emotions dictate her actions. Jane's nieces remember her as being youthful, playful, and inventive" (Nokes 368) before she prematurely turned into middle-age. Jane portrays the most memorable day of her life with Tom Leofroy through a fictional treatment of Marianne's participation in a ball room dance. When she was twenty, Jane attended a ball given by the Lefroy. There she met Tom Lefroy, a handsome young Irishman who had come to stay with his aunt and uncle. Jane danced and flirted with him the entire evening—more than was proper for a young lady of her days. After the incident, Jane wrote to her sister to imagine "everything most profligate and shocking in the way of dancing and sitting down together" (Tomalin 114). Throughout her years of spinsterhood she recalled that most memorable evening. In a similar manner her character Marianne behaved and she did not let the dictates of society control her that evening.

The novelist ingeniously uses Marianne to relate her views of feminism. Austen never referred to Mary Wollstonecraft's work to gain rights for women. Rather, she makes her characters express her opinions on the predicament of women and also the need for freedom to them. Marianne, when she hears the phrase about women "setting their cap" at men, responds, "setting their cap. . . is an expression. . . which I particularly dislike. [Its] tendency is gross and illiberal; and if [its] construction could ever be deemed clever, time has long ago destroyed all its ingenuity" (Tomalin 156). This is a fine instance of Austen inserting her own feminist views into the words of her character. She could not support the feminist movement in public as a result of her societal position but she made her female characters pro-woman and pro-women's rights (Tomalin 138).

Elizabeth Bennet in *Pride and Prejudice* closely resembles her creator. The novel begins with the line, "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" (3). This idea reflects the opinion of the time that a woman had to be married or else she had no social standing. Jane wanted to be wife but unfortunately she remained a spinster. This is reflected in this character, Just as Elizabeth Bennet and her sisters feel immense pressure to get married and procure a good match, so too did Jane Austen in her life. Until she was twenty-five she still retained a small spark of hope that she would one day marry and have children.

Elizabeth is one among the five girls of her family. She was affectionately called Lizzy and was surrounded by girls--all sisters. Jane in real life was surrounded with boys--all brothers. She had five good brothers; and her parents to supplement their income ran a school for boys in their house as part of their rectory. "Growing up in a school meant that Jane knew exactly what to expect of boys, and was always at ease with them; boys were her natural environment, and boys' jokes and boys' interests were the first she learnt about" (Tomalin 30). Perhaps Jane wished for sisters to play with. As a substitute gratification she created Elizabeth in a family that had five daughters.

Jane Austen had a passion for dancing. She met Tom Lefroy, at a ball and was attracted by his handsome personality. So too, the relationship between Lizzy and Mr. Darcy begins at a ball. At the outset

of the novel, Mr. Darcy is shown to hate dance, but under the spell of Lizzy he slowly grows to enjoy it. It is clear that Jane incorporated her personal liking for dance into the novel. The most significant similarity between Jane and Lizzy is their close relationships with their sisters. Jane Austen and her sister Cassandra were intimate friends. They lived together their entire lives. When they moved into a house in Chawton, they shared a bedroom. They were dependent upon each other and supported each other in all aspects of their lives. A fine mutual understanding cemented their closeness and together they took decisions and wrote to each other when apart. They even wore the same bonnet. Cassandra's words after Jane's death sums up their reliance on one another, to quote: "She was the sun of my life, the gilder of every pleasure, the soother of every sorrow, I had not a thought concealed from her, & it is as if I had lost a part of myself" (quoted in Tomalin 269). The closeness of fictional characters Lizzy and her elder sister Jane reminds the readers of Jane Austen and Cassandra. They support each other's decisions and are always there for the other. They discuss suitors and marriage just as Jane and her sister must have done.

Elizabeth Bennet in *Pride and Prejudice* reflects Jane Austen's life. Besides her, other characters reflect people Jane herself knew: "Jane Austen. . . was stirred to portray men and women only in relation to [her] family and friends and social acquaintances. . . . She never strays from the world she herself had lived in. . . . Her characters all come from her own class" (Cecil 144-45). Mr. Collins, the annoying rector who asks for Elizabeth's hand in marriage, closely resembles a man Jane Austen knew, the Reverend Samuel Blackall. His attempts to court Jane were miserable failures. Jane was very much annoyed and disgusted with his feeble attempts, and perhaps modelled Mr. Collins, after this unpleasant man Samuel Blackall. Jane has made use of this episode effectively to portray Mr. Collins and his fruitless efforts.

The heroine of *Mansfield Park* Fanny Price like Jane Austen experiences the pangs of being banished to a new home. Jane encountered two "exiles" in her childhood. The first was as an infant. Soon after her birth, she was sent away to be nursed by a village woman. This was the "system of child-rearing" practiced by Jane Austen's mother. There she learned to crawl and talk, and was only brought home when she "became socially acceptable" (Tomalin 8) and manageable. This separation perhaps had a profound impact on Jane, for she was taken away from her mother as only a few weeks old child. Jane's second exile occurred, at the age of seven: she was sent to a boarding school with her sister Cassandra. The school conditions were unbearable. Biographies point out that Jane had frightening and unpleasant experiences over which she had no control. She was stricken with "putrid fever" (Tucker 175-76) and nearly died from the illness. The boarding school experiences helped form Jane into a quiet girl, cautious and mistrustful of strangers. One historian asserts that "only in the virtual world of her fiction could Austen assert control" (Barry 46). Traumatic childhood experiences made her create an environment where she could determine the effect of situations on the characters. In the novel *Fanny Price*, at the crucial age of ten, goes to live with her cousins whom she has never met. At first she is timid and scared and cries during sleep at every night. These must have been the feelings of Jane when she was sent to the boarding school. Like the Fanny she created, Jane missed her family and brothers and longed for home while at the boarding school.

Fanny is delineated as an extremely modest character, which is the real nature of Jane too. Being very humble she never reacts when treated poorly by her aunt and cousins. She feels she is entitled to nothing better. She does not feel fit to converse in the evenings with her cousins and their friends. She declines to participate in their conversations. Both Jane and Fanny have low recognition of them and are modest women. In the fictional world of Jane Austen the important female characters end up happily married, a state Jane herself never attained. A woman is defined in terms of her husband; if she does not marry, she has nothing. Jane's aunt traveled to India in order to find a husband. Well into her twenties, Jane still had dreams of getting married.

Harris Bigg-Wither, a brother of her good friends, proposed marriage to Jane when she was twenty-five. At first she accepted and the very next day she rejected the proposal as she did not love him. She did not want a "marriage based on nothing but money". After the failure of this proposal, Jane gave up

all hopes of ever having a family of her own. Instead, she fulfilled her dreams through her characters and found “passion” (Romano 424) through them. All her characters marry for love. They make Jane's dreams become a reality within her imagination. Although Jane Austen was not blessed with marriage, she lives through her characters, through their experiences and through her novels--her darling “children”.

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**SHAME (LAJJA): A CASE OF PROTEST AGAINST RELIGIOUS
FUNDAMENTALISM**

*Mr. L. B. Banashankari, Asst. Professor of English, Govt. First Grade College,
Raibag, Dt. Belgaum, Karnataka, India*

Taslina Nasrin's first masterpiece fictional narrative *Lajja* was published in 1993 in Dhaka. Nasrin wrote it originally in Bengali. Tutul Gupta translated it into English in 1994. The book is proudly dedicated to "The People of the Indian Subcontinent." This is interesting and relevant too. Nasrin is a Muslim reformist writer. She is a social activist. She feels suppressed in two ways, as much as the Hindu-Muslim problematic people of the Asian subcontinent. Nasrin seems to think that Islam was born in Asia, and Islam, more than any other religions of the world, oppresses women. Hence, this revolt is seen in her writings. Another saying inscribed before the content is "Let another name for Religion be Humanism." Amaranath Prasad observes,

In theme, the novel truthfully portrays the horrendous and horrifying experience of a minority family, the Duttas-Sudhamoy, Kironmoyee and their two children Suranjan and Maya, who have to face so many trials and tribulations, cares and anxieties, insult and abuse without any rhyme or reason just only because of their Hindu identity in Bangladesh; just only because Sudhamoy, an atheist believes, 'with a naïve mix of optimism and idealism that his motherland will not let him down'; just only because they don't want to evacuate that country they loved so much; just only because they have an ardent desire to show respect and sympathy to all religions. In tone and temper, the author seeks not nostalgia for the golden past or rosy future, but the burning topic of day to day reality of religious extremism of Bangladesh where confrontation arose between Hindu and Muslim after 6 December 1992, the date Babri Masjid, was demolished by a number of Hindu fundamentalists.¹

Lajja otherwise entitled as *Shame* (the American publication) has thirteen chapters, each chapter depicting the life of a religion-torn minority family of Bangladesh. Mulk Raj Anand's novel *Untouchable* celebrates the tragedy of a downtrodden man in a day. So is the case with Russian writer Alexander Solozhenitsyn's novel *One Day in the Life of Nicolowitch Danishwitch*. The point is that of narrative technique here. The 1994 Penguin edition of *Lajja* is more than 200 pages depicting the story. On the other hand, *Lajja* got another translation as *Shame* in 1997 by Kankabati Datta. The edition was published by Prometheus Press, New York in 1997. This edition is a better one in print and paper, even with glossary for better comprehension. This edition runs into nearly 300 pages. This scholar uses the Prometheus edition in the present thesis.

Nasrin is a courageous protest writer. She is a non-conformist as Mahatma Gandhi. Emerson says, 'man must quit when the genius calls.'²

The novel *Lajja* has innovative kind of chapterization. The immediate incident that harasses Duttas is the demolition of Babri Masjid in New Delhi, which CNN TV broadcasts. The author provides the following graphic description. Parents Sudhamay and Kiranmayee decide to send off their son and daughter to the house of Kamal or some other friendly Muslims for protection. However, the son Suranjan did not want to escape for safety. His 'don't care' attitude shocked Maya. She felt that she should take shelter in her friend Parul's house at last. Already, Dhakeshwari temple in Dhaka was burnt down. The crowds were creating a heave everywhere. The police remained inactive. The fanatics destroyed the Goudian monastery, Maddhwa Goudya Monastery, Jaikali temple, Brahma Samaj office, Ram-Sita temple, and

many more. Seven Hindu shops in Shankaribazar were looted and set ablaze. Wanton devastation kept on rushing up in Suranjan's mind. The riot meant a free-for-all between two sides. This was a one-way torrent of torture. Suranjan then felt the thirst for a cup of tea, which he could not get in time that day.

Sudhamay could understand all this. His relations were leaving the land maybe going to India as refugees. He remembered how his father Sukumar left Bangladesh feeling insecure. The author provides a graphic description of Sudhamay's background. He had taken part in Bangali language implementation struggle against Urdu when Muhammad Ali Jinnah enforced Urdu. This was in the 1950s.

A vibrant girl of twenty-one, Maya had not seen the country's partition in 1947, nor had she been a witness to the communal riots of 1950 or '64 or the Liberation War of 1971. Since she had grown up, she had known Islam as the state religion and the way the members of the minority community, which included her family, tried to compromise with the society for their survival. She had seen the leaping flames of the 1990 disturbance. She prepared to face any challenge to save herself.

The brother Sudhamay felt very bad. He thought that the sister may take shelter in her friend Jehangir's house, maybe getting converted to Islam. Opting for a transfer to Dhaka, Sudhamay deluded himself into believing that perhaps something could be done to get his long-deserved promotion in the medical service. Sudhamay Dutta arranged things in a manner befitting his style of living in his Tantibazar house. Although he had forsaken his home town, he found he could not forsake his country. He would say, "Why Mymensingh alone? All of Bangladesh is my country."

Chapter Two focuses on Suranjan. The young man was a student leader, with popularity. He had both Hindu and Muslim friends. He felt that his Muslim friends were more intimate than his Hindu friends. For example, when his father was to be hospitalized at night, his Muslim friend Belal helped him, but not his Hindu friend Kajal. Another Muslim friend Rabiul said once, "Don't think of your friends as distant and unconcerned". His closeness with Rabiul, Kamal and Hyder outweighed that with Ashim, Kajal or Jaidev. Not only that. The intensity of love that he had felt for Parvin would never be the same with a Deepti, Archana, Geeta or Sunanda. Suranjan was secular to the core. He even did not know he was a Hindu in childhood. He viewed at the Bengalis as a non-communal, all-absorbing nationality.

It is all a grisly inventory of arson and destruction. In India, the violence continued killing 200 people and thousands of getting injured. The good folks asked Suranjan to go home. Suranjan said nothing to them; he felt extremely embarrassed. Why should he, being Suranjan Dutta, be advised to return home and remain there, while Kaisar, Latif, Belal and Shaheen could move unhindered, discuss the incidents, and join processions against communalism? Was Suranjan not as conscientious, free-thinking, rational as they were? This upset him.

Then another journalist friend Lutfar met Suranjan and got surprised about his coming out. He too asked him to go home. He suggested Suranjan may stay in a Muslim's house for a couple of days. On the other hand, Sudhamay worried about his son's absence for hours. Akhtaruzzaman, a retired professor (of course, a neighbor) rushed in and asked the doctor about his reaction against the demolition of Babri mosque in India.

Then as the author provides hundreds of incidents of suppressing the Hindus by foot, arson, rape, etc. flashed Suranjan's mind. Recalling this sleep continued to elude Suranjan. He had worked for paper *Ekata* for a couple of years in 1988-89. As a reporter he had to prove a lot all over the country. His bag would invariably be loaded with the sad tales of such persecution of minorities.

Suranjan did not sleep at all. Suranjan remembered the prospects for his life in spite of his university education. He could not get a Government job, nor a good one in the private. Because, as a well-educated young man with a forays in mass media, he did not like the nonsense with the bureaucrats. He would not say namaskar or Assalammu Alaikum. But those who were inferior to him and took his help said that and got even better jobs. This was ironical. On the other hand, his dear sister Maya got an assignment easily. Kiranamayee took Suranjan a cup of tea, and the two hardly spoke to each other. Suranjan just

looked at his mother's lap with craving eyes. He asked, after having his last puff at the cigarette, "Did Kamal or Belal or anyone like them call on us yesterday?" Kiranmayee dully answered, "No."

It was not the first attack on the Babri mosque in October 1990 that marked the beginning of Hindu persecution in this country. Suranjan was thirty three already and did not work for earning his livelihood. Once Sudhamay had asked him to do something. Thus a distance was building up between him and his family. But morning, Suranjan could realize that his parents depended a lot even on their reckless, unconcerned, irresponsible son. Sudhamay was reading the morning news-paper. The Dutts appear to be a gentle family. A slice of it is this. Suranjan was able to emerge from the shame, fear, regret and prejudice of his childhood. Sudhamay was indeed a teacher to the family. Suranjan believed his father to be a sort of humanist.

Suranjan met with the sights of loot and arson everywhere. He met his friend Pulak. The latter wondered about Suranjan's madness in facing the riots. The novel *The Plague* deals with the German occupation of France and with man's general condition in the world. So it is an allegory. Suranjan was in a buoyant mood all that day. He was trying to think about Ratna again today, perhaps to drive away the gloom from his mind. This Ratna was from Azimpur. Suranjan returned home the Day Three. In fact, some hooligans had chased him then. Because Suranjan's father had cerebral stroke.

Chapter Four begins with a kind of routine affairs with Muslim fundamentalism. Hyder came to Suranjan's house not to inquire about his wellbeing, but just for *adda*, idle talk. Hyder was associated with Awami League politics. At one time, Suranjan had thought of joining him as a partner in business, but its bleak prospects forced him to give up the plan. Hyder liked politics. So had Suranjan once, but these days he was totally averse to anything concerning the subject. He did not want to bother himself with what Ershad had done, what Khaleda was presently doing, or what Hasina was going to do. Lying quietly on the bed had more appeal to him. Suranjan asked Hyder many questions about the Hindus' destiny.

Kiranmayee had brought Maya home from Parul's house. Coming back, Maya threw herself on her father's chest, weeping piteously. Suranjan could not stand the sound of wailing. Could tears change anything in the world? Rather the task at hand was now his father's treatment. Suranjan had bought medicine prescribed by Doctor Haripada that would last only three days. Kiranmayee had of late turned unusually calm. She quietly cooked the simple *dal* and rice. What we notice is Maya's difficulty in marrying the man Jehangir. Similarly, Farul (Hyder's sister) did not marry Suranjan, because he did not like the idea of getting converted to Islam. Coming out of Pulak's house, Suranjan started walking briskly toward Tikatuli. Suddenly he thought what point is there in staying alive? Take Sudhamay, for instance, who was hanging between life and death.

The world is beset with religion. Though people need a religion they quarrel about it. Day Five as a chapter and as an experience in the present thesis novel *Shame*, speaks of Islam as the most dangerous religion in the world. Suranjan met his old friend Ratna Mitra. The two happened to be in love of each other. She had recently witnessed substantial body of destruction of Hindu temples everywhere. The fifth chapter ends up with Suranjan's love and decision to marry Ratna.

