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Editor

Dr. Ramesh Chougule

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ANALYSIS OF THE ERRORS MADE BY NEWCOMER COLLEGE STUDENTS IN THE USE OF AUXILIARY SYSTEM TO FORM YES/NO ENGLISH QUESTION: A CASE STUDY OF COLLEGE OF EDUCATION-YAFEFA, ADEN UNIVERSITY, YEMEN - *Ali Salem Awadh Qasem AL- Saadi*; USING REFLECTIVE JOURNAL WRITING TO ENHANCE EFL STUDENTS' EMOTIONAL INTELLIGENCE (EQ) AND ATTITUDES - *Dr. Sultanah Al-Bidawi*; SEARCH FOR THE ROOT: A STUDY OF *THE NAMESAKE* - *Sangita Gogoi Deuri*; ANALYSIS OF J.K. ROWLING'S *HARRY POTTER* AS A NOVEL OF BILDUNGSROMAN - *C. Manimekalai & Dr. P. Sujatha*; FEMINISATION OF NATURE IN JOSEPH CONRAD'S COLONIAL FICTION: AN ECOFEMINIST APPROACH - *Sambit Panigrahi*; MAGIC REALISM IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN* - *Laxman Vishnu Bhargande & Dr. F. A. Siddiqui*; MARGINALIZATION, OPPRESSION AND SILENCE OF DALIT IN ANAND'S *UNTOUCHABLE* - *Dr. Kaptan Singh*; ELUSIVE MEANINGS: SEEING TONI MORRISON'S *BELOVED* THROUGH THE POST-STRUCTURALIST LENS - *Vidya Maria Joseph*; A STUDY ON THE STORY OF FOUR UNLIKELY PEOPLE WHOSE LIFE COMES TOGETHER IN THE MIDST OF VARIOUS CIRCUMSTANCES IN ROHINTON MISTRY'S *A FINE BALANCE* - *B. Jeyapatha & Dr. K. Girija Rajaram*; JHUMPA LAHIRI'S *INTERPRETER OF MALADIES*: A CRITICAL STUDY - *Talluri Mathew Bhaskar*; ASIF CURRIMBHOY'S *GOA*: AS A POLITICAL PLAY - *Devarinti Sudhakar*; *ENGLISH VINGLISH* AND *QUEEN*: A WOMAN'S JOURNEY FOR SELF-ESTEEM - *Dr. Archana R. Banale*; DRAMATISTS AS FEMINISTS: A STUDY OF VIJAY TENDULKAR, MANJULA PADMANABHAN AND MAHESH DATTANI'S PLAYS - *A. Rajina Banu & Dr. S. Subbiah*; ENGLISH POETIC DRAMA: A STUDY - *Chavan Sudhakar Devendra*; *ARUNA: BEHIND THE CLOSED DOORS* - A BEACON OF INSPIRATION - *Prof. (Ms.) Joan Leela Madtha*; A CRITICAL ANALYSIS OF JOTIRAO PHULE'S *ISHARA* - *Sunil Raosaheb Raut*; EMERSON'S POETRY: A CRITICAL ANALYSIS - *Mrs Jyoti Yamakanamaradi*; EMERSON'S REFORMATORY IDEALS WITH REFERENCE TO HIS *ESSAYS FIRST SERIES* - *Mrs. Jyoti Yamakanamaradi*; A STUDY OF MODE OF ADDRESS IN THE SELECTED POEMS IN *POISONED BREAD* - *Raut Sunil Raosaheb*; WILLIAM SHAKESPEARE'S *HAMLET*: A STUDY - *Sugandha Verma*; BOOK REVIEW A. A. MUTALIK-DESAI'S *ALDOUS HUXLEY: NOVELIST AND THINKER*

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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-political-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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VOL. VI

NO. 3

JULY 2015

CONTENTS

No.	Title & Author	Page No.
1.	Contemporary Children's Literature: Resurgence of Experience From Innocence - <i>Anil K Prasad</i>	1-12
2.	Effectiveness of Task Based Language Teaching in Developing the Communication Skills of the B.Ed. Students - <i>Dr. D. Baskaran</i>	13-15
3.	Effective Strategies for Teaching ESL to The UG Students - <i>Dr. Uttam B. Ambhore</i>	16-20
4.	Realism and Social Concern: A Comparative Study in the Select Novels of A. J. Cronin And Na. Parthasarath - <i>Kanimozhi T. and Dr. S. Valliammai</i>	21-23
5.	Caught Under the Burden of Patriarchy: Women in V.S. Naipaul's <i>the Mystic Messeur</i> and <i>A House for Mr. Biswas</i> - <i>Amandeep Kaur</i>	24-30
6.	The Impact of Partitionas Realized in Khuswant Singh's <i>Train to Pakistan</i> - <i>R. Dulasi and Dr. S. Valliammai</i>	31-34
7.	Thomas Hardy's <i>Tess of the D'urbervilles</i> - <i>Mr. Appalal Attar</i>	35-39
8.	Magic Realism in Salman Rushdie's <i>Shame</i>: A Study - <i>Sanjay S. Shivsharan</i>	40-42
9.	D. H. Lawrence's <i>Sons and Lovers</i> - <i>Mr. Appalal Attar</i>	43-49
10.	Portrayal of Palestinian People's Preoccupations and Aspirations in Ibrahim Nasrallah's <i>Time of White Horses</i> - <i>Dr. Govind Digambar Kokane</i>	50-52
11.	Attia Hosain's <i>Sunlight On A Broken Column</i>: A Muslim Perspective - <i>Talluri Mathew Bhaskar</i>	53-58

12.	Hamlet Gita: A Reading of William Shakespeare's <i>Hamlet</i> Alongside <i>the Bhagavad Gita</i> - <i>Nirmal. A. R.</i>	59-63
13.	Delineation of Familial Perspectives in John Osborne's <i>Look Back in Anger</i> - <i>Dr. Sp. M.kanimozhi</i>	64-66
14.	All For Art's Sake: An Assessment of Mahesh Dattani's <i>Dance Like A Man, Morning Raga and Where Did I Leave My Purdah?</i> - <i>A. Rajina Banu And Dr. S. Subbiah</i>	67-73
15.	Armando Menezes' Early Poetry: the Two Satires - <i>J. S. Deshmukh</i>	74-76
16.	Mother and Motherland Fixation in Jhumpa Lahiri's <i>Hema and Kaushik Trilogy</i> - <i>Mr. Debabrata Banerjee</i>	77-81
17.	A Critique of Miss Doris Kilman's Religious Stance in the Light of the Da Da Da Philosophy as Given by T.S. Eliot in <i>the Waste Land</i> - <i>Surinder Kaur</i>	82-86
18.	Armando Menezes' <i>Chords and Discords, Chaos and Dancing Star and the Ancestral Face</i> : An Overview - <i>J. S. Deshmukh</i>	87-90
19.	Yann Martel's <i>Life of Pi</i>: An Argument for A Story with God - <i>Nirmal. A. R.</i>	91-93
20.	R.K. Narayan's Humorous Short Stories: An Appraisal - <i>A. B. Indalkar</i>	94-96
21.	Layers of Truth - A Short Story - <i>Nirmal. A. R.</i>	97-98
22.	Portrayal of the Plight of Untouchables in Kishore Kale's <i>Against All Odds</i> - <i>Dr. Deepa</i>	99-101
23.	Metrical Device in Shelley's Poetry - <i>R.Anitha Devi</i>	102-105
24.	The Tongue - <i>Talluri Mathew Bhaskar</i>	106
25.	Book Review Cyberpunk As A Science Fiction: A Study of the Novels of William Gibson and Rudy Rucker William Gibson and Rudy Rucker - <i>Dr. Megha Bharati 'Meghall'</i>	107-108
26.	Complexity of the Crown of Creation - <i>Dr. M. Vennila</i>	109

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CONTEMPORARY CHILDREN'S LITERATURE: RESURGENCE OF EXPERIENCE FROM INNOCENCE

Anil K Prasad, Associate Professor, Department of English, College of Arts and Science, Wadi Al Dawasser, Salman Bin Abdulaziz University, Kingdom of Saudi Arabia

Child, climb not over house nor wall
 For no fruit nor birds nor ball.
 Child, over men's houses no stones fling
 Nor at glass windows no stones sling...
 Child, keep thy book, cap and gloves
 And all things that thee behoves,
 And but thou do, thou shalt fare worse
 And thereto be beat on the bare else (as quoted in Townsend, 1992:3-4).

Before there could be children's books, there had to be childrenchildren, that is, who were accepted as beings with their own particular needs and interests, not only as miniature men and women (Townsend 1977: 17, quoted in Shavit 1986: 4).

1. Preamble

1.1. The triumvirate; parents, authors and publishers and children as the most prized audience of today

The principal aim with which children [1] have been attracting attention, through ages, of anonymous storytellers (the oral disseminators of the stories) [2], acclaimed authors, educators and publishers: to instruct or to give delight or to achieve both. Children's literature may be defined as “those texts that have been written specifically for children and those texts that children have selected to read” and those texts in which children figure but they are not primarily written for them but they are “about” them and sometimes written by them have always attracted “dual audiences of children and adult.” Besides, “[C]hildren's literature has been, written, illustrated, published, marketed, and purchased consistently by adults to be given to children for their edification and entertainment” (Susina 2008). As a result, “children's literature more often embodies adult concerns and concepts of childhood rather than topics children might choose for themselves.” O'Sullivan (2002: 38) summarises this phenomenon in the following lines:

The communication in children's literature is fundamentally asymmetrical. This applies to communication outside the text, where adult authors write, adult translators translate, adult publishers issue, adult critics judge, adult librarians and teachers select and recommend books for child readers. Adults act on behalf of children at every turn. Within the text the asymmetrical communication can manifest itself as the implied (adult) author addressing an implied (child) reader. But the asymmetry accounts for other diverse forms of address to be observed in children's literature single address (to the child reader alone) dual or even multiple address which can include implicit adult readers and child readers at different stages.

This trend explains how the distinction between literature for children and literature in general is often unclear and slender. And further accounts for the fact that “In the past decade, publishers have begun to market the same title for two separate markets young adult as well as adults - by providing the books

with different cover designs, but the content remains unchanged. For instance, the *Harry Potter and Deathly Hallows* and the Dark Trilogy of Philip Pullman are instances of being published with two separate covers” (Bhattacharji 2007). Besides, it raises the question of reader's response, particularly the child and young adult reader who are the “implied” readers of the “texts”; notwithstanding, these texts can be read, appreciated, or enjoyed even by adult readers-listeners-viewers. Similarly, some texts (cited in 2.2) are not written for children and young adults but they can be read in their expunged, simplified, adapted editions by them.