The chapter six begins with Suranjan's new phase of life, indicating his preparedness for marriage. Another thing the brother and sister at home arrive at is they claim to be humanists, not Hindus. Suranjan visited Kajal's house where a group of Hindus had gathered. The friends held a discussion about religious harmony. Meanwhile, a band of goondas raided the Dutt's house. Some four of them were carrying thick sticks. Before she could see any others, they just swarmed past Kiranmayee to get inside. They were in their early twenties. Two of them were dressed in skullcaps, pyjamas, and Punjabis, three others were in shirts and trousers. After storming in, they started smashing up and hurling whatever they could lay their hands on: tables, chairs, cupboard, television, radio, utensils, glasses, books, dressing table, and pedestal fan, just like a demented pack of animals and absolutely tight-lipped. Sudhamay tried to raise himself, but failed. Touching the door, Kiranmayee stood petrified. What a grisly scene! One of them took out a long

chopper and shouted, “you bastards, you have demolished the Babri mosque. Do you think we will let you go in one piece?”

Two autorickshaws were waiting outside on the road. Maya's palm was still sticky with the rice she was kneading for Sudhamay. Her clothes were in disarray as she screamed, wild-eyed, “Ma! O, Ma!” And she was looking at Kiranmayee with piteously distressed eyes. Applying all of her fragile strength, Kiranmayee could not hold her back. Brushing aside the menacing long chopper, Kiranmayee grappled single-handedly with two of the kidnappers in her desperate bid to save Maya. But she failed against their brute strength. She started running after the two speeding rickshaws, trying to draw the attention of pedestrians with pitiful shouts of, “They are taking away my daughter! Dada, please save her!” At the corner of the street, exhausted and at the end of her strength, she stopped. Her loosened hair streaming down, barefooted, Kiranmayee pleaded with shopkeeper Mati Mian, “Please try to help me, Dada. Some people forcibly snatched away Maya, my daughter.” Nothing more shocked Suranjan than Maya's abduction. The chapter ends in dismay for the entire Dutt family.

Maya's kidnapping becomes a great issue in the chapter seven. The chapter ends with two vivid descriptions – one about Kiranmayee who sacrificed her life for the sake of the family, and the other about Maya (Neelanjana). By a week of the demolition of Babri mosque, the storm became calm. Suranjan decided to drink and destroy mosques even. The chapter nine continues the old painful story. Gradually searching for Maya is given up even by Hyder and Suranjan, not to speak of Suranjan's other Muslim friends Belal, Kamal or Rabiul. The Babri Masjid case and its ill effects affected the entire world. But Suranjan was keen on settling his score with the leftist parties, which, after raising his hopes, had eventually sunk him in the abysmal depth of frustration. Taslim Nasrin seems to be a clever statistician. She provides not just an imaginative / fictional account of Bangladesh but even a physical account.

The chapter eleven opens with the independence of Bangladesh, in 1971. This is a flashback. It is the yearly freedom day. Suranjan asked the rickshaw puller to stop outside the Bar Council. He lit a cigarette. Suranjan had virtually given up the hope of getting back Maya. He would inform his parents not to nourish their hope of having her back. Suranjan came across Shamima, a Muslim prostitute, and the whole scene moved him. This is a bizarre experience.

Suranjan left his bed at ten in the morning. He was brushing his teeth standing on the verandah. He could hear Khadem Ali's son Asraf telling Kiranmayee, “Auntie, Putu saw a girl like Maya floating in the canal under the iron bridge at Gendaria yesterday evening.” Suranjan presumed that the country's name would soon be changed from “People's Republic of Bangladesh” to “Islamic Republic of Bangladesh.” The young man Suranjan laid emphasis on the word 'country.' The father maintained silence.

Finally when Suranjan decided to marry Ratna, Ratna herself came to greet him one day. The irony was that she came with her Muslim husband Humayun. In a moment a tremendous whirlwind swept over his mind, uprooting the last tree which he had marked to be his final shelter. After wasting the greater part of his life in a squandering spree, he had dreamed of settling down with Ratna to start a happy family. But to his shock, Ratna, in her quest for surviving in a terror-stricken country, had chosen a Muslim husband. She looked wiser than him. Nasrin describes the end thus:

All this oppressed Suranjan. Sudhamay looked at him startled. Suranjan grasped his hands and said fervently, “Baba, I thought it over last night. I know you won't accept it. Still I'm insisting, please keep my word. Please do it. Let's go away from here.”

Sudhamay asked, “Where?”

“To India.”

“India!” Sudhamay shuddered in such a manner as if he had heard a strange, hitherto unknown word which was something obscene, forbidden. Its articulation was a criminal act to him.

Sudhamay gritted his teeth in anger. He said, “No, I won't go. Go away if you like.”

“Then you won't go?”

“No,” Sudhamay said, looking away in disgust and revolution.

“Again I'm telling you, Baba, let's go away,” Suranjan said, placing his hand on his father's shoulder. His voice showed signs of his agony, silent tears. (*Sh* 293)

The last chapter thirteen sounds like a 'findings' in a thesis (novel). It is too brief yet worth quoting: The desperate man Suranjan fell asleep in the early hours of the morning. He had a strange dream.

The father was seated near Suranjan's head. His eyes flickered and he said,

“Baba?”

A mute question throbbed in Suranjan's heart. It was early morning. Through a chink in the closed windows, light was filtering in. Sudhamay said, “come, let's go away.”

Sudhamay was staggered. He asked, “Where will we go, Baba?”

Sudhamay said, “India.”

This is how the novel *Shame* ends in a great irony. It is like fighting a great battle for victory and failing in it just to accept a compromise. Both the father and son go for a compromise.

The novel back page puts it succinctly: “Unremittingly dark and menacing, the novel exposes the mindless bloodthirstiness of fundamentalism and brilliantly captures the insanity of violence in our time.” (*Sh*, cover page)

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FEMINIST PERSPECTIVES AS DELINEATED IN TAGORE'S NOVELS

*Sp. Kasthuriba Devasena, Asst. Prof. of English, Sree Sevugan Annamalai College,
Devakottai, TN, India*

In Tagore's age great importance was given to novels and short stories. The reason was there was more scope for presenting the manwoman relationship in novels and stories. In the present paper an attempt has been made to focus on Tagore's feminist outlook on women's progress in his own times. A patriarchal society is not conceding its women segment any right and so women's dignity is a glorious exception in a conservative patriarchal set-up.

Any attempt at giving equal rights to women shakes the society to its foundation. Tagore's epoch making short story *Streer Patra* (The wife's letter) invited protest from the conservative segment of the public. This progressive and feminist outlook of Tagore representing women's emancipation was not only the result of his personal thinking, but also the progressive thinking of the west. It cannot be said that the women had no value as daughter, as wife and mother. The woman claimed a romantic outlook and hence the love and respect, but outside the family had no value as woman, not only in our country but also in other countries of the world. The value of the woman is a recent discovery, as a result of the socio-economic evolution. This discovery made its impact in the third and fourth decades of that century. *Streer Patra* was the first indication of the impact of those waves on our calm unruffled shores.

Ever since the beginning of the 20th century in Bengal, especially in the middle east of Bengal, individualism became a strong force in life. In an enlightening discourse on an evolutionary process of this society Dr. Niharjan says that in the narrow space of conjugality that is at the micro level of husband-wife relationship as against macro level of larger family modern husband and wife wish for the independent existence and close personal relationship.

“In a mother in law dominated family the identity of the woman does not lie in attaining the position of a daughter in law, more important identity lies in the realization of a close independent family-exclusive conjugal relationship. This sense of individuality expresses itself in a desire for an independent existence for the woman as woman quite distinct from her husband in the Bengali society... The inevitable result of this sense of Individuality is the sense of sexual freedom of the woman” (rabindra-Sahityer Bhumika, Niharjan Ray, 1369). The personality and sexual dependence of Binodini in Tagore's *Choker Bali* are the inevitable results of this twentieth century concept of Individualism.

In the Indian society the presence of child widow became inevitable in middle-class homes because of the custom of unequal marriage between tender-aged girls and old men. Then on the one hand their harsh life-style brought them untold miseries and on the other hand their natural youthful growth and repressed sexual urges helped develop a socially unacceptable illicit sex relationship with the younger male members of the family. The sex feelings that arise in the mind of Binodhini very naturally make her jealous of the Mahendra-Asha conjugality. Again the jealousy that has been created in her seeing the excess of affection in Bihari for Asha is another of repressed sexual feelings. Tagore writes: “Bihari could not see Binodhini's face in the dark, envy flashed on her face”(p.87).

Binodhini's desire for establishing a covert illicit relationship with Mahendra seems to have a Freudian perspective. Rabindranath Tagore has portrayed two contradictory personas of Binodhini. In fact she embodies two opposite personalities of a woman- she is the source of familial and societal good, well-being and she is destructive. Tagore has made extensive experiments on women's emancipation and sexual freedom in a number of novels in order to express his views on the gender question. But the trend of his

feminist ideas is not uniform in all his works. In Choker Bali his feminism beats retreat ultimately, but in the short story entitled Nashtanir, which was composed in the same span when Chokerbali was written, he is progressive in portraying the triangular love. In chaturanga, he sought to strike a hard blow on the citadel of conservatism by bringing about widow remarriage.

Damini of Chaturanga is a rebel. She is a rebel since the death of her husband. In the thin thread of her conjugal life there was no love, only her life had become subjected to untold misery by the 'tyranny of devotion'. So the insatiate desire of her body and mind has taken the form of a rebellion after the death of her husband. In Lilanandaswamy's ashram the women devotees would be struck dumb by seeing Damini's activities. Her dress was not like that of a widow's. A short while after the arrival of Sachish in the ashram, she undergoes a change which is nothing but her passion for love. The hard shell of her rebellion burnt suddenly.

Though conscious of her individual freedom, Damini cannot deny the truth of her love for Sachish. Sachish's cruel rejection- symbolized by the kick which has pushed her slowly towards death-is the only positive factor towards her life. Her confession to Sibilas before her death: 'This pain is my secret treasure, my touchstone. This is the dowry which helps me to come to you, or am I fit for you?'(Ibid,840) has added to her femininity.

However even if in the literal sense it means the retreat of the progressivism forces, Rabindranath Tagore has created in the twilight years of his life the true modern woman in fact the Indian version of new woman. His heroines are independent minded woman believing in women empowerment and are not averse to sexual plurality by virtue of her sexual freedom.

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THE SUBJUGATION OF WOMEN IN MAHASWETA DEVI'S *MOTHER OF 1084*

*Shinde D.K., Assistant Professor, Department of English,
Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag, Solapur, MS, India*

The subjugation of women has been a point of discussion all over the world. The subjugation of women means to keep control over women by exploiting them in different ways. They have been treated with injustice; their role in the social production was denied. It was decided by the family, to which they belonged, by the men whom they were subordinate. They depended economically on the other family members and this decided their secondary position in the society. Women were taken inferior to men in respect of physical and mental ability. So they were biologically second sex. Their subjugation has always had different consequences for women belonging to different classes. All women had and have to suffer as a part of the female sex.

According to Mahasweta Devi there is a special area in Hyderabad where buyers from the Middle East buy women in the name of marriage. Parents flock there because they are too poor to give their daughters food and clothing. Poverty has reduced women to merchandise.

Besides, "Women's status in society began to erode, as men took control over their productive and reproductive activities property and naming, women's status in society began to come down."¹

According to Susie Tharu and K Lalitha, throughout Mahasweta Devi's varied fiction,

"Women's subjugation is portrayed as linked to the oppressions of caste and class. But in the best of her writing she quite brilliantly, and with resonance, explores the articulation of class, caste and gender in the specific situations....."²

Mother of 1084 depicts the days of revolution in Bengal and the aftermath during 1970. Sujata, the protagonist of the play, is a middle aged woman in Calcutta. As per the definition, she is brought under the control of family. Similarly she is, in a way, enslaved as she is given no freedom and she was asked to do what the family members desired. The family in general and her husband in particular controlled her. Then she belongs to a settled society in Calcutta.

She experiences low status, exploitation, and loss of self determination. She is given the secondary status in the family as Dibyanath; her husband occupies the first place being the head of the family that runs as per the patriarchal system. The person who is not allowed to take any decision is said to have the secondary status. When she was asked to attend the police station to identify the dead body of her son, she wants to take the car to the police station but she is not allowed to take the car. This shows that she is not allowed to take decision or her decisions are not counted.

Basically she is a woman, who performs the task of child bearing. In the earlier period, people tried production communally and it was shared equally. So there was no injustice done to anyone. But in the case of Sujata, though she has her contribution in the family as she does the job in the bank, she is not counted and her contribution is shared by all the family members. Thus no justice is done to her, and thus, she is given secondary status in her family.

Just like the women after the development of the class society, she is confined as a domestic servant and child bearer. She was not ready to bear the burden of the fourth child but she had no any other option left. In this situation also she is given no importance. At the same time she has the double task to perform. Firstly, she has to do the domestic works and secondly, she serves in the bank also. Thus she is doubly exploited.

The police who phone her want someone male from the house to attend the police station. It shows that the different systems like police and laws also have assumed the secondary status of women. Thus, she degraded to a secondary status and the systems like police also justified it.

The family system is a kind of institution that helps to develop the authoritarian relationship. It is visible in the present play also. The parents of Sujata are the authority that takes all the decisions regarding their children. Further, it is said that the system shapes the personalities of the children up to adolescence and they are trained to submit the established authority. Thus, Sujata's personality is shaped in such a way that she did not have the courage to say no when she was forced to marry Dibyanath. Thus she submitted to the authority of her father. Though an important person in the family, she has no freedom. She feels entrapped into the unhappy marriage. She feels alienated in her house and hence accepts a job in a bank. Her work for her is in itself a form of protest and self assertion against the authority of her husband.

As the drama unfolds, it is visible why the character of Sujata is so aloof and detached from the rest of the family—the younger, unmarried daughter and the pious daughter-in-law live in the same house and yet there is no real bonding between them. The mother seems above the petty concerns and the details of running the household. She is anyway; quite alienated from her womanizing husband and the marriage is a sham as far as her life is considered. It is the friends and companions of the dead son with whom the mother interacts at a human level.

(The lower class woman, Somu's mother, whose son has also died, plays a vital role in this play. The way the two mothers see to their loss brings out the class and cultural differences. Somu's mother is warmly unconstrained both in sorrow and expression of fondness while Sujata contains her feelings which gradually reveal themselves in all their complexity, rather than the usual cathartic outbreak.)

She has been oppressed in her family by her husband and her mother-in-law. She knows only to submit the demands of her mother-in-law. Due to biological role of women she is forced to give birth to 4th child. Brati throws light on the truth that she is oppressed.

Brati : (Pulls his eyes down) Mother, you have to bear with a lot for me, eh?

Sujata : No, Brati, bear with a lot for you? Oh no.

Brati : Don't they bully upon a lot for me?

Sujata : Let them.

Brati : (With tenderness and concern) why do you bear, mother?

Sujata : It hurt once, doesn't hurt any longer...³.

She seems to find in his company what she misses in her household. In these sentimental circumstances, the dramatist has focused the natural relationship between a mother and her son. He is the only source of love to her. In the birth of Brati, she succeeds in knitting a bond of love, the love she does not receive from any other person in the family and even outside the family. Her husband Dibyanath shows no concern for her. He has no respect for her. The very opening scene in which she is called to identify her son's dead body reveals their relationship.

Dibyanath : What's the matter? Who was it?

Sujata : He said to Kantapukur ... to identify? Brati?

Dibyanath : Kantapukur?

Sujata : Haven't I told you? Jyoti, get me a car out...

Dibyanath : My car, at Kantapukur? No, listen Jyoti ...

Sujata : But why? Why can't the car be there?

Dibyanath : I need the car. I'm going to Chaudhari. You ring up Dutta. Tell him ... Why don't you go over straight away? ... Jyoti, there may be time still. Isn't there a relation of your mother-in-law in the police? ... ring him up. Chaudhari must help hush it up."⁴

She feels suffocated under the burden of values. She was forced to follow the patriarchal institution. She never dares to free herself from the traditions. She knows that her husband is a womanizer and a corrupt man. She does not oppose him and escapes the situation by having a job in the bank. Sujata works to escape the corrupt household and not for any luxury. Though doing a job in a bank, it seems that she is not a member of any union or organization and so must be oppressed. And since she feels oppressed and alienated, she has lost self-determination.

Her so called respected household is a kind of group of hypocrites. Being thus suffocated under the traditional role and oppression, she remains passive in social rites and rituals. She shows no interest in the engagement of her daughter. She remains a passive spectator while the guest and her household join the festivities held on the occasion of her daughter's engagement. Though she loves Brati more than her other children, she does not know enough about Brati's activities. It is only with the help of others that she learns about his activities. She goes through a painful process of discovering Brati and her own being. Diblyanath enjoys socializing with others who are the parts of the social establishment that caused Brati's death. While searching for Brati's identity she comes to know about her real self.

Then, she represents the victims of the holocaust during the 1970. Her relations with the other victims in the society are taken as a major threat to the social system. She is not allowed to meet Somu's mother who asks her not to come again to her house for. Somu's mother is another female character in the play and she is also subjugated.

Sujata feels chained from everywhere and fails miserably to get rid from the situation. She meets Nandini, another female character in the play and says, "I won't go to Somu's mother. I won't come to you (Nandini) I won't go to the place where Brati exists. May be that's my punishment for not knowing Brati."⁵

Other female characters like Somu's mother and Nandini are also subjugated. Nandini, an activist and follower of Brati is also tortured a lot. The following conversation is a proof of it.