1.2. The text, the reader, and the world: 'Without contraries there is no progression'

There is no denying the fact that “[I]n order for a society to produce a substantial body of children's literature it must recognize the existence of children as an important and distinctive category of readers with separate needs and interests” (Susina 2008). The paper argues that in our world today, children and young adults have been experiencing an altogether different kind of life which was hitherto inconceivable. And their lives are being shaped up as much by their immediate environment as by the changes taking place at distant locations. The idealized notion of “innocence” in children still exists but they are far more “experienced” today as they have been exposed to the “hidden” faces of life through various channels of communication: parental, societal, cultural or technological. “Innocence” measured as a hallmark of childhood is as imprecise and impressionistic as “Experience” is not always a measure of age. In the present paper both these words have been used as the tropes of transformation a child undergoes in the course of its/her journey from one significant stage to the other: from the stage of childhood to adulthood. The paper explores the diverse trends which have been influencing the text, the reader and the world of Children's literature today.

2. Discussion

2.1. The subtle aesthetic blend of delight and instruction

“Like the concept of childhood, children's literature is very much a cultural construct that continues to evolve over time” (Ibid). Therefore, the image and the role of the child and the young adult have been changing from past to the present and the extent of the image of the child and the role of Children's literature in future seem to be vast and various. The stories of the past such as *Panchatantra*, *Aesop's Fables* and *The Arabian Nights* have been cultural productions of the sociocultural directions of communities to achieve certain specific roles which the children and the young adult of those communities were supposed to play in future after attaining their adulthood. The trends of storytelling for children changed gradually as the change from orality to the written word started taking place. As a result, the concrete materiality of the “text” increased its value in terms of its production and dissemination. Besides, the change also encouraged the movement of “text” across geographical boundaries along with the movement of people. The invention of the printing technology and the Industrial Revolution are important milestones in the mass production of a “text”. The hand of the engraver and the lithograph have been replaced by the machine and furthermore the stupendous advances in science and technology and the IT revolution with the advent of television and computer have enormously transformed the materiality of a “text” making it amorphous and fluid and at the same time have enhanced the verbal and visual appeals of a “text”. The stories of *Panchatantra*, *Aesop's Fables*, Brothers Grimm's *Children's and Household Tales* (1812), and Lewis Carroll's *Alice's Adventures in the Wonderland* (1865), to name a few, have got stronger visual appeal to the viewer today as they can be watched on a screen alongside with *Harry Potter*[3](There is a series of novels starting from 1995), *Tare Zameen Par* (2007) and *Paa* [4](2009) with highly sophisticated audio-visual aids and with a complete change of children's understanding with regard to the treatment of children at home and school concerning their physio-psychological problems and the sociocultural challenges they face, the outspoken sensitivity of warped filial relationship and the paranormal insight into the supernatural.

2.2. Stories as strategies to guard against personal, social and environmental predicaments

The oral mode of storytelling for children was the only means of entertainment in the past for children and at the same time it was satisfying those who wanted to instil moral values into children's growth of personality. Storytelling was a familial and community event [5]. The understanding of the community life for the individual by interacting with the community which was one of the aims of the communal presentations of the traditional stories in the presence of all has witnessed a gradual narrowing in today's world. The traditional image of child as a subject in search of the wondrous and the incredible, whose sufferings will be magically removed, whose fate will be dramatically transformed in the dénouement of the tales, and whose natural curiosity (as a listener/reader) will be satisfied with a reward of meaning at the end. The fables, parables, fairy tales and nursery rhymes invariably attempt to imbibe the different aspects of human behaviour into children's personality. The subtle aesthetic blend of delight and instruction will be expected to bring about edification in terms of moral understanding and physical and psychological well-being of children. With the changing times, the depiction of child, and the form and the content of the stories for child as a reader-listener-viewer have changed. Whether they are the stories from *Panchatantra*, *Hitopadesh*, *The Arabian Nights*, *Aesop's Fables*, *Jatak Tales*, *Christ's Parables*, or the folktales of Africa and the myths and rituals of Native American ceremonies re-presented in such postcolonial and postmodernist texts as Chinua Achebe's *Things Fall Apart* (1958) and Leslie Marmon Silko's *Ceremony* (1977) respectively. These are not only significant for the young readers taken as the consumers of Children's literature but also for the adult readers and the readers who are far advanced in terms of age and maturity who are able to grasp the moral of the former and the subversive purpose of the latter. Fictional narratives like *Robinson Crusoe* (1719), *Gulliver's Travels* (1726), *Uncle Tom's Cabin* (1852), *Tom Sawyer* (1876), *Adventures of Huckleberry Finn* (1884), *Coral Island* (1857), *The Catcher in the Rye* (1951) and *Lord of the Flies* (1954) have been very popular among both adults and children. Apart from their significance as instruments of cultural transmission and inheritance they have been recognized as embodiments containing powerful messages to guard both the young and the adult people against "unpredictable and potentially dangerous aspects of human ancestral environment" (Coe, et al. 2005). Researches in these aspects of traditional stories for children have found evidences of the legends about "the wave that eats people" (Ibid); when tsunamis hit some areas in December 2004 the indigenous people ran to the higher ground immediately after the first tremors of the earthquake were felt and they were saved. This attests the power of the traditional stories and their relevance today.