Saroj Pal: What was your relation with Brati Chatterjee? Was he a friend?

Nandini: Stop it.

Saroj Pal: What was your relationship with Brati Chatterjee?

(Bends close to her, lights a cigarette, presses the lighted cigarette to Nandini's cheek, she screamed ...) He puffs the cigarette, and then presses it against Nandini's cheek. The questions and the pattern continue."⁶

She is blinded from the glitter of the thousand watts lamps, and is out on parole for medical treatment. She plays the important role of the girl with whom the dead revolutionary was in love. It is this younger girl who gives the older woman the courage to do something purposeful with her life.

The suffering of Nandini moves Sujata as well as exposes her to the hard realities of the contemporary society. She moves from the world of innocence to the world of experience. So she tries to discover inside herself a wish for self realization which has been so far suppressed for the want of courage. Finally, her real self comes out. The play ends with her strong and earnest advice to people.

"Why don't you speak? Speak, for heaven's sake, speak, speak! How long will you endure it in silence? Where is the place where there is no killer, no bullets, no prison, and no vans? ... Where can you escape it all ... in Calcutta, in West Bengal, from North to South, from East to West?"⁷

She thinks that the human society, given itself to the pleasures of modern society, is devoid of human qualities. Hence, the noble sacrifice like that of Brati is fruitless.

To sum up, the play throws light on the subjugation of women in the contemporary society. It is clear that the subjugation of women has been going on and it seems that it will go on. Sujata is the representative of all those women who suffer and are given hardly any freedom. There are so many Sujatas

around us and the situation will go on till the mind sets of the people change. As per the opinion of Sujata the society should values for the human qualities.

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**FEMINISTIC HUMANISM AS DELINEATED
 IN INDIAN DRAMATIC LITERATURE**

*Ms A. Rajina Banu, Dept. of English and Foreign Languages, Alagappa University,
 Karaikudi, TN, India*

*Dr. S. Subbiah, Dept. of English and Foreign Languages, Alagappa University,
 Karaikudi, TN, India*

Abstract:

Feministic Humanism defends women, the most suppressed; and celebrates humaneness, the most needed at present. It suggests how feminism and humanism are interrelated. Because, the humane society will not advocate the act of favouring one man at the cost of another woman. Men and women are indiscrete. They together make humanity to exist. Hence, the dramatists as humanists question why the Indian society encourages the patriarchy to establish irrefutable mastery over women. This article proposes the feministic ideals that the dramatists propagate while attempting to humanize the society.

Key Words: *Humanism, Feminism, Indian Drama, etc.*

Be it India or America, as the great humanist Swami Vivekananda said, "*The best thermometer to the progress of a nation is its treatment of its women.*" A country's honour of having a perfect status quo or worthy of considering the civilized lies in the position ascribed to a woman in the society. To review, domestically or socially a woman's status in India is ambiguous, pathetic, and eventful; though the reforming cum literary communities are subjecting it to radical changes throughout the ages. Indian culture is widely believed for granting an honorable place for womankind. But, defining the position a woman held in ancient India, in accordance with the staunchly male-oriented scriptures: *Vedas, Upanishads, Puranas, Manusmriti* and religious epics, is quite complicated. 'She' is the both cherished and criticized creature. Until the emergence of feministic thoughts, the patriarchy of India treacherously hoodwinked the womenfolk to be slaves ascribing certain qualities such as sacrifice, devotion, obedience, politeness, selflessness, husband-worshipping, tenderness, patience.

The early theologians hold the view that women in India during the early Vedic periods enjoyed a fairly high status. They argue, though the Rig-Vedic society was patriarchal in nature, women enjoyed a relatively high status, Sati custom was not in vogue and widow remarriage was permitted. And, it is believed that women's status devolved gradually in the medieval times. The historians observe a greatest decline in the social condition of women in the age of later Samhitas, Brahmanas and Upanishads. It encouraged the gradual decadent of their future prospects domestic, social, religious etc. Accordingly their individual rights were also curtailed. The age of the Sutras, the Epics and the Early Samhitas imposed on considerably further deterioration in women's position. India started to sternly exercise the rules of Manu on the so called second sex. Resultantly, women continued to fall lower in the social ladder in accordance with the codes of Manu;

Girls are supposed to be in the custody of their father when they are children, women must be under the custody of their husband when married and under the custody of her son as widows. In no circumstances is she allowed to assert herself independently...It is the duty of all husbands to exert total control over their wives. Even physically weak husbands must strive to control their wives (Kuppa "Seeking Shanti").

As a matter of fact, from 300 AD her status received a severe setback. And from 600-800 AD the decline was systematically organized. Birth rights of women were interpreted differently by the learned men in sequent and her wings were sought to be clipped.

Women in literature, through the centuries have been portrayed as the mythic models from the *Ramayana* and the *Puranas*. Drama in India is obviously a matter that is closely related to the Indian attitudes and philosophy of life. Hence, probing into the Indian Dramatics provides a better scope to comprehend the status of the women in the past. The contribution of Sanskrit drama is undeniable while attempting to elucidate the status of women in the traditionally-bound India. For instance, Rama's Sita, Ravana's Mandodari, Gautama's Ahalya, Bali's Tara in *Ramayana*, Draupadi in *Mahabharata*, Shakuntala in *Abhijñanashakuntala* stand prototyping ancient Indian women's pitiable position. Then, the debut of feminist conscience which developed precisely with the British advent kindled egalitarian views of eminent men like Raja Ram Mohan Roy and other reformers. And, their earnest efforts for the betterment of the status of the so-called second sex laid the foundation for the feministic humanism in India. To define the theatre of the subalterns,

The object of the theatre of the oppressed is to change the people-spectators and passive beings in the theatrical tradition into subjects, into actors, and transformers of the dramatic action. This action however, has effects beyond the drama as it is used to try out solutions to real problems and to discuss plans for change. In this case theatre becomes a rehearsal for revolution... theatre is a weapon and it is the people who should shield it (Qtd. In Srampickal 26).

Such was the medieval Indian Theatre. "Although, issues like and the consequent plight of women were taken up as early as Aristophanes, the dramatist was not specially interested in offering logically worked out solutions to contemporary problems. He was content to reflect the turmoil that he saw (Gupt 11)." Determining to stop naturalising the oppression through stereotypic representation of women in Classical literature *Upanishads*, *Manu Dharma*, *Ramayana*, *Mahabharata*, etc. the playwrights notably Bharatendu Harishchandra (Hindi), Grish Chandra Ghosh (Bengali), Dwijindra Lal Roy (Bengali), Dinabandhu Mitra (Bengali), Ranchodhbhai Udayram (Gujarati), M. M. Pillai (Tamil), Balvant Padurang Kirloskar (Marathi) and Rabindranath Tagore wrote in favour of the repressed. They delved into our folk tradition to create plays to protest against social disparities, injustices and prejudices. Their plays were highly critical of patriarchal social constructions and entertaining obvious gender differences. They waged a relentless fight to stop the practices of child marriage, sati (the ritual suicide of widow with their husband's dead body), devadasi tradition (Courtesans and prostitutes), Jauhar (voluntary immolation of wives or daughters of defeated warriors), Purdah (veiling and secluding women from the society), and Polygamy, dowry and caste systems etc.

Their plays with progressive feministic ideas kindled the various minority groups' sense of self-consciousness. The dramatists radically opposed treating women as sexual commodities and slaves to male members of the family, and patriarchal traditions. They were highly critical of restrictions on widow remarriage, female education, limited women's rights, sex-selective abortion, maltreatment, domestic violence, child-sexual abuses, honour killing, etc. They opposed the inequalities in terms of law, gender and culture and struggled for social and political participation of women. The modern Indian English plays emerged in response to the obvious failures in achieving the goals of the previous. It refers to various endeavours of feminists for accomplishing legal and institutional rights on par with men.

The new theatre which emerged due to the impact of the western ideologies on the emancipation of women was totally different in every aspect as it assimilated a new shape of imitation from western theatre. It is clear that post-colonial drama in India is a composite art, a mixture of diverse literary influences. The plight of women under such conditions had become a heinous practice throughout the country and the modern writers in all the languages have exposed the same effectively. The modern dramatists made use of drama and theatre to contain inhumane acts against women. Widow remarriage, for instance, eloquently

espoused by Ishwar Chandar Vidyasagar in Bengali finds creative expression in the Assamese play *Ram Navami* (1857) by Gaunbhiram Barua and in *Suohadra* (1928), a Punjabi play by Iswar Chunder Nanda. The famous Telugu play *Kanyasulkam* (1896) by Gurajada Appa Rao deals with the pernicious custom of Child marriage and the practice of selling girls to old men.

Presumably the idea of feminism besides humanism took root in Indian English plays especially of Aurobindo, Tagore and others. It eventually resulted in the emergence of a new composite brand of feministic humanism in India. They enacted plays to provoke revolutionary thoughts in the audience literate and illiterate. It assisted the dramatists in reforming the young generation and in freeing them from the claws of parochialism. Though India has witnessed innumerable reformers and feminists, their revolutionary ideas reached the folklore only because of the dramatists who dared to incorporate and experiment with such progressive theories. Resultantly, the hybrid creed called Indian English Drama bloomed out. With the acquaintance of the most important western playwrights such as Tolstoy, Shakespeare, Tennessee Williams, John Osborne, Harold Pinter etc. the Indian dramatists started experimenting humanistic ideals in theatre. Concomitantly, Indian Literature witnessed the emergence of experimentalist dramas by Indian playwrights in English about all sorts of subjects philosophical, social, and political. Krishna Mohan Banerji (*The Persecuted*), Michel Madhusudan Datt's (*Is this Called Civilization?*), T. P. Kailasam (*The Widow and the Parrot*), Pratap Sharma (*A Touch of Brightness*), Lobo Prabhu (*The Family Cage*), A. S. Panchapakesha Aiyar (*Slaves of Ideas*), Harindranath Chattopadhyaya (*The Evening Lamp*), Asif Currimbhoy (*The Clock*), Nissim Ezekiel (*Don't Call it Suicide*), and Sri Aurobindo (*Perseus the Deliverer*) are some of the pioneer dramatists to write with such revolutionary themes. The other remarkable modern dramatists to write with feministic concern are Rabindranath Tagore (*Red Oleanders*), Badal Sircar (*There is no End*), Mohan Rakesh (*Half-way House*), Mahesh Elkunchwar (*Flower of Blood*), Satish Alekar (*Begum Barve*), and others.

To consider the contribution of women, for once, they began to register their protest against anything and everything which they considered discriminatory or oppressive. They protested against obscenity and violent films and campaigned for a change in the way women were depicted in films, television, radio, press and in advertisements (which portray women as sex-commodities). Mannu Bhandari's *Bina Diwaro Ke Ghar*, Mrinal Pande's *Gopichand*, Kusum Kumari's *Sanskaar Ko Namaskaar* which brought powerful irony on the stage with the strong stories of women's subjugation, suffocation and victimization are noteworthy in this regard. The English plays of Bharati Sarabhai (*The Women*), Kamala Das (*A Mini-Triology*), Maheshweta Devi (*Aajir Urvashi*), Poile Sengupta (*Mangalam*), are phenomenal for their protests and solutions that they put forth. Their writings centre on rising gender egalitarian attitudes and voice for socio-economic and domestic freedom i.e. individual independence and development of women.

With the help of Indian theatre, the Feminist movement succeeded to a great extent in checking the increasing problems and the invisible hindrances to the emancipation of women from the clutches of patriarchy. Raising consciousness among women about their problems and cognising those about the religious or cultural theories of sexual politics in India both in familial and social spheres are major contribution of the modern Indian English dramatists. They exhibited how women are being represented stereotypically as weak/vulnerable creature, sexual object of the male's desire, procreating device and so on. Thus their plays with feministic overtone helped to urge the empowerment of women through literature.

They used drama as a tool to attack the age-old customs against women and to suggest that inequality of sexes does not have a biological basis or origin; it originates in the cultural constructions of gender difference. The onslaught on the conservative society which sees the women as only the "other" of the male began with such propaganda plays. Thus, the playwrights sought to formulate a gender-neutral society which will encourage the authorization of the silenced in the society. The end of such plays with

series of appeals, made a proposal to the audience about their responsibilities in the making of an egalitarian society where women are treated as humans. As a result, more and more women gained courage to speak out their sufferings. Particularly, enactment of such plays with revolutionary ideas had to some extent moulded the middle class women's psyche to protest against gender-discrimination. For instance, Tendulkar voices the womenfolk's agonies thus,

SARITA: Why? Why can't men limp behind? Why aren't women ever the masters? Why can't a woman at least ask to live her life the same way as a man? Why must only a man have the right to be a man? Does he have one extra sense? A woman can do everything a man can [...] What a man does is manhood. Even if he washes people's dishes, that's manhood [...] This must be changed. Those who do manly things should be equal to men. Those who don't are women. And there will be some among them who have beards and moustaches too. Isn't being Prime Minister of India a manly thing? And isn't it an effeminate thing to grovel at that Prime Minister's feet? (*Kamala* 47).

But obviously the marginalised position in the household as well as the society bespeaks the truth that in no means that Indian Feminism was able to make any headway in uprooting the gender-based discriminatory ideologies. It is evident in Mahesh Dattani's *Tara*. He voices the anguish of womanhood through Tara, the victim of gender-bias, who “deserves something better” is crippled and let to die by her biased parents.

TARA: How do you expect me to feel anything for anyone if they don't give me any feeling to begin with? Why is it wrong for me to be without feeling? Why are you asking me to do something that nobody has done for me? [...] Selfish? Yes. I am. I have the right to be selfish, like everyone else! (*Collected Plays* 371).

It concedes that how the patriarchal society behaves inhumanely towards women and expects them to dance to its whims. In recent times, molestation of women (Dattani's *Where Did I Leave My Purdha*), child-sexual abuse (Dattani's *Thirty Days in September*), domestic violence (Tendulkar's *The Vultrues*), work-place harassments (Tendulkar's *Silence! The Court is in Session*) etc. are prevalent everywhere. And, the so-called modern man either tries to elude his responsibility by blaming the society, as if he is not the member of it, or chooses to remain a passive observer of the injustice. It is evident in Manjula Padmanabhan's *Lights Out*. The author says, “This play is based on an eye-witness account. The incident took place in Santa Cruze, Bombay, 1982 [...] In real life as in the play, a group of ordinary middle-class people chose to stand and watch while a woman was being brutalised in a neighbouring compound. And in real life, as in the play, no-one went to the aid of the victims (53).

All these reveal the fact that the sixty-eight years of continuous crusade for the independence of Indian women remains unsettled. Hence, speaking of women's emancipation theoretically or enacting out of reach legislations for women's welfare alone cannot bring any remarkable changes in the awful position of women in India. Pragmatic steps should be taken to neutralise the conservative minds of both the men and women as hinted at in the modern Indian English plays of Girish Karnad, Vijay Tendulkar, Mahesh Dattani, Manjula Padmanabhan, Dina Mehta and others. Their plays with humanistic concern for the victimized women emphasize on the notion that the parents as individuals, as communities, as society should inculcate a fair mindset to treat their sons and daughters equally, to value their feelings honestly, and to not impose démodé myths of manliness as being suppressive and womanliness as being submissive on the young generation.

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THE CONCEPT OF TRAGIC HERO IN GREEK TRAGEDY AND ENGLISH TRAGEDY IN THE PLAYS: *OEDIPUS REX* AND *MACBETH*

Mr. Abdo Saeed Hussein Saleh, Faculty of Education, Radfan University of Aden, Yemen

Abstract:

This paper aims to make a comparison between the tragic hero in Greek tragedy and English tragedy, illustrated by plays: Oedipus Rex and Macbeth. It first should light on Sophocles and Shakespeare life and on theme of the two tragedy plays. The comparison is based on the similarities and differences between the two tragic plays, similarities such as royalty centered events, heroes action, pride, heroes suffering calamity and others were discussed. Differences such as blood scene in both stages, gods, effects on heroes and chorus used in the plays and others. Characters were also discussed.

Sophocles and Tragic Hero:

Sophocles (497/496-406/405 BCE) was a luminary force in Classical Athenian culture. He was an innovator of drama. Sophocles, Euripides and Aeschylus were well-known as masters of tragedy. Like many good Athenian citizens, he was also a politician, priest and military leader. Much of what has been written about Sophocles cannot be verified due to the untrustworthy nature of ancient biographies. However, many scholars accept the following events to be accurate.

Sophocles was born in Colonus, not far from Athens, the city whose culture would shape the dramatist. His father Sophillus owned a business, which probably manufactured armor. Sophocles' musical education led to his recognition as a master of song. Some sources indicate that the famous musician Lampros helped cultivate Sophocles's musical ability. Likewise Aeschylus is said to have helped train the young Sophocles in the arts of tragedy. In the paean for the victory at Salamis, Sophocles was a soloist. His first award for a dramatic piece came in 468 BCE at the Greater Dionysian. He won no less than eighteen such contests, never receiving less than a second prize.

Sophocles was married twice. He was the father of at least two sons Iophon and Agathon. In 443 or 442 BCE, Sophocles became a treasurer of Athena. In this role, Sophocles was responsible for the collection of tribute from Athens's subjected territories. Within a couple of years of holding that post, Sophocles was also elected a general in the suppression of the revolt on Samos. In this role, he served under Pericles in 413, he would return to military service as one of the generals selected to fight against Syracuse. The respect from the Athenian people also placed him in a position to be given one of the special commission implemented to deal with the state of emergency after the military failure in Syracuse. Sophocles died before the conclusion of the Peloponnesian War.

Oedipus Rex: It is the best of Sophocles' plays, and indeed, the greatest classical tragedy. Webster et al, (198 344) describes the play as "a structural marvel that marks the summit of classical Greek drama's formal achievements". The king of Thebes is the main character of the play; He is brave and wise, but arrogant and ill-tempered. After he had answered correctly the riddle, He became the king of Thebes as a reward for saving the city from the sphinx that it had used in torturing the hapless Thebans. Jocasta also became his wife. Oracle has prophesied that Oedipus would kill his father and marry his mother so his flight from Corinth was a reaction for this a prophecy by an oracle, while on his flight from Corinth, he had come into land of Phocis where he met a man and his train, he had disputed with them and he killed man and his train without knowing that he had fulfilled the prophecy of the gods by killing his father. The man had been killed was the last occupant of the Theban throne he later inherited.

Oedipus attempts to discover the mysterious killer of Louis as means of rescuing his people from plague that causes suffering to people as result of the hideous crime this is plot of the play which centered about. He dives his whole proud and hot-temper into the search, only to reveal that he is actually the man he is seeking for. When Jocasta, discovers the incestuous relationship she kills her and Oedipus blinds himself, and renounces the throne.

Shakespeare and Tragic Hero:

Within the class system of Elizabethan England, William Shakespeare did not seem destined for greatness. He was not born into a family of nobility or significant wealth. He did not continue his formal education at university, nor did he come under the mentorship of a senior artist, nor did he marry into wealth or prestige. His talent as an actor seems to have been modest, since he is not known for starring roles. His success as a playwright depended in part upon royal patronage. Yet in spite of these limitations, Shakespeare is now the most performed and read playwright in the world.

Born to John Shakespeare, a glove maker and tradesman, and Mary Arden, the daughter of an affluent farmer, William Shakespeare was baptized on April 26, 1564, in Stratford-upon-Avon. At that time, infants were baptized three days after their birth, thus scholars believe that Shakespeare was born on April 23, the same day on which he died at age 52. As the third of eight children, young William grew up in this small town 100 miles northwest of London, far from the cultural and courtly center of England. . He must have had his education there at Stratford. His father was comfortable enough to pay his fees even as the grammar school education in the area was relatively free. His education must have entailed: "Latin studies, learning to read, write, and speak the language fairly well and studying some of the classical historians and poets." (Bartlett, 1998:254)

Shakespeare is not known to have attended any university. At the age of 18, he married Anne Hathaway of Stratford. He became a school master and later left for London where he was employed to mind horses for their owners when they were inside the theatre hall. This must have marked his entry into the theatre business. From 1594 onward, he was an important member of the Lord Chamberlain's company, later known as the kingsmen, after the ascension of King James I in 1603. The group prospered as it had the best actor in Richard Burbage, the best theatre in Globe, and the best playwright in Shakespeare. He later became the owner of his own theatre. He died on the 23rd of April, 1616.

Macbeth: Macbeth and Banquo, the three witches prophesy. Macbeth's impending Kingship and address Banquo as father of Kings. The two Scottish generals meet them on their return from a victorious battle. Macbeth is affected by these prophetic words, and he murders King Duncan. As the most powerful of the generals, he becomes King.

He also murders Banquo to save his reign. He eliminates any one he suspects, could be a threat to him. In another meeting with the witches, Macbeth is given a false assurance in another meeting with the witches who tells him that no one borne of a woman would kill him, and that he will not die until Bernamforest move to Dunsinane. Macbeth discovers that the witches' assurance was a trick. Macduff eventually kills him and Malcolm ascends the Scottish throne.

Shakespeare's Macbeth attempted to collect some events in Scottish and English history. a Macbeth, who lived in the 11th century Scotland. His name with those of Macduff, Duncan and Malcolm are prominent in the old books on Scottish history. Shakespeare must have picked some bits from the Chronicle of England, Scotland and Ireland, written by Raphael Holinshed. Although he does not follow the trend of Holinshed's story, he however taps the murder of a Scottish king from there, 'and the circumstances of this murder are taken over by Shakespeare to support his history of the murder of Duncan'. (Bernard Lott, 1965: xiii)

Macbeth is the Shakespeare's play that related to the contemporaneous situation in England. James I of Scotland interests in this play who had been crowned King of

England, and who was the owner of the theatre company Shakespeare belonged. Macbeth dictated the crime of regicide and assassination of governmental leaders, which are commonly regarded as the highest crime in most societies.

Comparative Analysis of the Two Plays:

Similarity:

There are similarities between Sophocles and Shakespeare in spite of they are products of two separate eras of human and dramatics history, there are glaring similarities between their works as could be seen in the two plays. The properties of traditional tragedy all of these plays have. First, they adhere to the classical concept that tragic action should be built around monarchy. Oedipus is the King of Thebes, Macbeth becomes King later. Thus, the two plays abide by to the nobility terms of traditional tragedy. Like in most other traditional tragic works the heroes of these two Plays are not mere characters and individuals, but they symbolize to a whole cultural being. Oedipus and Macbeth are faced many of situations, which lead to their demolition. Oedipus murders an old man without knowing that he is his own father. Macbeth, murders King Duncan and he pays eventually his life.

The tragic heroes are carried away by the swift current of the tragic action so much that they are utterly unable to free nor reverse themselves, is the other similarity in the two plays. The proud and conceited quest for the truth are Oedipus's tragic flaws have already set him on a course he cannot restrain nor control. In the Greek and Elizabethan plays the tragic heroes are presented as heroes and courageous, even at the face of death. They seem to accept responsibility for what has befallen them, experiencing their catastrophe with fate. In Oedipus Rex, the hero endures the results of his action and inaction.

In Macbeth, the hero is valiant and courageous to the end. He is not goofy to impute responsibility for their actions to others. Macbeth, in the last dwell of his life exhibits raw courage and dignity. He states:

*I will not yield
...yet I will try to the last: (p.231)*

In terms of diction, the two plays are written in verse.

Traditional tragic plays produce two central contradicting reasons. In the first place, it produces pessimism, where the heroes suffer calamity irrespective of their choice of action. But these writers also present an optimistic view of human existence.

Although the tragic hero Oedipus is depicted as a plaything of the gods who is incapable of doing anything to free himself from the fate, Sophocles also shows us how tragic flaws lead him to his catastrophic end, a witty suggestion that such ends could be avoided if one learns to restrain his eccentricities. Thus, even without denudation the play of the concept of fate by the gods, the lessons of Oedipus' recklessness are too apparent to be ignored. And these are the more universal human issues in the play.

In *Macbeth* the playwright shows the cruelty of life, through his exhibition of man's inhumanity to his fellow man. Macbeth's shameful crime of killing a royal guest in his house raises a question mark on human trustfulness. But on the other hand, the punitive results of these inhuman acts point to the playwright's optimism that life is worth living as those who practice evil shall always receive the negative punishment equal with their deeds.

Difference:

Sophocles and Shakespeare are representatives of different peoples and eras so there are memorable differences, although the two writers, as interpreter of traditional tragic concepts, center their tragic actions on nobles and royal persons, they differ in their treatment of their heroes. Sophocles presents his royal tragic hero as prisoners of the gods. In spite of his level in the society, they are mere pawns on the chessboard of the gods.

On the antithesis, the English had lived under monarchical rule for many centuries. Their

monarchy has however, undergone various revisions. From the era of the acceptance of divine rule of Kings and the attendant arbitrariness to the period when their excesses were questioned, to the present, monarchs only reign, but do not rule. Sophocles kept bloody and death scenes off the stage. The death of Laius is carefully kept as previous action. Jocasta's suicide is committed off stage and then reported on stage means that blood and Bloody scenes should left for battlefield But the Elizabethan audiences seemed quite comfortable with the sight of blood on stage.

In *Oedipus Rex*, gods' pervading influence is felt through the dramatic action of the play. Shakespeare's tragic characters are therefore total masters of their fate; there are no gods in the play.

The Sophoclean play is straight serious from the beginning to the end, the classical believe in purity of genres, they did not promote mixed genre tendencies of tragic with comic time-outs. But Shakespeare mixed the genres in his plays. He created room for comic moments in his tragedies.

Generally, Shakespeare freed from rules and traditions. Sophocles wrote almost all his plays for the drama competitions and to win prize. The success of the playwright was dependent on number of prizes at the festivals. Though Shakespeare had to deal with his contemporaries and dramatists from other theatres; he had no formal competitions to enter for. This, with the enterprising freedom of his age made him free from restrictions and his works reflect this.

According to Schiller the poetical aspect of life is grown out by the chorus. The modern poet no longer finds the chorus in nature. He must find a solution on such modification of his story as will admit of his retraction to those primary times, and to that simple form of life.

Conclusion:

The justification of the drama works could not be judged without reference to the general surrounding social events. Accordingly, Sophocles and Shakespeare's works are better looked as representatives of the life situations of the Greek and English people of the time. Similarities and differences discussed in this paper disclosed that the two writers are of tragic mastery arts of the two areas: Greek Roman classical and Elizabethans periods, the former is accounted as literary traditions while the later was developed and built upon literary traditions. There is an agreement that Sophocles' play *Oedipus Rex* is considered as the basic and the first foundation of traditional tragedy. Unlike Shakespeare's time the dramatic genre had passed through different developments and changes. Shakespeare moved that art to the peak that no dramatist had ever done.

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UNDERPINNING THE IDEOLOGY IN GRAHAM GREENE'S SHORT STORY *A CHANCE FOR MR. LEVER*- A TRANSITIVITY ANALYSIS

Surinder Kaur, Assistant Professor, S.G.A.D. Govt. College, Tarn Taran, Punjab, India

Abstract

Ideology is a set of assumptions, a belief system that a group of people share. There are different ways of encoding ideology and literature is one of them. Literature operates the tool of language to achieve desired effect. Infact as Simpson (1993:6) notes, 'language reproduces ideology', language has become a major method for reinforcing the existing ideology or to develop a new one. Hence the study of language is useful to uncover the hidden ideologies at work in a text. The present paper aims at identifying and explaining hidden ideology at work in Graham Greene's short story 'A Chance for Mr. Lever'. Paper makes use of Holliday's Transitivity model for studying main character's personality as linguistic choices helps in clarifying dominant ideologies. These ideologies are presented by processes used in the clauses.

Keywords- *Ideology, Transitivity, Language, Processes, Personality, Moral values.*

1. Introduction

Language is not merely a tool for communication but it is a social practice and a “most common form of social behaviour” (Fairclough 1982: 2). Language determines our social relationships, our public interactions. For Halliday (1985: XIV), “a language is interpreted as a system of meanings, accompanied by forms through which the meanings expressed?” Language is a code in which we encode our beliefs, identities, values and ideologies. Fairclough claims that language “is a material form of ideology and language is invested by ideology” (2001:73). Ideology can be defined as the everyday taken for granted collective set of assumptions and value systems that social groups share (Simpson 1993: 5). Moreover, ideologies are essential and basic social concepts that reflect the aims, significances and values of the social group (Wodak, 2001: 2). As literature is a mirror of society, ideology becomes immortal in the written words. A literary world is a microcosm of how people act, feel and think and what they value as an individual or as a member of a community. Though Davies (2005) writes, “the ability to narrate has to be seen as a creative artifact and therefore not necessarily a representation...of actual events (99), a literary text is a powerful vehicle in the construction of social reality, a vehicle that shapes points of views through dominant ideologies and constructs the realities of living and being. In this sense, discourse is dialectically related to the socio-cultural and institutional contexts (Fairclough 2003). Fowler notes, “language provides names of categories, and so helps to set boundaries and relationships and discourse allows these names to be spoken and written frequently, so contributing to the apparent reality and currency of categories (1986: 94). By using Halliday's theory of Transitivity, the present paper seeks to reveal the ideology that underpins Graham Greene's short story 'A Chance for Mr. Lever' (1935) from a semantic-grammatical viewpoint. By examining the transitivity choices made by main character as Simpson observes, “the transitivity profile embodied by a text is a generally useful indicator of character in prose fiction” (2004, 119), study is an attempt to acknowledge the role of linguistics analysis of a text not always as oriented towards uncovering examples of deviant language usage, but also a beneficiary tool for clarifying characteristics and meanings in a text be it a literary or non literary text.

2. Previous Analysis on Transitivity

Numerous researchers have used transitivity analysis to reveal power-relations, ideologies,

attitude towards life as reflected in a text. A pioneering example of transitivity analysis is Halliday's article, "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritor*" (1971). Halliday discusses how by choosing different processes, participants and circumstances, author presents the world as experienced by its major character, Lok. Another instance is Kennedy's analysis of a scene from Joseph Conrad's novel *The Secret Agent* (1982) revealing the distance and detachment between the actor and his actions. By choosing parts of body as actors author gives the impression that murderer is not responsible for what she was doing. Burton (1982) used transitivity to study the unequal power-relations between medical staff and patient and patient's helplessness in an extract from Sylvia Plath's *The Bell Jar*. Similarly, Kies's (1992) "The uses of passivity: Suppressing agency in *Nineteen eighty-four*," analyzes linguistic features of the novel. Simpson and Montgomery (1995) used transitivity to analyses character in the article "Language, Literature and Film: the Stylistics of Bernard MacLaverly's *Cal*."

3. Theory on Transitivity

A brief understanding of the expression "Transitivity" is imperative at the onset from the viewpoint of analysis. Transitivity is a part of Ideational function of language. The ideational function of the clause is concerned with the "transmission of ideas." Its function is that of "representing 'processes' or 'experiences': actions, events, processes of consciousness and relations" (Halliday, 1985:53). The term "process" is used in a...extended sense, "to cover all phenomena...and anything that can be expressed by a verb: event, whether physical or not, state or relation" (Halliday 1976:159). Halliday views that "processes" expressed through language are the product of our conception of the world or point of view. He further notes, "Our most powerful conception of reality is that it consists of "going-ones": of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause...clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This ...is the system of TRANSITIVITY. Transitivity specifies the different types of process that are recognized I the language and the structures by which they are expressed" (Halliday 1985:101). The semantic processes expressed by clauses have potentially three components as follows:

- (1) The process itself, which will be expressed by the verb phrase in a clause.
- (2) The participants in the clause, which refer to the roles of entities that are directly involved in the process: the one that does, behaves or says, together with the passive one that is done to, said to, etc. The participants are not necessarily humans or even animate; the term "participant entities" would be more accurate (Halliday 1976:160). The participant entities are normally realized by noun phrases in the clause.
- (3) The circumstances associated with the process, which are typically expressed by adverbial and prepositional phrases. (Haliday 1985: 101-102)

With these three components of transitivity one can analyze the mind-set or worldview "framed by the authorial ideology" (Fowler 1986:138) in literary or non literary texts. The first principle of a transitivity analysis is to uncover the principle "who or what does what to whom or what?" In simple terms it refers to the relationship between the action of an Actor and its effect upon the Goal. In order to get a clear picture of what is happening from the viewpoint of one's subjective reality involved in the story the following process is helpful:

- (1) Isolate the process *per se* and determine which participant (who or what) is doing each process.
- (2) Determine what *sorts* of process they are and which participant is engaged in which type of process
- (3) Determine who or what is *affected* or seems to be *affected* by each of these processes.

(Burton 1982: 202)

Now I will list the transitivity model that I have used for my analysis. There are six types of processesmaterial processes, mental processes, relational processes, verbal processes, behavioural

processes and existential processes.

3.1. Material Processes

These are the processes of doing in the physical world. Every material process has an obligatory ACTOR, who is the doer of the process and an optional GOAL which represents the person or entity affected by the process. In addition to these two inherent participant roles, there is an extra element called Circumstance, which provides additional information on the “when, where, how and why” of the process. The circumstantial meaning is realized, not in noun phrases but either in adverbial phrases or in prepositional phrases. Circumstance expresses supplementary information, such as place, time, extent, matter, manner, duration, condition, means etc. For example:

John	Slapped	Mary
Actor	Material process	Goal

John	slapped	Mary	Very hard
Actor	Material process	Goal	Circumstance: manner

1.2 Mental Processes

These processes account for processes of sensing and encode inner world of thinking. Mental processes are “internalized” processes in contrast to the “externalized” processes of doing and speaking (Simpson 1993:91). In mental processes SENSOR and PHENOMENON are potential participants. SENSOR is the doer of the process and PHENOMENON is the entity, person or idea which is sensed, thought or seen.

I	Can understand	Your problem
Sensor	Mental process	Phenomenon

I	Heard	his voice
Sensor	Mental process	Phenomenon

1.3 Relational Processes

These are processes of being that signal the existence of a relationship between two participants. However these don't suggest that one participant affects the other in any way. The participant roles are called as CARRIER and ATTRIBUTE.