2.3. Stories and reciprocal altruism

Traditional stories are still very popular among both the young and adult reader today. In the past they were orally transmitted to the young by the elderly people of the family with the aim to "influence behavior and promote survival and reproductive success" (Ibid) [6] in the next generation. Some theorists of ethnographic literature and literary criticism consider that when stories with "moral and evaluative guidance" (Ibid) are given to children they help them in the formation of their superego which is absent in the young age. Besides, traditional stories might "best be seen as ancestral strategies that encourage the behaviors that have fitness benefits (Ibid)."

Reciprocal altruism is another important recurrent motif found in the traditional stories which is very relevant today in the context of environmental crises when biodiversity is at stake as industrialization and urbanization have spread their tentacles destroying the natural habitat and in turn making some of the species of flora and fauna extinct. For instance, in the Hindu tale *Matsya*, young Manu saves the life of a little fish that then grows large, warns Manu of a flood for which he is to prepare for by building a large boat and filling it with all plants, seven wise men, and animals two by two. The fish then tows the boat to the Himalayas, and creates a wife for Manu. Manu and his wife become the ancestors of the Hindus (Shepherd 1995). By saving the life of a little fish, Manu is rewarded with boundless reproductive success. Similar asymmetrical rewards are also found in J.F. Campbell's retelling of the Scottish tale, *Battle of the Birds*

when a young man who saves the life of a raven is rewarded with an enchanted castle (Rackham 1974, quoted in Coe, et al. 2005).

2.4.1. Children's literature in the contexts of global and neo-liberal tendencies of today

Children's literature in the contexts of global and neo-liberal tendencies has taken new dimensions. Children are no longer only the “innocent” readers of the traditional stories primarily written for them, with the intention to educate them. Nor are they the one-dimensional Happy Prince [7] who lived in the Palace of Sans-Sousi; they are the multi-dimensional Happy Princes who live in the open, at the crossroads of a changing world where they can “experience” the different shades of life. In addition to this, today's world of the Happy Prince has been made wider by the World Wide Web, the world of Virtual Reality. This is their “swallow” with whose aid they can observe the real state of affairs in today's world closely. Today's child is both the keen observer and the victim of the change that is taking place every moment. Equipped with modern amenities at her beck and call, a child today is filled with such extraordinary imagination and ambition that have never been witnessed in the history of mankind before. Today's child is no longer the Happy Prince of the Palace of Sans-Sousi, notwithstanding it still retains the sense of wonder and curiosity of Alice and the winning friendliness of Winnie-the-Pooh.

2.4.2. The emergence of a phoenix-reader from the ashes of innocence

Today the rapidly changing social, political and economic condition worldwide; the breaking of the extended family system, the massive migrations from the rural to the urban areas, the need and importance of petroleum and high-tech products, the internationalisation of the English language, the growth of new technologies and the consequent emergence of a borderless global village, the change from an elite concern to the massification of higher education and the transformation of education as a marketable commodity have given rise to an attitudinal change among parents, educationists, policy makers and the publishers of Children's literature. Appreciably, there is a demand and supply to satisfy the needs of children and young adults in numerous ways “with exciting new possibilities” (see Random History 2007-2010). In the contemporary world of Children's literature there is an emergence of a phoenix-reader [12] from the ashes of innocence, an experienced reader who is from an early age is exposed to the issues of gender, race, colour, class, religion and ethnicity and the world of crime, drug addiction, horror, poverty and fanciful worlds of outer space fantasies and myths and magic.

2.4.3. The issues of identity and citizenship and the changing concept of childhood

In the multicultural world of today a child is nurtured less by her immediate parental environment and more by the hyper reality of social and cultural surroundings to which technology has provided her with a direct access. In a busy nuclear family set-up it does not have opportunities to hear engaging stories sitting in the lap of a grandmother. The remarkable diversity of entertainment media, the subliminal awareness of the adult world of murderous competition, the unusual demand of “success” on child at school, and a quick rise to “fame” and her adjustment with the changing educational and sociocultural environment have changed the traditional image of the child and the traditional methods of fostering in her the value system of the real world. With the increase in the movement of parents in search of better working environment and financial gains in the wake of globalization has forced a child to live between “two worlds” [8]. The issues of identity [9] and citizenship have acquired new features for her. The child character Lilia in Jhumpa Lahiri's short story “When Mr. Pirzada Comes to Dine” does not understand the dilemma of Mr. Pirzada who is always emotionally in his own home country, Dhaka while pursuing his higher education in the U. S. A. And she herself is nurtured at home by her parents in the lore of her own home country, India side by side the lesson she receives at her school about the history of the U.S.A. Children like Lilia, unlike their parents, are growing up in an intercultural environment. Their own language, codes of social behaviour and moral sense of right and wrong contradict with those of the host countries and create a turmoil-rich “hybrid” space (Bhabha quoted in Rath 2000). In addition to that the multicultural environment at school gives rise to the problems of race and gender. In order to mitigate these