Mary	Is	Wise
Carrier	Relational process	Attribute

The president	Is	John
Attribute	Relational process	Carrier

1.4 Verbal Processes

Verbal processes include the verbs of saying. These are intermediate between material and mental processes as saying something is a physical action that reflects mental operations. Halliday writes, “The verbal process expresses the relationship between ideas constructed in human consciousness and the ideas

enacted in the form of language” (1994: 107). The participant roles are SAYER, RECEIVER and VERBIAGE.

Jerry	Told	Mary	his problems
Sayer	Verbal process	Receiver	Verbiage

He	Said	“I’m exhausted”	
Sayer	Verbal process	Verbiage	

3.5. Behavioural Processes

Behavioural processes are processes of physiological and psychological behaviour and these stands on the borderline between material and mental processes. Behavioural processes “represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states” (Halliday 1994: 107). The typical participant is BEHAVER.

We all	Laughed
Behave	Behavioural process

John	is crying	Bitterly
Behave	Behavioural process	Circumstance: manner

3.6. Existential Processes

Last process type is called existential processes. These processes express the mere existence of an entity without producing anything else of it. These processes are introduced by the subject THERE. The only participant is EXISTENT.

There was	a dog	On the road.
Existential process	Existent	Circumstance: place

There was	a little house	on the left side
Existential process	Existent	Circumstance: place

4. Transitivity Analysis of the Story

A Chance for Mr. Lever (1935) is a third person omniscient narrative. Analysis of the story reveals that evil lies latent in the minds of human beings and it only needs a favourable environment to manifest itself and then to go on growing till it becomes so formidable as to overwhelm and engulf whatever of good there may be in human beings. Both society and moral values regulate human behavior by sanctioning what is acceptable and what is not acceptable. When the external restraints of society and work are uplifted, we must meet the challenge and temptation of savage, reversion with our own innate strength. “But humans are not strong enough to resist their natural urges to follow the natural law of morals and ethics without any artificial power to enforce it” (Hobbes 1982: 223).

The protagonist of the story, *A Chance For Mr. Lever*, too fails in the challenge of staying morally upright in the midst of forest. He undergoes de-moralization i.e. a deterioration of moral motivation (Craig 2008). He sees morality and ethics as totem of ruined past. He feels that moral choices are ultimately insignificant. He does not want to sacrifice his self interest of making money just to stay morally upright.

He falls prey to environment. He succumbs to deceit and dishonesty and intentionally commits forgery.

Precursory reading of the story seems to portray Mr. Lever as a helpless fellow pressurized by his circumstances to visit Africa in order to secure the signature of certain Mr. Davidson on a business contract to earn some commission money. On reaching Davidson's camp, Mr. Lever finds out that Davidson is dying a slow death due to malarial infection. And in the morning, Davidson is dead. 'The whole trip was a gamble' (Greene 1935: 220) so Mr. Lever couldn't afford to let go this last chance of making money, hence he forges Davidson's signature on business document and makes his trip a successful one on material plane but a total failure on spiritual plane.

Transitivity analysis of Mr. Lever's processes proves him to be an anarchist who though says, 'I'm too old' (Greene, 1935, 220) is ready to do anything. His only concern is his wife Emily and money. He follows the path of morals and honesty as long as he is in human society but the moment he steps in forest he starts responding to the call of darkness. For the sake of money, he performs the dishonest act, leaves the path of honesty and isn't ashamed of himself as no one watched him doing the wrong deed and 'his only fellow in the little stuffy tent wouldn't be troubled by Untruth in Advertising' (Greene 1935: 230).

The configuration of Mr. Lever's transitivity profile portrays him as an ACTOR of processes as material processes dominate other process types in the frequency of occurrence. For better understanding of the story, I have divided the story into two parts and named them as Village and Forest respectively to represent the changes and developments in Mr. Lever's thoughts and feelings.

Following table presents Mr. Lever's participation in processes:

Processes	Part I- Village	Part II- Forest	Total
Material	114	75	189
Mental	62	62	124
Relational	34	23	57
Verbal	39	04	43
Behavioural	06	01	07
Total			420

In part I Village, there is a clear gap between material and mental processes occurrence frequency. Here Mr. Lever seems to be a man of action. However all his actions are simple routine tasks, usual tasks a white man performs in African colony and which don't require any thinking process to proceed. For instance,

Actor	Process: Material	Beneficiary	Goal	Range
(He)	Opened		his suitcase	
He	took out		his wife's photograph	
He	Wiped		his damp hands	With a handkerchief
He	must shake		hands	With chief
(He)	Give	Them	salts and aspirin	
(He)	paint		their sores	with iodine

Mr. Lever appears to be a well behaved and civilized human being. He helps the local niggers. He find them "friendly, interested, amused" (Greene 1935: 219). Mr. Lever does not carry the insane idea of superiority and thus exhibits what morality teaches us, to be humble and loving. Man alone, as a free being, responsible for his actions and attitudes, for his will and striving, his love and hatred, his joys and sorrow

and his super-actual basic attitudes, can be morally good or bad. For, far above his cultural accomplishments, rises the importance of the man's own being: a personality radiating moral values, a man who is humble, pure, truthful, and honest and loving (Hildebrand 1950: 1).

Study of the mental and verbal processes reveal that his main concern is to convince the village chief to send some carriers with him to find Davidson as early as possible. He doesn't want a minute's delay. As all his hopes lie in one thing, finding Davidson and getting his signature on document. Mr. Lever is God fearing man. He prays to God for helping him in his task and to show him right path. First part of the story exposes Mr. Lever's aim in visiting Africa at such an old age.

Part II- Forest reveals how Mr. Lever achieves his aim. Here material (75) and mental (62) processes are almost equal in the frequency of occurrence pointing to the fact that actions are planned. The good, moral self of Mr. Lever guides his journey till he reaches the camp of Davidson. When Mr. Lever sees Davidson's condition everything turns upside down. Davidson has caught malaria infection and can die at any moment.

Mental processes deal with the moral dilemma that arises in the mind of Mr. Lever. Up to now, he has followed the path of morals and honesty and has prayed to God for not letting Davidson die. But watching Davidson dying, Mr. Lever becomes a rebel. It is hard to do the right thing when that means sacrificing one's own self-interest and to resist temptation to do wrong when desire is strong and the belief that ultimately it does not matter what you choose or do is apt to sap one's moral strength and so undermine one's moral life (Craig 2008). To him, now all prayers and morals are of no use. With every black vomit coming out of Davidson's mouth, Mr. Lever's last chance was slipping from his hands. "Moralities were what enabled a man to live happily and successfully with fellows but Mr. Lever wasn't happy and he wasn't successful"(Greene 1935: 230). Mr. Lever now sees morality and moral values mere jailors that imprison our identity and hinders action. He feels morality is a mere trap, a weakness, a delusion and completely superfluous. And he decides to convert his last chance into a successful one. Morals and ethics teach us to be honest even when nobody is monitoring our actions but to Mr. Lever honesty is a mere palpable design and he decides to make a plunge into the realm of dishonesty. He knows that being honest will not pay him anything now, it is only by being dishonest and through deceit; he can have what he want. "He was lost and he was set free" (Greene 1935: 230). And further narrator comments on Mr. Lever's change of personality, "he was freed from what had held him back through a long pedantic career, the fear of some conscious fate that notes the dishonesty...now he said Boo to that goose" (Greene 1935: 231). He carefully copies Davidson's signature with Davidson's pen and feels a great relief.

The transitivity tool helps to decode the particular worldview or ideological stance of author. As Fowler notes, "linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies (1986: 27). The outward journey of finding Davidson becomes an inward journey to exhibit the darkness lying below the mask of humanity. As long as one is in the protection of societal laws, one's evil nature remains suppressed. Once out of civil rules, this nature shows up and it requires great strength to combat it. Mr. Lever is civilized, moralist and God fearing human till he is in village. He believes in the power of prayer, "he thought: Prayer. I'll pray tonight, that's the kind of thing a fellow gives up, but it pays, there's something in it" (Greene 1935: 223). However the temptation of forest is proves to be too strong for him. Now "prayers were out of place in the dead drab forest, they simply didn't come" (Greene 1935: 228). Mr. Lever's selfish nature has better of him. He remains unsuccessful in keeping his morality intact and falls way too easily to the call of darkness, dishonesty.

5. Conclusion

To sum up, we can safely say that though transitivity analysis is not the whole literary analysis but it does serve a deeper purpose than mere studying foregrounding and style patterns. As investigated in the text, by studying process types and participant functions, transitivity offers firm foundation for the

interpretation of a text. It is fruitful to uncover the underlying meanings, motives, beliefs and ideologies in a text. Transitivity analysis promotes a deep and clear understanding of a text as in present study it helped in exposing the hypocrisy of main character as he wastes his last chance by becoming a slave to his base instinct of greediness.

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MALLIKARJUN PATIL'S SHORT FICTION: AN OVERVIEW

J. S. Deshmukh, Research Scholar, Dept of English, Karnataka University, Dharwad

Dharwad is known for literature and other arts. When it comes to English writings, no other place is better known than Dharwad in north Karnataka. Dharwad, as that of Bangalore and Mysore, has many English writers who have achieved national and international renown. The great Indian English writers like Armando Menezes, M. K. Naik, V. K. Gokak, Girish Karnad and Shashi Deshpande are from this region. There are many others like K. Raghavendra Rao, or G.S. Amur and Shantinath Desai, who themselves writers in English, have guided many writers. The translation work of Prof. Yeravinateelmath, and his younger contemporary Basavaraj Naikar is not less significant. Naikar's successor is Prof. Mallikarjun Patil.

Mallikarjun Patil is a bilingual writer. He is a translator too. This paper confines to Patil's English writings, of course, short fiction. Patil's three English novels *When the Ground Shakes Beneath* (2008), *A Don in the Jungle* (2008) and *Under the Mango Tree* (2009) are worth study, most of them being translated into Kannada, Marathi and other Indian languages. The Kannada version of the last novel got staged, and filmed as *Negilyoygi* in 2012, making the author more popular than ever before.

Prof. Patil, because he is a fine academician, has written three collections of short stories, namely, *This is India and Other Stories* (2010), *Scenes from Indian Life* (2012) and *Shalmala and Other Stories* (2015).

Both Basavaraj Naikar and Mallikarjun Patil are well-versed in creative writing. Dr. Patil is as good as Naikar in his ideologies, social concerns, use of language and techniques. Both the writers have written novels, books of short stories and academic writings. The two have translated several books from English into Kannada and vice-versa.

Dr. Patil has published three books of short stories till date. The first book is named *This is India and Other Stories* (2010). The book has seventeen stories. A Himachal Pradesh writer P.C.K. Prem's Preface enlightens us about Patil's stories. Prem thinks these stories depict Indian situations. This is true of many of Patil's stories in the volume. The evils of caste, corruption, red tepism, lethargy, orthodoxy and the like are depicted in these stories. The very titles of the stories, for ex, "The Holi and a Kidnap," "A Search for a Dog and Fame," "A Charsou Beeswallah," "Emmi (misfit) Tammanna," "Witchcraft," "Greed for Money" and "Divorce" attest this. Patil's handling of the theme of adultery in "Men Beware of Women"; of folklore in "A wise Boy"; of acrobatics in "An Indian Juggler"; of shrewdery in "Thanks Aids" and mercy in the last story "Triumph of Compassion" is admirable. "A Scorpion Sting" bears a resemblance to Nissim Ezekiel's poem on scorpion sting. The Story "Thanks Aids" has attracted even an Australian reader and brought the author recognition. Of course, "Men Beware of Women" is a popular one.

Dr. Patil is a socialist in attitude. He thinks that there must be socialization of values and the act of reform should not cease. His second book of stories *Scenes from Indian Life* (2012), in fact, this being the sub-title of the previous volume, speaks of his concern for the common man. Prof. Naikar himself has written a foreword to this, admiring Patil's experiment in micro-fiction. He writes,

Mallikarjun Patil's *Scenes from Indian Life* contains twenty-seven short stories ranging from very short to short ones. As the very title indicates they deal with various aspects of human relationships in India, especially Karnataka life. They are like mono-cellular amoeba having a single centre or motif in them. A conspicuous feature of all these stories is their strong dose of contemporary consciousness as articulated in a variety of themes likes profitarianism, commercial delay and

cheating, cultural barbarity, loss of money through philanthropy, abuse of government facilities, caste-politics, misreporting in journalism, a small girl's mathematical talent, foreign mania, female insurgency, vengeance, inhumanity of educated sons to their parents and so on. These themes happen to be the stuff of everybody's every day-experience in the twenty-first century India and hence assume universal human relevance. (Naikar, iii).

Patil's second book is known for his creativity and experiment. "A Paper Story" reminds Hemingway's story based on a letter to him by an admirer. "The Bookman's Travel in Books" is known for stream of consciousness narrative technique. "Number-one ..." is a peep into social crime. "What's there in Life?" speaks of man's detachment. "The Noble Cobbler" is a graceful story, reminding such great writer as Tolstoy's attachment with values. Let us look at the last part of the story:

Gopalagouda was satisfied with Harala's proficiency. Besides, he was convinced of the humble craftsman's hard work.

'Okay, take Rs. Twenty,' Gopalagouda said, surprising the little figure before him. He felt a little regret for having forced the cobbler for less pay.

'No, no. I can't take more fee than I've contacted for,' 'See I'm paying you more.'

'Of course, I've agreed to take Rs. Fifteen and I can't take more than that. I go by sharana philosophy of life.'

'Sharana philosophy of life! So you can't take any more than you've agreed to,' Gopalagouda burst forth in a questioning tone.

'Yes, sir. Only as much as I deserve.' (*Scenes*, 52)

The stories "Three in One," "A Chronological Story" and "A Telephone Story," are experimental, thereby holding a lot of potential to inspire the young writers.

Dr. Patil's recent collection *Shalmala and Other Stories* (2015) has a foreword by such famous writer as Rajendra Chenni. Patil's diatribe with India: the past, present and future continues. The Story "Shalmala," "The Farmer, the Protector of Nature" and "A Man of Three Wives" is really up to a standard, indicating the writer's maturity in both theme and technique. The way Patil starts a story is really pleasing. Look at how "Shalmala" starts,

Friend, let me tell you my story. I'm Shalmala. I was born in Somesvara, Kalaghatagi taluq, Dharwad district. I have become a waterfall at Bhogenagarakoppa before I join the river Bedti. You must see the frenzy of my dance there. (*Shalmala*, 1)

Patil's way of handling themes is shown in how he uses figures of speech like simile and metaphor. Irony is manifest there. Symbols related to caste and corruptions are not rare. His language is a master's language. One only must read his stories.

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THE ROLE OF TRANSLATION IN TRANSMITTING CULTURAL VALUES

Mr. Arvindkumar Atmaram Kamble, Assistant Professor, Dept. of English, Arts, Commerce and Science College, Lasalgaon, Nashik Maharashtra, India

Abstract:

Translation is a strategy of domestication and foreignizing. Colonialism systematically negated the cultural difference between the East and the West. Their dominant knowledge system denied the equal right of participation in knowledge production. The necessary answer to this is the change of national culture. Here, the translators and their selection for translations play an important role to bring out the dramatic change in national culture. We are not victimized by the imperialism but by the culture itself.

Key-words: *Translation difference knowledge culture - change.*

Friedrich Schleiermacher (1813) in his famous lecture '*On the Different Methods of Translating*' discussed 'domesticating' and 'foreignizing' as the two strategies of translation. He preferred the foreignizing strategy to register the cultural difference. Thus, translation became the site for not erasing but manifesting the cultural other. It becomes the necessary answer to the domestic situation. The strategy of foreignizing focuses on the linguistic effects in the process of communication. It can be measured against the domestic marginal literary values. Lawrence Venuti (1998) in the chapter '*Ideology and translation*' believes that the strategy of foreignizing can be seen as an instrument of cultural innovation. Foreignizing in literal translations helps to domesticate or foreignize the cultural forms to develop heterogeneous society and discourses. The translator can choose those literary texts which had been excluded by the dominant cultural values. Obviously, foreignizing must take a particular care to avoid the 'negative stereotyping' in the language of colonizer and colonized (111).

There is the difference between the strategy of domestication and foreignizing. The difference depends on the cultural reconstruction in which the literary translation is being produced by the translator. The literary translation changes the hierarchy of values in the target language culture. Venuti compares Newman and Arnold's translations of Homer. Venuti finds that, "Newman's translation strategy was foreignizing because populist; the translation that Arnold preferred was domesticating because elitist..." (243).

It is necessary to study the genres of colonialism. The Orientalists had the transparent self-interests. The interests were the greed and selfishness. They institutionalized the hierarchical relationship between subject and knowledge in binary oppositions like the colonizer and the colonized. In order to do so, Gandhi believes that the colonizers had not only emptied the meanings of the colonized world but also harbingered the civilization to the uncivilized world. Leela Gandhi (1998) finds: "Colonialism, then, to put it simply, marks the historical process whereby the 'West' attempts systematically to cancel or negate the cultural difference and value of the 'non-West'" (16).

Postcolonialism and cultural studies investigate the new field of knowledge system. It foregrounds the exclusion rather than inclusion of authority in the canonical knowledge system. The authority in knowledge systems has silenced the marginalized knowledge. Gandhi called it the 'subjugated or minor knowledge'. Gandhi agreed with Deleuze and Guattari (1986) that these minor knowledges have been 'deterritorialised' and it is urgently required to be reterritorialised in today. Gandhi also agreed with

Foucault that saying: “knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naive knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity” (43).

Gandhi advocated the equal access to the knowledge proper. The minor knowledges have been excluded from the space where the proper knowledge is constituted and disseminated. The equal means of knowledge and the equal participation in the making of knowledge has been hopelessly denied by the dominant knowledge systems. The minor knowledges can challenge the established knowledge systems and it is the only normative model for more representation. Gandhi believes that the reclamation of subjugated knowledge and more representation “...directs its critique against the cultural hegemony of European knowledges in an attempt to reassert the epistemological value and agency of the non-European knowledges...” (44).

There is not the reciprocal relationship between the 'Western' and 'non-Western' knowledge system. Gandhi advocates to turn the postcolonial eye on the Western humanist knowledge. The Western philosophy never allowed its cultural ignorance in its claim of universalism. In fact, the Western philosophy has politically invested to form the major and dominant knowledges. Gandhi cited in support Dipesh Chakrabarty's (1992) argument that, “For generations now, philosophers and thinkers shaping the nature of social science have produced theories embracing the entirety of humanity; as we well know, these statements have been produced in relative, and sometimes absolute, ignorance of the majority of humankind i.e., those living in non-Western cultures” (44). Finally, Gandhi concluded in Chakrabarty's terms saying: “... the knowledge claims of the “Europe” that modern imperialism and nationalism have, by their collaborative venture and violence, made universal” (45).

'New humanities' has its own motivations. According to Gandhi, Edward Said (1983) echoed Foucault's claim that, “think of itself as life-enhancing and constitutively opposed to every form of tyranny, domination, and abuse; its social goals are non-coercive knowledge produced in the interests of human freedom” (52).

Richard A. Shweder and Orlando Patterson (2000) illustrate the definition and concept of culture. Shweder means culture as the “community-specific ideas about what is true, good, beautiful, and efficient” (163). These ideas must be socially inherited and constitutive of different ways of human life. Besides this, Orlando Patterson believes that culture consists “socially transmitted and intra-generationally generated ideas about how to live and make judgments, both in general terms and in regard to specific domains of life” (208). Further, Patterson writes that culture is an information system in which people “... must learn in order to be able to function acceptably as members of a social group in the activities in which members of the group engage with one another” (208).

Cultural values do not define culture but they have potential for social change. They are not the barriers in economic development. They are abstract and shared ideas. The value system is not determinative in the human life. The value system imposes the cultural values on the people. Therefore, Thomas Weisner (2000) claims: “It was clear enough to him that not all individuals are made healthy and happy by their cultures, that in the long run not all societies are insured growth or survival by their cultures, and that successful societies do not indefinitely preserve their cultures intact but must change them” (147-48).

The cultural values are enough powerful to direct the human behaviour. They are adaptive tools. They can be the subject to negotiation and change. They do not constitute culture. However, the value system can function as a guide for social action. It can guide the human behaviour to attend the socially sanctioned, rationales and the values. Weisner concludes: “Values serve different functions for different people ... would not help explain the nature of the contemporary changing world or serve as a primary social identification” (148).

The culture is an effective factor in resolving the methodological, theoretical and ideological

problems. The cultural models can be changed faster than the structural models. The culturists do not take the role of culture seriously in discussing the problems. They have the very old idea that the culture does not change. Patterson (2000) believes: "... although cultural continuities certainly exist, people are not slaves to them. They use them and they can change them if they really want to" (218).

Any nation needs the space and the strategy for the cultural change. The national leaders from all sectors must come together to discuss to bring out the cultural changes. The national intelligentsia especially the translators must help the people to bring out the necessary cultural changes. Fairbanks (2000) emphasized the basic objective behind this as: "It should balance the past with future, be explicit and shared, be informed with analyses, be based on an integrated set of choices, and help the people becomes who they want to be" (280).

The task of the translators is to bring out the shared vision based on mental models for the cultural change through their translations. The people have the differences in the mental models i.e. the fundamental beliefs, assumptions, attitudes etc. These differences in mental models resist the cultural change. Every segment of nation has its own belief system. They highlight the differences in attitudes and beliefs. In spite of this, the shared vision is possible. It is possible through the literal translations. The translators must identify the individuals who will benefit from the change. It is not the culture but the choice of any individual affects the human development. The change in mental models will bring out the dramatic change in national culture. Lindsay (2000) writes: "... but the task is not to change culture. The task is to create the conditions..." (291).

It is necessary to examine the role of cultural change in the development of the Third World countries. It is the culture that matters more than the dependency and imperialism for underdevelopment. The intellectuals have been promoting that imperialism victimized the underdeveloped countries. In the complex relationship between culture and progress, the power of culture is more demonstrable than the developmental progress. The religious cultural factors are in the real sense the obstacles in the human development. These religious cultural factors are rooted in the minds of the people. Harrison cited Gunnar Myrdal (1968) saying: "... the caste system tends to make the existing inequalities particularly rigid and unyielding", and, "fortifies the prevalent contempt and disgust for manual work" (302).

It is necessary to call for the cultural change through the educational institutions. The institutional building is the only way to resolve the problems in underdeveloped countries. The institutions must take the initiative to promote the cultural change by promoting the progressive values and attitudes. The ministers of education, the academicians and the translators must come together to bring out the cultural change. The traditional approaches to competitiveness do not bring out the cultural change. The translators as the national intellectuals are here concerned with the majority who are away from prosperity, democracy and social justice. It is the cultural change can illuminate the path to progress. Harrison (2000) cited Fairbanks and Lindsay's practical experience: "'invisible' factors rooted in cultural values and attitudes were the chief obstacles, and they developed a consulting approach that addresses 'mental models'" (306).

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CHANGING ROLE OF THE ENGLISH LANGUAGE TEACHER IN INDIA

Noor Nigar, Research Scholar, Jain University, Bangalore, India

Dr. S. Venkateswaran, Professor, R.I.E.S.I, Bangalore, India

Abstract:

The role and importance of English language has grown enormously over the years but the teachers of English in India have been monotonously following the age old syllabus, texts, and teaching methodology borrowed from the native speakers of English who are alien to the English Language Teaching scenario in India. English language has been taught as a second language in the multilingual context prevailing in India. The objectives of teaching English as a second language are many. However, in the present context the focus has been on developing communicative competence and thus the ability to be a proficient user of language by becoming fluent, accurate and appropriate in the choice of language elements that includes vocabulary, structures, intelligibility and tone appropriate to the context. Further, the objective of English language teaching is also to develop the four skills namely LSRW and thus the ability to be cohesive and coherent in both speech and writing. The shift now is from teacher-centeredness to learner-centeredness and now to learning-centeredness. Thus the need to look at language learning as a process-centered in other words, the role of the teacher has been to facilitate the use of effective strategies for processing learning and make learning an active process. This article attempts to study the changing role of the English Language teachers over the years and also discuss the need for innovative role of the teacher of English in relation to the second language theories and the modern classroom practices.

Introduction

Innovation in English Language Teaching (ELT) has always been linked to the use of technology in teaching English but it is not the be-all and end-all of innovation in ELT. Innovation in ELT can be defined as doing something new or different to improve the teaching-learning process and the teaching outcomes. This change or innovation can be brought about by none other than the practicing teachers of English who are aware of the ground realities of teaching English in Indian context, they have a good insight into the kinds of problems encountered by the learners as well as the teachers in the teaching and learning of English. They are the ones who can come up with innovative solutions to the problems that have plagued the ELT in India. Teachers and the learners are the two important pillars of the teaching-learning process and all the other factors to bring innovation to ELT depend on their attitude to teaching and learning English language. Hence, it is imperative to first bring about innovation in the traditional role of the English language teachers.

It is no secret that the present education system promotes rote learning and the evaluative system is achievement oriented rather than performance oriented. The English language teachers in India discretely admit that the aim of teaching English in India has been to help students pass the examination on the content of the texts prescribed in the syllabus. For ages, the focus of ELT has been on teaching the forms of language, vocabulary and rote learning of the rules of grammar. Now the goal of English Language Teaching in India has changed, it is to help the students communicate effectively in authentic situations and develop their English language competency. English is no more considered as a subject to be taught but it is now considered as a skill to be acquired. The needs of English language learners have changed and so has the role of the English language teacher and the learners. Therefore, there is an urgent need for innovation in the English language teaching in India. In the past few decades, there have been a number of innovations

in ELT which includes new pedagogic approaches, changes to teaching materials, use of technology and alternative assessment methods. The successful implementation of any innovation in ELT ultimately depends on the teachers of English. There is a need to reinvent the role of language teachers.

The Changing role of the English Language Teacher

The different language teaching methods and approaches have allocated divergent roles to the teacher that is based on the ideologies of that particular method or approaches of language teaching. The traditional English language classroom were teacher-directed or teacher dominated where the students had very little role to play. The **Oral Approach and Situational Language Teaching** viewed teacher as a 'skillful manipulator' who generated correct responses from learners and set the pace for learning. Teacher is considered as a skillful conductor of an orchestra drawing the music out of the performer's i.e. learners (Byrne, 1976, p. 2). The **Audio-lingual Method** assigned a pivotal and active role to the teacher. The teacher models the target language, controls the direction and pace of learning and monitors and corrects the learners' performance (Richards & Rodgers 1990, p. 56). In Total **Physical Response** the role of the teacher is to provide opportunities to the learners to learn a language. It also suggests that the teacher should behave like a parent in correcting students' mistakes and giving feedback depending on the learner's age. **The Suggestopedia** assumed that the teacher's primary role of the teacher is to create situations in which the learner is most suggestible and then to present linguistic material in a way most likely to encourage positive reception and retention by the learner. (Richards & Rodgers 1990, p. 149). In the Whole **Language Approach** the teacher was considered as a facilitator and an active participant in the learning process. **Communicative Language Teaching Approach** had assigned two main roles for the teacher. The first is a facilitator of the communication process, and the second is a participant within the learning-teaching group. However; these roles imply some secondary ones like: organizer of resource and as resource himself, guide within the class, researcher, learner, needs analyst, counselor, and group process manager (Breen & Candlin, 1980, p. 99). The **Natural Approach** considered the teacher is a primary source of comprehensible input in the target language, a creator of an interesting and friendly atmosphere for learning and a selector of rich activities and content that suit students' needs and interests. In **Content-Based Instruction**, the teacher ought to be knowledgeable in the subject matter and able to elicit knowledge from learners (Stryker & Leaver 1993, p. 292). In **Task-Based Instruction** the teacher selects and sequences the tasks, prepares learners for tasks, and does consciousness-raising for the students. (Richards & Rodgers 2003, p. 236).

The present day teacher makes the classroom learner centered and performs multiple roles in the class to facilitate learning. A teacher is a controller, director, manager, facilitator, information provider, role model, assessor, planner, and resource developer. The English language teacher has to evolve from being 'a sage on the stage' to become 'a guide on the side'. A sage on the stage is a teacher who believes the he /she has the mastery of the subject and hence should impart the knowledge to the students through extensive lectures. On the contrary 'a guide on the side' is a teacher who guides the students in the direction of discover of knowledge.

The Role of the teacher in implementing Second Language Theories in the Language Classroom

Stephen Krashen's Acquisition-Learning Hypothesis: The acquisition-learning hypothesis advocates that the language teacher ought to use natural, authentic and meaningful activities in the classroom to help the second language learners to communicate in the real world. The language teacher should create a situation where the students can use language for authentic purpose. This will help students to acquire the language than just to learn it.

The Natural Order hypothesis suggests that the acquisition of grammatical structure follows a natural order that is predictable. The language teacher should be conscious of the fact that certain grammatical structures are easier to acquire those others. Hence, the Language structure should be taught in an order that is conducive for the learners.

The Input hypothesis explains how second language is acquired. The learner acquires a language when he/she receives a comprehensible input or a message that the learner can understand. Krashen suggests that in order to allow learners to continue to progress with their language development, the comprehensible input should be one step beyond the learner's current language ability, represented as $i + 1$.

Implication 1: The teacher can create an effective opportunity for language acquisition by providing comprehensible input to the learners when the learners are exposed to the second language. He further says that 'natural communicative input' should be kept in mind while designing language syllabus.

Karshen's Affective-Filter hypothesis claims that there is an 'affective filter' or a screen that is influenced by emotional variables such as motivation, self-confidence and anxiety. It is imperative for a language teacher to create a positive classroom environment to impede learning. When the affective filter is up, it obstructs language acquisition by preventing comprehensible input from being used by the learners to acquire language; it acts as a mental block. The teacher should remove all such barriers and motivate the learners to learn the language.

The Monitor hypothesis explains the relationship between language acquisition and language learning. Acquisition system initiates utterances whereas learning system act as a monitor or editor that guides the student in the direction of accuracy.

Implication 2: The role of a language teacher is to strike a balance between fluency and accuracy, making sure that one does not overshadow the other. The language teacher has to take into account the language level of the students, the context of language use and the personal goals of each student.

Kolb believes that learning is a process whereby knowledge is created through the transformation of experience. Experiential learning in the ESL classroom builds on the principle that language-learning is facilitated when students are cooperatively involved in working on a project or task, and when the project includes the phases of exposure, participation, internalization, and dissemination. (Brown, 1987; Hussin et al., 2000).

Implication 3: The role of an English language teacher is to engage the students in projects and meaningful activities that are communicative as well as challenging provide opportunities for students to get involved in these activities and be active participants in their own language-learning process. The role of the teaching is also to create a conducive learning environment that would retain the interest of the students and motivate them to learn the target.

Technology and Teachers

We live in an age of technology. Hence, the teachers have to be equipped with the skills required of them to transact the content with the aid of technology. The teachers have to keep themselves abreast with the modern technology to keep pace with their students. In today's time, technology is at everybody's fingertip and most students have internet connection in their mobile phones. It is a fact that teachers are no more the only source of information for the 21st century learners. Internet has a storehouse of knowledge for the students.

Implication 4: The new role of the teacher is to guide the students to effectively use the internet.

Almost all teachers are unanimous in saying that they have paucity of time to implement most of the innovations in their teaching in the class. It goes without saying that the teacher is under pressure to complete the syllabus in time. The focus of the teacher should not be on completing the syllabus or the task alone but it should be on teaching and learning outcomes. Thus, the teacher should use Outcome Based Education (OBE) in English Classroom. Florence (2013) points out, OBE is a modern mentoring method which is student centered and focuses on the result of students' participation in the classroom activities rather than completing the textbook materials.

Implication 5: Here, the role of the teacher is to empower the students to become independent learners and make them responsible for their own learning. Willis (1990, p. 131) views the language teacher's role as one of creating an environment in which learners can learn effectively and helping learners manage their

own learning.

The concept of "teacher as instructor" has been changed to teacher as the "facilitator of learning" by Littlewoods (1981, p.92). According to Littlewoods, a teacher's role as a facilitator encompasses the sub-roles of an "overseer" of student's learning, a "classroom manager", a "consultant" or "adviser" and a "communicator". The new role of the teacher is to facilitate both learning and personal development of the students. In other words, the teacher should be conscious of both cognitive and affective domains of learning.

A good teacher should always do action research in the classroom to find the best methods and techniques of teaching. A teacher should always reflect on her/his shortcomings and try to overcome them through constant endeavor.

Learning has no boundaries and Kowal (2011) says, the reach of the English language teacher should extend beyond the tradition classroom boundaries. Learning is a continuous process and hence the teacher should be connected directly or indirectly with the students beyond the four walls of the classroom. The teacher can do this by creating a Personal Learning Network (PLN) for self-improvement as well as for the improvement of the learners. Some of the PLN are as follows:

1. Communication Tools
2. Learning Communities
3. Knowledge Building
4. Peers with Common Interest
5. Information Data and Resources.

Conclusion:

In the age of globalization the role of the English language teacher has become very challenging. The teachers should have a positive attitude towards innovations in the field of ELT and should shed all inhibitions and fear to adopt themselves to the modern and innovative methods, approaches and practices of teaching of English. The teachers needs to up-to-date with all the latest development and research done in ELT. The role of the English language teachers has changed from dominant masters of the class into facilitators and active participants in the process of learning. I conclude by saying that an innovative English language teacher can accelerate language learning.

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METHODS OF TEACHING DRAMA

Dr. R. B. Chougule, Assistant Professor and Head, PG Department of English, Dr. Babasaheb Ambedkar Marathwada University, Sub-Campus, Osmanabad, Maharashtra, India

Teaching drama at undergraduate level is very interesting in comparison with poetry and novel. It enables students to take up the study of dramatic events in their cultural, social and historical development and to give a closer look at a writer's work and to analyze its dramatic aspects. Teaching drama in particular motivates students to think independently and to enjoy the emotions feelings that the play arouses. It enables students to have a total dramatic experience. It is teacher's role to create an access between students and the creative work of art. Teacher has to employ various teaching methods in order to achieve desired effects on the students. Teaching drama offers teacher an opportunity to engage students in learning actively. No teacher can ever use one method alone during teaching drama. In planning and teaching drama, a teacher has to draw on many methods and techniques. These methods include traditional lecture method, subjectcentered method, studentcentered method, reading method, translation method, languagecentered method, discussion method, questionanswer methods etc. The present paper is a modest attempt to study at length the use of methods of teaching drama at undergraduate level.