problems theorists of Children's literature are proposing the inclusion of quality Children's literature to instil in children the values of intercultural understanding based on intercultural experience and awareness. This is going to prepare children for the respect and tolerance of other's culture and help create a more peaceful and safer world for them. Now it is crucial "to learn to live *sin fronteras*, to be a crossroads, to build bridges rather than walls - that is our task. The foundations of these crossroads and bridges will be forged in sometimes difficult discussions about multiculturalism". At times we may feel like "wind swayed bridge[s], a crossroads inhabited by whirlwinds" (Anzaldúa, 1981, p. 205). Yet we will "do this bridging by naming ourselves and telling our stories in our own words" (Moraga & Anzaldúa, 1983, p. 23). We must encourage our students to follow our example, to learn to live *sin fronteras*, to build bridges, as we jointly explore the rich multicultural web of our society (Schwart 1995).

But what is needed to investigate the varied local conditions [10] which have created a shift in the concept of childhood compared with the past where at first "until the seventeenth century children were not considered different from adults...[T]he conceptual framework of the society ignored the characteristics distinguishing a child from an adult. Of course the differences did exist, but they were simply not recognized" (Shavit 1986: 6). After the Industrial Revolution, Shavit goes on to demonstrate, "for the first time children were described as having special distinguishing characteristics, such as innocence, sweetness, and other angelic qualities.....No doubt [they] were partly responsible for society's new awareness of children's special qualities of sweetness and innocence. These qualities led to the child gradually becoming a source of amusement and relaxation for adults, thus negating the former view of children merely as small adults" (Ibid). The "moralists and pedagogues" came to the conclusion that children are different from adults and that

innocent children and creatures close to god should be isolated from the corrupting company of adults. Thus evolved a second notion of childhood. This notion was mainly concerned with the spiritual well-being of the child and held that children should be educated and disciplined; furthermore, it prescribed a new role for adults in which they were responsible for the spiritual well-being of the child. In this new conceptual framework arose for the first time serious psychological interest in the child, as well as demand for an organized educational system. Children were now regarded as delicate creatures who had to be reformed and safeguarded; and the way to reform them was through education and through books issued primarily as pedagogic vehicles. Hence, the society's new perception of childhood created for the first time both the *need* and the *demand* for children's books. This second notion of the child -- the educational -- eventually provided the framework for canonized children's literature. That is, from its inception children's books were written with a certain idea of the child in mind; when this idea changed, the texts for children changed as well (Ibid: 7).

This significant study of Shavit about the concept of childhood adequately characterises the twin notions of "innocence" and "experience" with regard to children's growth and development in terms of their physical and psychological aspects of character and personality. These aspects have been critiqued by Shavit (1986) and Litch (2006) as the main concern in Perrault's *Little Red Riding Hood* (first published as a written text by Charles Perrault in a collection of fairy tales in 1697 as stated by Shavit 1986:9) and as Litch has put it "the tale chronicles a young girl's trip into adulthood, the woods functioning as the hazy middle ground between being an innocent child and a knowing adult. "In both the Eastern and Western traditions a child's mind is regarded as an empty vessel or a blank page that is going to be shaped out or written on [11] by tutoring or by the environment in which the child is placed.

2.5. 1. The issue of gender discrimination and the role of parents

The role of parents, of both father and mother, is important in nurturing children through telling them stories, songs and rhymes from native culture, giving them a perspective to understand life and by

spending time with them by reaching out to them. In today's world of “sick hurry and divided aims” parents with their lack of time and having various responsibilities are not able to cope with the situation as a result children and young adults develop a habit to be with machine-made friends. Besides, children and young adults lack involvement in the family since parents are burdened with their work schedules and economic realities. Regarding gender discrimination it is important to note that parents and society find difference between the boys and girls and this was evident in the literature written for children even in the Western world which accounts for the adventure stories written for boys. Although 'The Girl Child and the Family' study 5 (1994) concluded that the role of the father in sharing activities with his daughter is so marginal that it reflects one of the great tragedies of Indian family life. In various enclaves around India where gender discrimination is pronounced, one finds it echoed in local phrases such as 'bringing up a girl child is like watering a neighbour's plant'. However, a father may take a special interest in the upbringing of sons. The tasks of providing for food, education and marriage are in a sense the economic duties of the father, but beyond what is the basic minimum, the father steps out of the scene, surrendering his socialisation role and losing the opportunity to develop emotional closeness with his girl children (see The Bulletin of the Bernard Van Leer Foundation 2001:11). Here it is important to note that in India there is a gradual positive attitudinal change regarding this issue and many parents who have daughters are taking great care of them and they do not find any difference between boys and girls.

2.5.2. Parental guidance and the need to guide parents

As regards selection of Children's literature, children need parental guidance and there is a need of guidance to parents from the authors of Children's literature. Children should be given more time by parents and in schools stories should be included in the curricula not only as a routine matter but also to make children get involved in them to stimulate their imagination as the quotation says, “Tell me and I forget, tell me and I may remember, involve me and I will learn.” Thus children's involvements is of immense significance in their getting delight from the toys, movable picture books with tabs and pull outs, pop-up books and other innovative learning material to help them get the meanings and contexts. The recent exposure of children and young adult, through different channels of media and technology, has made them behave like adults with attendant ambitions and aspirations and the shrinking generation gap between adults and children has made them more “experienced” reader of Children's literature. The liberal cultural tradition which is followed in most part of the world has resulted in the minimising of the distance between the sexes. The development of ideas of gender equality, feminism and human rights have made children and young adult think in terms of having independent and individualistic lifestyle and at the same time they are the part of the changing social fabric. All these have contributed to the birth of a different kind of reader of Children's literature who I prefer to call a “phoenix-reader.” The “phoenix-reader” of today knows about dating, pre-marital affairs, economic independence and is knowledgeable about the “abuses” of the Internet. Therefore, in this globalizing age, the authors of Children's literature have a new responsibility to show the proper direction to their most significant audience.

In Indian context in particular and in the global context in general, this is a huge and complex responsibility. Amidst the bewildering variety of entertainment and instructional material that is available for children and young adults, it can be visualized that the written word is going to be a substantial source of Children's literature and it is sure to attract its beneficiaries. The imperative is for the parents and the authors to guide them in the proper direction. The unwanted comparison with their peers in this age of growing materialism has relegated their pure joy of reading a book with pictures in company with their parents explaining to them the implications of the verbal and the visual symbols embedded in the text for their benefit.

2.6. Appreciation for pluralism, diversity and cultural differences

Only to force them to go on the road to “success” and 'fame” will not make them a global citizen in this multicultural world, they need to cultivate the familial, the social, the cultural and the international

outlook that requires a shift from the notion of “my country” to “our world” (Dombrowsky 1995 quoted in Prasad 2009: 40). As sensitive parents, social scientists, educators, syllabus designers are apprehensive of a “clash of cultures” in the schools and colleges, it is important to foster in children and young adults the values of a multicultural and secular world to mitigate a “clash of culture” on the educational campuses in future. What Prasad (2009:42) says about the need of the awareness-raising programmes for internationally mobile students in connection with higher education, sounds convincing with regard to writing of Children's literature today which should

...accept the new reality of diversity and respect the values and traditions of others and strive to build unity in this diverse cultural world through the common bond of humanity....The need of the hour is to encourage cultural adjustmentsto make them aware of the larger gains of the “confluence” of civilizations, to become conscious of the seriousness of the new meaning of the concept of citizenship in a globalizing world in which admiration for pluralism, diversity and cultural differences are important to recognize one's own identity and appreciate one's roots (Prasad 2009:42).

The task is not easy as it looks. But instead of making demands on them from parents for going on the top rung on success there is a necessity for a healthy rearing and real accomplishments and achievements in terms of the “ideas of moderation, tolerance and peaceful coexistence in the crucial context of an emerging world order” (Ibid). This is going to be a constructive way to bring the best out of them and primarily for their own advancement and in the long run for the future of the society to be safeguarded. Indeed children are the most prized individuals today and for them Children's literature in its myriad form can be an invigorating experience: inspiring, rewarding, enriching, and far-reaching [13].

3. Concluding observations

Though Children's literature is not traditionally regarded as “meriting serious scholarship,” “has transcended linguistic and cultural borders” and today “belongs simultaneous to two systems, the literary and the pedagogical” (O'Sullivan 2002: 2-7). Significantly, Children's literature “involves children” (Hunt 1995:41-49), but it is not only exclusively “about” them, “for” them and “by” them. It reflects the social, cultural and political milieu and the perception that is there about children and the collective vision of that culture in that particular time period. Thus “the poetics of children's literature is bound to the practical, the local, and the concrete” (Ibid).

Because of the rapid technological changes in the globalizing world of today it has been rightly observed that children's books are becoming less “literary and reflective” and more “dynamic” which perhaps has been also a reflection of the competition with other media (Ibid). It has also been observed that Children's literature in the twentieth century has reflected its “cultural (and conceptual) obsession with the psychological, mental and the sexual problems of childhood” (Shavit 1986:3). It is a true to say that twentieth and twenty-first centuries have also witnessed the shift in Children's literature “from didacticism to diversity” and it has “become more materialistic and realistic.” (see Random History 2007-2010) and what Margaret Drabble says in her article on Children's literature in the *Oxford Companion to English Literature* “The last two decades of the 20th cent., have seen a reversion to the Victorian policy of providing books that reflect their readers' background. It is also reminiscent of 17th-cent. Puritan books, in those children are confronted with all the miseries of the human condition, nowadays ranging from drugs, child abuse, and dysfunctional families to war. The young themselves tend to want horror stories and monsters from outer space. While all this can produce capable writing, it is rather more interesting as an aspect of social history than as literature” (Drabble 2000: 199) is also germane to the rapidly evolving “[so] exciting and rich,” and “highly innovative and challenging” (Random History 2007-2010; Susina 2008) genre of Children's literature in the twenty-first century. The needs and interests of children are being taken care of through poems, stories, cartoons, picture books, chapbooks, adaptations of the classics

and more significantly through television and the Internet. The child today is no longer the “innocent” reader-listener-viewer of the tales, there is a resurgence of “experience” in her through the various channels of exposure of life. Her journey from *Aesop's Fables* to *Harry Potter* is a metaphor of maturity and experience in which the vastness of the genre of Children's literature is interlaced with the variety of experiences, as kaleidoscopic as the ever-expanding wide-ranging lives of children themselves. And in this regard, it would not be an exaggeration to say that, “the progression of research on children's responses to literature can be traced from notions about the construction of the reader to descriptions of the intersection of reader and text *worlds and, more recently, to a focus on the wider social and cultural context of reading children's literature*” (Rogers 1999:138-146). (Emphasis added)