Of all methods of college teaching, the lecture method is probably the most frequently used. The majority of teachers use the traditional methodlecture method during teaching drama at undergraduate level. Many teachers are socialized into believing that lecture is the normal way to teach. It is through lecture method that the teachers can introduce students to the subject matter and the various dramatic techniques employed by the author. Through it, students are made aware of different forms and styles of drama such as tragedy, comedy, farce, melodrama, burlesque, satire etc. The various kinds of drama like poetic play, realistic play, symbolic play, drama of ideas etc. should be introduced to the students only through the lecture method. Faculties have to decide how they will teach the subjects of the plays. Some faculties introduce students to the subjects directly. However, there is another way of introducing students to the subject of the play through the study of dramatic techniques employed by the author. The dramatic techniques like aside, soliloquy, dramatic ironies, gestures, mimes, unities etc. need close attention and a teacher has to concentrate on all these dramatic conventions during teaching drama. Teachers are asked to offer informal introduction to such basic literary aspects as plot, characterization, theme and form or structure. Besides, students should be introduced to the various theatres such as Shakespeare's Globe, Mediaeval street pageant, Brachia theatre and the modern split stage. It is through lecture method that students are made aware of the various modern facilities like radio, tape recorder, film, television etc. useful for understanding the play.

Thus lecture method, though out-dated, plays very important role in teaching drama. However, it is abused as teachercentered method as it is not involving the students in the activities of learning. So the method has often been pronounced as dead. Yet, for having expired so frequently, its corpse displays a remarkable liveliness. Traditional method helps the students to understand the text in a better manner.

The learners are introduced to the humanistic aspects of drama through lecture method. However, introducing learners to the humanistic aspects of drama will directly render teacher's lecture method as ineffective. To make teaching more goaloriented, literary competence has to be spelt out in terms of specific skills which are teachable and within the grasp of the learner. The study of language offers a helping hand with its extensive investigation into the process of discourse comprehension and production, relocating focus on those syntactic, contextual and cognitive features which generate meanings and

feelings. Reading is not a passive activity; it is interactive in nature. Likewise, meaning is not supposed to be a fixed entity, therefore cannot be delivered in finite terms by any one. The emphasis has shifted strongly towards devising literary exercises that will help learners develop a literary attitude and build up their interpretative skills. A teaching of drama will be effective through the study of language employed by the author. Teaching drama through language may be a useful proposition, but it runs into serious problems when we want to teach drama and not language. Related to the issue are two nonexplicit but overall important questions: can we use translation instead of the original English play and can a teacher give lessons to his classes in his mother tongue instead of English? The immediate answer to both these questions is it depends. To be fair and functional, the desirable thing to do is to read the play in the original and to have the classes in English. If both translation and original English is used judiciously, teaching of drama will generate the desired effect on the learners. Thus, using translations and the mother tongue in the classroom is not necessarily heretic and hated. Facing the situation while teaching drama, one may do is take up a tolerant, an intermediate position. However, use of mother tongue and translation through and through is not recommended during teaching drama.

It is not the task of the teacher to read aloud what is written in the play and correct the answers to the questions. Teach the students to pay attention to the book as a whole. Make them touch it, feel it. Ask them to examine it carefully, to see how it looks like. There are several elements which can set the context of the play that is cover, the writer's name, the title, the presence or absence of preface or foreword etc. All these things and not just the text convey the meaning of the play. The reading method is useful in teaching drama. The students are involved in learning by asking them to read a play loudly. The qualities of compression, mnemonics, emotion and consolation in the play provide some directions about how it might be a paradigm for active, student centered teaching. Teaching drama offers some fundamental cognitive and intellectual skills and that reading a play replicates the way we learn and think. If the teacher asks to read a play or a part of it loudly, the students will feel the emotion aroused in the play. But that does not mean that teacher should be reluctant to reading a play loudly in the class. An effective method of teaching a play is reading it loudly. Reading slows down the pace at which the students encounter the words and it nudges them, continually, from eye to ear. Teacher's reading a play is better than asking students to read. Student's reading a play is embarrassing to the reader and boring to all. However, if used judiciously, both these methods teacher centered and student centered methods are useful in teaching drama.

It would not be consistent to isolate the literary context of a play from writer's experience and culture and from the expectations of the audience it was meant for. The teacher must introduce students to historical, literary, mythological and theological information in order to grasp the meaning of the play partially. The teacher has to give students some historical and biographical background in part so that the students should not wonder why anyone would want to write such a play. For instance, during teaching T. S. Eliot's *The Murder in the Cathedral*, it is a must on the part of the teacher to give informal information about the history of England of King Henry II. The information of the myth of King Kobra helps students to understand Girish Karnad's *Naga Mandala* in a better way.

Teachers can present, explain and demonstrate the subject matter of the dramatic analysis and interpretation, but telling the students about it is not the same as involving them in it. Drama is well suited to the active classroom. Teachers have to motivate students to perform certain events and episodes in the play. Students like to perform events and drama will give them opportunities to perform certain events. The potential power of teaching drama depends on the active student engagement with both dramatic language and meaning.

The recent technological development in information technology will be used to teach drama effectively. The modern technological devices like movies, tape recorder, television and radio enable teachers to enrich and supplement the teaching drama in providing perpetual and auditory experience as a basis for language development, thereby making drama learning easy for learners. How much more

meaningful and how fascinating the world of Shakespeare would become to a student whose teacher made available to him these audio visual aids to learning. If, in addition, the teacher employed dramatization of various scenes, supplemented by a recording of students' attempts; had a model of the Shakespearean stage the possibilities are endless the study of Shakespeare would become very easy for the learners. The teacher should train students to utilize the audio visual aids, as they would use a library book, another supplementary aid to learning.

In a nutshell, teacher has to employ various methods during teaching drama. By employing different methods like lecture method, reading method, translation method, drama method, audio visual method, student centered method and teacher centered method, discussion method, question answer method etc., the teacher can make the teaching of drama more interesting, lively and comprehensible.

INFLUENCE OF FOREIGN LANGUAGES ON ENGLISH

*Dr. D. Vadivambal, Teaching Assistant, Dept. of English & Foreign Languages,
Alagappa University, Karaikudi, TN, India*

Abstract:

Living languages never remain static. Each and every language is the product of change. As long it is spoken, it continues to change. Latin and Sanskrit are dead languages and they no longer change because no one speaks them now. Whenever changes occur, they are gradual and slow and hence almost imperceptible. Their cumulative effect is appreciable over a span of centuries. Modern readers find Shakespeare's English to be difficult. Without formal instruction Chaucer's English is almost incomprehensible. This article deals with the borrowing or influence of foreign languages on English.

Key Words: *Foreign influences, affected areas, sources.*

Introduction

As modern linguists accept the dynamic nature of language, one of their axioms is that there are no pure forms of language, for languages keep changing all the time. We should still be speaking the language of Chaucer, if English had remained pure and unadulterated over the centuries. Throughout its history of life, the English language has accepted with comparative equanimity words from other languages with which it has been in contact. The foreign contribution to English has been very useful. Many speakers and writers would have indulged in large-scale use of foreign words. Many hundreds and thousands of non-English origin words are now part and parcel of the English vocabulary. They have become indistinguishable from the native stock except to those with some knowledge of etymology.

When compared with all world languages, probably English has the vocabulary which is the most copious, heterogeneous and varied. With an empire over which the sun never sets, the English language has been particularly open to foreign influences. A study on the growth of the language unfolds the panorama of both social and political history of English. The Romanized Britons, the Latin fathers of the Church, the Danish and Norwegian invaders, the Norman French conquerors, the revival of ancient Latin and Greek classics at the Renaissance, the Italian artists and men of letters of the sixteenth century, the great colonizing nations of the same century, the Arab mathematicians, the American Redskins and Indian sepoys all have made their contributions to the English language.

Sources of Foreign Influences

Contact between people of alien speech would have happened through invasion, war or conquest, through colonization, trade or scholarship. The conquerors constitute an authority when one nation subdues another which speaks a different language. Many words from their language will be transferred to the native vocabulary. Usually the borrowed words pass into the spoken language first and later get accepted and adopted by the literary language. Before these words are perpetuated in writing, many words become obsolete. The contact could be the result of trade, exploration or travel. Trade and scientific exploration go hand in hand.

Scholarship, learning and culture may also bring in the foreign contribution. Such contributions are usually borrowed into the written language first. So, they may or may not pass into the spoken language. In modern times, it is science rather than literature that has brought in learned words and have passed into popular speech. Many foreign words passed through another language first and got adopted from the

intermediary tongue. Few borrowed words have restricted use and are still recognizably foreign. They are treated differently and are printed in italics. Thus, Signor Mussolini is referred to as the *Duce* and Herr Hitler is called the *Fuhrer*.

Areas of Foreign Influence

The major areas in which foreign influence is most noticeable on the English language are

1) Military, Legal and Official:

Latin	: Camp, Street, mill, moratorium, referendum
French	: plaintiff, defendant, war, charge d' affaires, coup d' eta
Scandinavian	: Viking, law
Russian	: Bolshevik, Soviet
Hungarian	: Hussar.
German	: Howitzer, rucksack, blitzkrieg.
Italian	: Battalion.

2) Trade/ Travel:

Dutch`	: Deck, hoist, buoy, pacht, cruise.
Italian	: Gondola

3) Food, Drink:

French	: Soup, restaurant, menu, cuisine,
Latin	: Wine, recipe.
Italian	: Spaghetti, macaroni.
Portugal	: Marmalade.
Russian	: Vodka.
Tamil	: Curry.

4) Dress:

French	: Blouse, trousseau.
Italian	: Costume.
Turkish	: Turban
Persian	: Shawl.
Hindi	: Pyjamas.
Japanese	: Kimono

5) Religion :

Latin	: Bishop, monk, mass, devil.
Greek	: Agnostic, Bible, angel, priest.
French	: Miracle, cardinal, saint.
Italian	: Madonna.
Hebrew	: Messiah, Jehovah, Sabbath.
Sanskrit	: Nirvana, Yoga.

6) Science:

Greek	: Graph, Phone, atom.
Czech	: Robot.
Arabic	: Algebra, cipher, Zero.

7) Music, Art :

French	: Ballet, tableau, vignette.
German	: Waltz.
Italian	: Studio, Opera, Sonnet.
Dutch	: Easel, Sketch.

8) Sports :

Scandinavian	: Ski.
Indian	: Polo.
Persian	: Chess.

9) Architecture :

American (Red Indian)	: Wigham.
Italian	: Balcony, corridor.

Conclusion

Borrowing enriches a language by increasing its variation. Words are not packed in boxes and shipped across century by rail. Foreign influence is a highly human phenomenon which is fascinating. It is impossible to make a list of all the words in English which are borrowed from other languages. This article gives a picture of an attempt made on the nature and range of the foreign contribution to English.

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POSITIVE OUTLOOK IN LIFE AND ITS MIRACLES

*Ms. Joan Leela Madtha, Assistant Professor, Department of English,
Karnataka Arts College, Dharwar, India*

Most folks are about as happy as they make up their minds to be.

- Abraham Lincoln

Positive thinking actually means approaching life's challenges with a positive outlook. It does not necessarily mean avoiding or ignoring the bad things; instead, it involves making the most of potentially bad situations, trying to see the best in other people, and viewing yourself and your abilities in a positive light. A positive mind anticipates happiness, joy, health and a successful outcome of every situation and action. Whatever the mind expects, it finds. Similarly a positive person anticipates happiness, health and success, and believes he or she can overcome any obstacle and difficulty. Positive thinking is a mental attitude that admits into the mind thoughts, words and images that are conducive to growth, expansion and success. It is a mental attitude that expects good and favorable results. Positive thinking doesn't mean that you keep your head in the sand and ignore life's less pleasant situations. Positive thinking just means that you approach unpleasantness in a more positive and productive way. You think the best is going to happen, not the worst. Positive thinking often starts with self-talk. Self-talk is the endless stream of unspoken thoughts that run through your head. These automatic thoughts can be positive or negative. Some of it comes from logic and reason. Other self-talk may arise from misconceptions that you create because of lack of information.

Positive thinking is not accepted by everyone. Some, consider it as nonsense, and scoff at people who follow it, but there are a growing number of people, who accept positive thinking as a fact, and believe in its effectiveness. It seems that this subject is gaining popularity, as evidenced by the many books, lectures and courses about it. To use it in your life, you need more than just to be aware of its existence. You need to adopt the attitude of positive thinking in everything you do. People who have a confident mindset take full advantage of their work force. They go in everyday with a smile on their face and the confidence that they have the ability to handle anything that comes their way. Their ability to take responsibility and not to blame others when something goes wrong shows that they have a handle on life. Negative emotions have no place with them on their way to success. Being positive, doing the right things and thinking the right things will produce the kind of behavior that is an example to all. It will be an encouragement to those around you and an example that they can follow. Watching your confident living will help those with negative tendencies to change the way they think. If it changes the course of their lives you have done a great thing. Being careful of the things we say also will manifest how we act. Our conversation should be complimentary and uplifting. Being tolerant of others is another advantage of being confident. We will not always be treated in the manner that is right. We are not responsible for the negative way that people treat us, but we are responsible for how we react to it. A positive attitude helps one to cope more easily with the daily affairs of life. It brings optimism into your life, and makes it easier to avoid worries and negative thinking. If one adopts it as a way of life, it would bring constructive changes into one's life, and makes people happier, brighter and more successful. With a positive attitude one see the bright side of life, become optimistic, and expect the best to happen. It is certainly a state of mind that is well worth developing. A positive person will realize that sometimes people are a product of their environment. Maybe they didn't have all of the advantages that you did. The right thing to do is to act in a positive way.

With a positive attitude we experience pleasant and happy feelings. This brings brightness to the eyes, more energy and happiness. Our whole being broadcasts good will, happiness and success. Even our health is affected in a beneficial way. We walk tall, our voice is more powerful, and our body language shows the way we feel. With this key, it is easier to gain success, inner peace, improved relationships, better health, happiness and satisfaction. This key also helps in the daily affairs of life, making everything flow more smoothly, and with less friction. A positive attitude makes life look brighter and promising. Positive thinking is contagious. People around you pick your mental moods and are affected accordingly. Think about happiness, good health and success and you will cause people to like you and desire to help you, because they enjoy the vibrations that a positive mind emits. In order to make positive thinking yield results, you need to develop a positive attitude toward life, expect a successful outcome of whatever you do, but also take any necessary actions to ensure your success. Think positive and expect only favorable results and situations, even if your current circumstances are not as you wish them to be. In time, your mental attitude will affect your external life and circumstances, and change them accordingly. To be positive can be learned and the skill developed. It has much to do with changing your attitude and your mindset.

"We are what we think. All that we are arises with our thoughts. With our thoughts, we make our world". -Buddha

"If you think about your disaster you will get it. Brood about death and you hasten your demise. Think positively and masterfully with confidence and faith, and life becomes more secure, more fraught with action, richer in achievement and experience" -Swami Vivekananda

As you think, so your life becomes. Changing your attitude and expectations, will sooner or later, change your life accordingly. It is your mind that creates the kind of life you live. If you think positively, you will transform your life accordingly. Everything starts from within, from the simplest action, to the greatest achievement. We cannot always control our external circumstances, but we can control our inner world of thoughts, where everything begins. We cannot always control our outer universe, but we can, with some effort, control our inner universe. If you are unhappy and negative, you can change the way you feel and think. With a little work and effort, you can change your attitude, expectations, actions and reactions, and this will lead to more motivation, happiness, and improved life conditions. The world is full on negative attitude. People are envious of each other's achievements and it isn't unheard of that someone tries to steal another's chance. It is thought of as almost a given that this happens - but it will backfire if continued. It results in quarrels and the community spirit is soon a memory only. It's time for you to organize your personality forces into action.

- ✓ **Take a new look at the word *impossible*.**
- ✓ **Hold the thought that *nothing* can get you down.**
- ✓ **Get turned on with self-repeating *enthusiasm*.**
- ✓ **Drop old, tired, gloomy thoughts and come alive.**
- ✓ **Let seven magic words change your life.**
- ✓ **You can do wonders if you keep trying.**
- ✓ **How to react creatively to upsetting situations.**
- ✓ **You can cope with anything; you really can.**
- ✓ **Learn the fabulous secret of energy and vitality thinking.**
- ✓ **In-depth faith always wins over difficulties.**
- ✓ **Keep going strong with the excitement principle.**

If you want to live a positive, joyful and happy life, you cannot - absolutely CANNOT - be

surrounded by negative people who are not encouraging your happiness. There is the positive aspect in everything. In every person, in every situation, there is something good. Most of the time it's not all that obvious. We have to look. And sometimes we have to look hard. Everything good and bad is a learning experience. So, at the very least, you can learn from bad experiences. However, there's usually even more to it than that. If you really take the time to look, you will usually find something good, something really positive, about every person or situation. The best and easiest way to do this is to be positive when it comes to who you are. Tell yourself you're awesome. Tell yourself you look good. Tell yourself that you love and accept yourself completely. Be honest with yourself, but do your best to look for the good. And, whatever you do, *don't* focus on the negative. Not only do you need to be positive with yourself for this new *positive attitude* to really take effect, you also need to be positive with others. You have to share your wealth of positivity with the world.