Let us wish and hope that this meaningful journey of Children's literature will continue to enlighten and empower our children and young adult with a global soul. The triumvirate of parents, authors and publishers should come together to lay the foundations of a multicultural home-world where our future citizens with their own individuality and identity will take “delight in [their] differences” (Archbishop Desmond Tutu, quoted in Prasad 2009: 43). After all it is they who will rule and shape our tomorrows.

Notes:

1. I dedicate this paper to our daughter **Ananya** whose unquenchable thirst for stories made me seriously think about their contemporary bearings on children, and to my wife Dr Jyotsana Prasad who in her article (2008) on children's stories observes, “[T]he great Hindi poet Nirala has [also] written stories for children to make them be aware of their traditions and culture. The Swedish Nobel Laureate Selma Lagerlöf wrote wonderful stories for children. The Indian Nobel Laureate Tagore wrote stories and poems for children. Bing Xin, the Chinese author, is a well-known contributor to the genre of Children's Literature. Today stories can be told through the technique of animation. Animated cartoons have become very popular for children. Many novels (like George Orwell's *Animal Farm*) have been made into animated cartoons. In English and other European languages there is an abundance of adapted and illustrated classics for children. The classics of other literatures should also be adapted in their own language and translated into English for the benefit of children. They are truly a world of magic and moral values full of fairies and folktales.”
2. Grandparents, parents, aunts, uncles, teachers, friends and household servants used to be the storytellers to children who I prefer to name the “oral disseminators of stories.” The famous Russian poet Alexander Pushkin later retold stories which were told to him when he was young by the housekeeper of the family. Aesop was believed to be a slave and the famous fables are attributed to him. In recent times “[T]he bedtime stories that A. A. Milne told his son Christopher Robin were revised into *Winnie-the-Pooh* (1926) (Susina 2008).
3. Aida Hudson who teaches children's literature at the University of Ottawa, points to Harry Potter, the young wizard who has taken the children's literature by storm, as this fundamental change (Quoted from LeDrew 2001).
4. Physiological and psychological disorders like progeria, dyslexia etc. have been the core of the stories for raising the awareness of people and to change their mindset to look at those who are physically or psychologically challenged in a positive light.
5. For example, in Chinua Achebe's *Things Fall Apart* (1958) Okonkwo's second wife Ekwefi is telling a folk-tale of 'The Tortoise and the Birds' to her daughter Ezinma in which there is a moral. Achebe's novel is not about children but at the same time it depicts the bringing up of children with the expectations of the values of a tribal community. As it does not come under the genre of Children's literature what Stephen (1992:8, quoted in O'Sullivan 2002:7) says is relevant in this regard, “Children's fiction belongs firmly within the domain of cultural practices which exist for the purposes of socializing their target audience.”
6. There has always been a tendency to give instruction through delight in the rich and varied corpus of

Children's literature. Apart from the message of severe indictment on children's exploitation during eighteenth and nineteenth centuries in Great Britain the moral tone conveys an unmistakable message in a famous poem by the pre-Romantic William Blake (1757-1827) "The Chimney Sweeper" anthologized in his *Songs of Innocence* in which the child persona recounts his woes and his fellow chimney sweeps. The suffering of the children gets abated through a dream-vision in which they are compensated with all their innocence, purity, simplicity, and naturalness, however, the poem ends with the moral tone urging them to do their duty: "So if all do their duty they need not fear harm", "And the Angel told Tom, if he'd be a good boy, /He'd have God for his father & never want joy." In the nineteenth century there was a "shift in children's literature" (see Children's Literature 2008) with the publications of Lewis Carroll's *Alice's Adventures in the Wonderland* (1865), Edward Lear's *Book of Nonsense* (1846), *Mother Goose's Melodies* (1833) and James Orchard Halliwell's *Nursery Rhymes and Tales of England* (1845) that "reject the impulse to be morally improving and didactic" (Ibid.).