The best way I've found to do this is quite simple and basic: **be nice**. Be nice to other people, no matter what. Tell someone he or she looks nice today. Tell someone they did a great job on their presentation. Tell your parents or friends (or both!) how much you love them and how great they are. When someone is feeling down, do what you can to cheer him or her up. Send flowers. Write notes. Don't gossip. Be kind to all living things. All of these things sound basic enough, but they don't come easily. People appreciate positivity and the more you are sharing it with others, the more you are practicing it and reinforcing it in your own life. The best methods I follow try not only to treat others, as you would like to be treated, but also to consider how *they* would like to be treated. Positive thinking is the cause of success and happiness. Positive thinkers will look at circumstances realistically, search for ways to improve a situation, and try to learn from their experiences. Positive thinking helps you cope more easily with the daily affairs of life. It brings optimism into your life, and makes it easier to avoid worries and negative thinking. If you adopt positive thinking, it will bring constructive changes into your life, and make experiences happier, brighter and more successful. Choose to be positive. You'll feel better, make others feel better, and, you'll look younger too!

Believe in yourself and remember the most important lesson of all a positive outlook is a choice. Choose to be positive. Choose to be happy.

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ENGLISH IN PRE-INDEPENDENCE AND POST-INDEPENDENCE INDIA

Somwanshi Chandankumar Jaipal, Research Scholar, Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur

English Language in India**English in India: Pre-Independence Period**

English has occupied a dominant place in India due to many historical factors. During those days different parts of sub-continent like India, Pakistan, Ceylon and Burma could correspond and establish relations under the British Empire with the help of English language. During 1600 when the British established the East India Company, they came to India with the tools of trade and the implements of war. Besides it, they brought with them their language and literature. At the beginning, it was very tough time for the British that they were forced to acquire indigenous language to meet the requirement of business of commerce and the tasks of administration. They had no permanent interest in the country with the Mughal rule in total disintegration. The British administrators cared little for the cultural wants of the millions of Indian. Chatterjee said: "It was inevitable that culture should be in jeopardy and civilization at its lowest ebb: no wonder eighteenth century India was culturally little than a waste land" (458). Britishers did not want the spread of European type of education in India including their literature and culture. They felt that western education would enable Indians to challenge the alien rule as it was in case with America. But finally the political necessity compelled the British Government to promote education for Indians. Basu in his book *Education in Modern India* said: "Britishers adopted Orientalism; it was encouragement of classical learning for their educational policy which was opposed by the missionaries, like Charles Grant whose plan was to teach English to the people of India" (13). Meanwhile, a controversy arose between Anglicists and Orientalists. The Orientalists advocated a revival of Sanskrit and Persian learning. But the distinguished Hindu leaders like Raja Ram Mohan Roy and Christian missionaries like William Carey strongly advocated western education through the medium of English. The efforts of the missionary were fully supported by the progressive Hindus because it was the golden opportunity especially for those native Indians to seek education, who had been deprived of education by the orthodox since thousands of years.

Raja Ram Mohan Roy was very serious on this issue and he stood strongly against the Oriental policy of education. When a proposal by General Committee of Public Instruction for founding a Sanskrit College in Calcutta was put forward, he strongly objected and opposed it. Greater attacks were being made on the work of the committee by the Directors themselves and the differences brought the work of the Committee to a standstill and finally Lord Macaulay was appointed as the President of the committee in 1834. He wanted his plan of education should be followed successfully, so that there would not be a single idolater among the respectable classes of Bengal. The recommendations of Macaulay were approved by Lord Bentick and in 1835, but the teaching of English in a systematic way commenced from the promulgation of Wood's Dispatch in 1854. The Wood's Dispatch has been called the Magna Carta of Indian education. The universality of its main recommendations is note-worthy.

The recommendations are as follows:

1. The constitution of separate department for education.
2. The institutions of Universities at the Presidency towns.
3. The establishment of institutions for training teachers of all classes in schools.
4. The maintenance of visiting government colleges and high schools; and increase their number when

necessary.

5. The establishment of new middle schools.
6. Increased attention to vernacular schools, indigenous or other for elementary education.
7. The introduction of a system of grants-in-aids.

Thus, new universities at the presidency town of Bombay, Calcutta and Madras were founded in 1857 and very soon the establishment of these universities marked a new epoch in the history of Indian education. Slowly but steadily, English medium schools and colleges increased in number and earned more prestige. With the spread of schools and colleges, a very considerable number of Indians achieved mastery over English language and literature but when the British government decided to withdraw state aid to Higher English education, people from nearly all the states had massive reaction against it. Therefore, Lord Curzon did not have any alternative than quashing the withdrawal of aids proposal. The English educated Indians now learned with growing success to speak in English, write in English and even think in English. But already the intelligentsia had become critical because of the existing pattern of education. Such men began to talk of national education. They wanted a system of education in which the mother tongue would be the medium of instruction. On their demand, the government appointed the Calcutta University Commission in 1917. Dr. M.E. Sadler, Vice-Chancellor of the University of Leeds was the president of the Commission. The Commission recognized the importance of the mother tongue. As English education was linked with Britishers, it was opposed by handful leaders who fought for the independence of India. M.K. Gandhi who dominated the Indian Political Movement was against English education in India.

During 1921, the mother tongue came to be the medium of instruction in the middle schools and its use was extended to the high schools by 1937. The Wood Abbot Report (1936-37) recommended simplified English as an alternative in order to keep the flow of education through the medium of English. But the estrangement with English was growing deeper and wider as the struggle for freedom gained more and more momentum. The Government of India Act (1935) was considered to be prelude to a proposed Dominion Status for India. On assuming office in 1937, the ministers busied themselves at once with educational schemes. In these schemes, vernaculars were the natural media of instruction. But at the secondary and university stages, English continued to dominate in the pre-autonomy days. All ventures of life and success could be opened only with the keys of English. Thus, the position of English in Indian educational system throughout the British rule was enviable.

English in India: Post-Independence Period:

After independence, a new epoch began amidst plenty of problems. It was in this context that English education and the use of English language were critically examined. Interesting discussions were forwarded in the Constituent Assembly proceedings on the language issue. English was treated as a mark of British dominance. There was no doubt about the continuation of English, but there was no unanimous opinion over the language which would replace English. Therefore, English was allowed a lease of life under compulsion. In a changed atmosphere of the House, Gopaldaswami Ayyangar prefacing his resolution said: "We could not afford to give up English language at once. We had to keep the English language for a number of years until Hindi could establish for itself a place that it can replace the English language" (1138). Almost all members felt that the medium of education should be one of Indian languages. According to the Official Language Commission: "It can only be through the medium of Indian language that we should be able to bring about the massive resurgence of our national life in the service of the ordinary citizen which is implied in the adoption of adult franchise, free and compulsory education" (33). But almost all felt the significance of English language. Agencies like the Central Advisory Board of Education, Inter University Board and the University Grant Commission were told to study people's attitude towards English. Maulana Abdul Kalam Azad was the first to suggest that Hindustani be heard from government branches instead of English but when the Secondary Education Commission was

established, it strongly emphasized on teaching English vigorously. It was true that English, in no way, should hold such a dominant position as it used to hold prior to independence, but arguments for the claim of English to be retained in our educational system were strong and healthy. Even Nehru's approach to language was very practical and accommodative. He had envisaged a very strong and secular India where the culture and language of every community, every section be accommodated. He argued to his colleagues to be serious about the language problem while debating it in the Constituent Assembly. He was of the opinion that language is most intimate and most important for every society. It was his view that we should not hate everything that was foreign and appreciate everything that was native. Such attitudes he thought would harm us instead of harming others. During debates in Constituent Assembly, in context with English, he said: English is a great language...it is perfectly right to say that English has done us a lot of good, and we have learnt much from it and progressed much... nevertheless, no nation can become great on the basis of foreign language. Therefore, we must have our own language. But English... whether you call it official or whatever you please, it does not matter whether you mention it in legislation or not, but English must continue to be the most important language which large number of people learn and perhaps learn compulsorily. (CAD Vol. IX: 141213)

Though Nehru was in favour of English but Ambedkar had different views on English. He strongly supported Hindi instead of English. He looked upon language as a disintegrating element. To integrate in letter and spirit the most heterogeneous country like India there should only be one official language, and it should be none other than Hindi. While articulating his view on linguistic states, he opined: 'One language can unite people. Two languages are sure to divide people. This is an inexorable law. Culture is conserved by language. Since Indians wish to unite and develop a common culture it is the bounden duty of all Indian to own up Hindi as their language.' (BAWS Vol. I: 144)

Regarding English, the Secondary Education Commission was asked to collect information from foreign embassies in India about the position of English in their countries. The Commission found that in France, Japan, the Federal Republic of Germany, Egypt and U.S.S.R. English is taught as one of the compulsory foreign languages from school standard. Later the University Grant Commission started to ponder over the issue of medium of instruction in 1959-1960 and ultimately introduced English as medium of instruction. Apart from it, the recommendations of Kothari Commission (1964-66) were an epitome of wisdom and foresight for the government. The Central Government always impressed the State Governments for vigorous implementation of three language formula. Mrs. Indira Gandhi, the then Prime Minister of India, also favoured three language formula, in her speech on 15th August, 1967, she said: "It is feared that the proposal for the mother tongue up to university level might encourage separatism, and it can only be beneficial, if there is a link language which can bind the people together. In the present day world, we cannot afford to live in isolation. Therefore, there should be three languages, regional, national and international" (The Times, 16th August 1967). This is how the journey of English commenced in British India with plenty of controversies but it has successfully gained towering status in free India as one of the prominent languages which has created hallmark on almost all the sectors including corporate.

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CENSORSHIP IN LITERATURE

*Dr. Ferzana Pathan, Assistant Professor, Govt. First Grade College,
Dastikoppa, Kalaghatgi, Karanataka*

Is censorship in literature a real challenge to creative writings or a mere phobia of printed words? It is difficult to tell. Hasan Saroor, political analyzer of 'The Hindu' group of papers, once sarcastically remarked.

'Who is afraid of printed words? (Meaning thereby, everyone is), India, inspire of being censorship'

The track record of India in literary censorship is far from being reasonable. Sometimes it is a suffocating experience for a vibrant society that it claims to be. Books, research papers, maps and the like are banned on the grounds of obscenity and hurtful to the feelings of the society. Sometimes the question of country's safety and security is also involved. When a country is forced into war or it faces a political emergency, strict censorship is necessary to combat leakage of vital information and so on.

Censorship in literature means banning everything which is inimical to the security, sovereignty and peaceful co-existence. Censorship of any type, political, religious, literary or corporate, is an attempt to suppress information and to control communicative mechanism of all the Censorship literary Censorship is more dangerous in a democratic society. It conceals legitimate information, facts and knowledge and in its place, disinformation and half-truths are floated to mislead others.

Literature is supposed to be a reflection of life, limitation of life, as well as imaginative re-creation reconstruction and reproduction of life. However, it is not the photo copy of life. It is something more than life, something less than life. So the relation between life and literature is as intimate as between a substance and its shadow. If any miss information or disinformation enters in between the two, it has to be censored. Here censorship becomes essential.

Secondly, the social million of the contemporary society is such that is as little tolerance towards liberal and non-conformist ideas. Every government in India loudly speaks of granting freedom of speech and writing, but they have often stifled the dissenting voices, expressed by many original thinkers. When the truth is throttled many dissenting voices and corrupt practices gain upper hand. That is a bad omen for the country that is defending a famous, ancient legacy of its own.

Obscenity is often said to be the main cause in literature or in cinema, which is the first target of Censorship. Obscenity means an awkward presentation of immature and animal instinct in man. Such obscenity provokes readers or audience towards illegitimate sex. It is bad for health of the society. If it is so, how one should accept the *Asnas*, taken from *Vastyanas kama-sutra*, the 'un-holy' postures are doing on the walls of temples? Are they obscene or not? Who should decide it? In India Erotic's or *Kamas' astra* is studied as science on par with religious texts. So nudity is not obscenity. The statue of Bahubali is an example. Mother, feeling her child; cannot be said to be absence. Therefore the intentions behind the creation of such sculptors, paintings determine obscenity, with what subtlety of logic and precision of understanding, the censor board decides obscenity or otherwise, is a matter to be watched.

Another important question, at this juncture could be, Bharat, in his *Natyasastra* has mentioned nine rasas or aesthetic values.

The first among them is *shringar* or erotics. It is a sentiment of love. Erotic's or *shringar* is refined sentiment hence it is not obscenity. Even *Bibhatsa rasa* or contemptuous hateful is not considered make up in *Natyasastra*. These nine rasas make up for our emotional aspect of our life. So it is not obscenity. But *Ashlita* or immoral, disgusting, which feed our animal instincts that is obscene. That is to be banned,

nevertheless, the definition on changing time to time.

The other side of argument should also be taken into consideration. The word *sahitya* (literature) is thus derived; *Hiten, sahitam, sahitayam*'. It means the writing, which is for the welfare of the people that is why the apparent paradox existing in the title "Literature and censorship is amusing." If it is *sahitya* means writings for the welfare of the society, why it is to be censored and it is can be subjected to censorship, why it should be called *sahitya*, unless we divide literature into good literature and bad literature, which is absurd. However things are not so simple as they appeared to be *Mahabharata* partially answers this question.

'Speak the truth speak it pleasingly
Speak not, even the truth unpleasantly'

Literature speaks in a pleasing manner. It does not harm others' feelings. If literature speaks in an un-pleasing manner, then only censorship would interfere.

'Righteous indignation', I am always right' attitude of the write often invite censorship. The half-backed truth they force into the mouth of their readers. 'Valmiki was a Brahmin' such statements of so-called scholars have to be censored. The sword of censorship always hangs on the head of writers known for their injurious writing and speaking, C.D. Narsimaiah ridiculed some part of Anita Nair's novel 'God of Small Things' as verbose and useless.

Tasleema Nasarin is always in the news often for wrong reasons. In her novel *Motherhood* she writes in clear violation of decency. "A woman's is her property she can decide how to use it."

It is an outright insult to womanhood. The novelist means that woman is a chattel and an ATM machine for man. This has to be censored. A woman is an enemy of woman.

On some other occasion, in the same novel, Nasarin writes "Woman's independence is impossible without breaking away from the shackles of religion". She teaches women to revolt against religion. Today it may be a lone voice soon it would multiply and results would be for everyone to see. Liberty is very essential for every writer, but liberty is not license. That is why Milton says, 'License they mean when they cry Liberty' In the name of liberty licentiousness can't be allowed. It has to be censored.

The prime objective of this paper is, to discuss and understand, how censorship in literature curtails the liberty of writers and consequently the appreciation of creativity. Simultaneously it aims at analyzing the context in politics that induce a ban on specific literary texts.

We venture to create awareness among the reading public regarding literary censorship and its implications on creative writings.

Finally, a word or two about the censor board could be spoken. They are the group of players, who are well acquainted with all the rules of the game. They should be the veterans in field and preferably the men and women artists themselves. No bureaucrats and government scholars with Padma awards and bearing affinity to ruling political party. Sometimes men and women with un-tutored genius fully devoted to the up-liftmen of art and literature would be a better choice.

26
WRATH

Talluri Mathew Bhaskar, Lecturer in English

It is human fury that God loathes
Divine wrath wields a whip on the wicked
God's anger is neither arbitrary nor unjustifiable.
Anger lodges in the lap of sinners
Happy homes are tumbled down
Being hit with tornadoes of wrath
Many a man has temper tantrums.
Lord's delight lies in ardent prayers of upright.
Acceptance of Abel's earnest offering
Embittered, envious Cain;
Cain's heart was destitute of filial love
Angry looks shed innocent blood.
Sojourners' grumbles in the Egyptian wilderness
Must have well-nigh broken Moses' heart
Moses' wrath cost him the Promised Land.
At the sight of the abuses
And when the temple Jerusalem
Turned a draggy den of dacoit
Jesus was cross in the temple precincts.
Dear ones in the Lord
Wrath hinders Christian testimony
A stumbling block to the eternal life
Ties of kinship are slackened
Human values are consumed
In the fiery flares of fury
Shun this vice that stunts spiritual growth
Bind loving kindness around your neck
Longsuffering plays panacea for wrath.

27

EVE TEASING

*Dr. M. Vennila, Asst. Prof. & Head, Dept of English, Seethalakshmi Achi College
for Women, Pallathur, Tamil Nadu, India*

P. T. Usha would have renounced her title 'Golden Girl',
Had she competed with me on a chase today...
Too flashy was I, like a lightening during rains that
For a puff of oxygen, my languishing lungs lamented...
For a sip of water, frantic became my parched lips...
Earnestly earned my ears for instant closure
Unable to bear the drumming of my pounding heart...
Legs losing destiny, stumble and scramble their way ...
Stupefied stood I, with tear-glazed eyes,
Open - mouthed...gasping for my slipping breaths...
Gripped with fear and smacked with terror
On sensing and scanning at my back, the white little Puppy...
A bewitching fluffy beauty...
Victoriously and viciously waving its tail...
With its speedometer on the peak...
Pouncing to have at least an ounce of my blood...
Scowling, with a deep sense of perversion in its look,
Tugging my beautiful drapery with its hook...
Is there nobody to book him for **Eve teasing** ???

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