7. Oscar Wilde's story "The Happy Prince" (1888). Allegorically, this story by Wilde is a beautiful example of how "innocence" is transmuted through the first hand "experience" of human misery into one's understanding of his responsibility towards other human beings in society. Providing pleasure through the books written for children and to let them escape into a world of fantasy has been one of the principal aims of Children's literature. But side by side its enjoyment value there is the hard truth of life which has been experienced by the diasporic, so-called-war-on-terror and war-torn community of children.
8. What Jhumpa Lahiri says about her upbringing as a child in a bicultural environment is also true to many children of today whose parents' "ambivalence" between the "host" and the "home" countries is reflected in their character and behavior. She writes, "[L]ike many immigrant offspring I felt intense pressure to be two things, loyal to the old world and fluent in the new, approved of on either side of the hyphen. Looking back, I see that this was generally the case. But my perception as a young girl was that I fell short at both ends, shuttling between two dimensions that had nothing to do with one another... [A]s a child I sought perfection and so denied myself the claim to any identity. As an adult I accept that a bicultural upbringing is a rich but imperfect thing." (Lahiri [2007: 36] quoted in "Transcultural Identities" in *Stories of Identity: Religion, Migration, and Belonging in a Changing World*)
9. The issues of identity for children have taken a new dimension in the regions like Iraq, Palestine, and Afghanistan from where there is a forced migration from their ancestral homelands due to political reasons. Saira Shah, an Afghan writer living in Britain evokes memories of her father in her memoir. Her father attempts to create his children's sense of belonging to their homeland through stories when he says, "Stories are like these onionslike dried experience. They aren't the original experience but they are more than nothing at all. You think about a story, you turn it over in your mind, and it becomes something else... It's not fresh onionfresh experiencebut it is something that can help you to recognize experience when you come across it. Experiences follow patterns, which repeat themselves again and again. In our tradition, stories can help you recognize the shape of an experience, to make sense of and to deal with it. So, you see, what you may take for mere snippets of myth and legend encapsulate what you need to know to guide you on your way anywhere among Afghans" (Shah 2003: 5-7). In India too there is a resurgence of experience from innocence. Researchers and academicians working in the field of Children's literature can be referred to in this connection: "In a meeting conducted by National Centre for Children's Literature some time back, Dr. Madhavi Kumar of the NCERT had this to say, "In a study of some 4000 books brought out by some 200 publishers, it was found that there was a large number of folk tales, myths and legends. However, there was a shortage of contemporary writing. There is a need to balance this as children today expect and desire books that deal with the world in which they live and deal with conflicts arising out this." And according to Reba Mukherjee, a

Library Scientist, "Contemporary Indian writing needs to be developed and made more accessible. Subjects which deal with the child's own world and dilemmas are demanded (quoted in Kumar [2010].)" On the other hand, Agarwal (2007) rightly asserts that in India, "Realistic fiction deals with issues, the problems and dilemmas children face in their every day existence. For some reason there has always been a shortage of such fiction in our country. Themes like sibling rivalry, bullying in school, peer pressure have not been examined too often. However, authors like Sigrun Srivastav have written many short stories that display great insight into childhood concerns. Among her popular collections were the beautifully written *The Ghost Rider of Darbhanga* (Ratnasagar; 1989) and the thought provoking *A Moment of Truth* (Ratnasagar, 1991). *Grin and Bear it Abhy* (Puffin; 1994) is a novel that depicts a boy's adjustment problems in a joint family with humour and empathy. Paro Anand's recent book, *I'm Not Butter Chicken* (Indiaink/Roli; 2006) is another engaging collection. Devika Rangachari's *Growing Up*, (CBT; 2000) nominated for the IBBYⁱⁱⁱ Honour List 2002 is one of the most authentic depictions of the contemporary middle-class existencethe heart-warming story of a young girl coming to terms with the painful truths of life. Her other books which have received prizes in the CBT competitions, *Company for Manisha* (1999) and *When Amma Went Away* (2002) also plumb the realities of present-day life with depth and understanding. *Not Just Girls!* (Rupa; 2004) by Deepa Agarwal deals specifically with the gender issue."

10. For example, in the context of the evolution of Children's literature in India it is significant to note that "...contemporary Indian children have an exciting variety of books to choose from; books that reflect their lives more authentically than the foreign publications that occupy prime space in bookstores. Better still, children's literature in India is slowly but surely clambering over the high walls of taboo, shaking off the dry dust of didacticism, which includes the self-defeating imperative of looking for the 'moral' of the story that effectively eliminated reading pleasure for the young in the past" (Agarwal 2007).
11. In the Eastern tradition one of the couplets of the Hindi poet Kabir (1298-1448) beautifully expresses the concept of the learner and the relationship that exists between the teacher and the taught: "Guru kumhar sis kumbh hai gadh gadh kaate khot/ Aantar haath sahar de, baahar banhe chot." The learner is an empty vessel and the teacher is a potter who gives him the desired shape by removing his weaknesses as he strengthens him from inside and 'beats' him from outside" (trans. Mine). In the Western tradition during the seventeenth century John Lock (1632-1704) argued that the child was a blank page (*tabula rasa*) waiting to be taught, filled and molded and Jean-Jacques Rousseau (1712-1778) advocated the language of the "noble savage", the unspoiled nature of the child (see Random History 2007-2010). It is important to mention here some of the points raised by Gupta (2006: 2-6) regarding children's education in general which are pertinent in the recent rise of children's books in India and their impact on the growth of children's personality. Gupta (Ibid) remarks that the education in India is "formally influenced by the Euro-American discourse of education that dominates the field in general. Starting early in life, and through informal and direct channels, Indian children begin to learn the values inherent in India's cultural philosophy" (2). However, she further observes, "...One of the basic and most prominent cultural differences between the Indian and American worldviews is the concept of the "self." In India, the development of the self is important, but the self is typically viewed in a social concept (Dave 1911; Kakar 1981), and more often the "non-self" or the "other" is given more importance than the "self." In an Indian early childhood classroom, a child playing with a toy would more likely be expected to share the toy when approached by another child rather than keeping it to himself/herself. Acting on the right of the individual not to share would definitely be viewed quite negatively as being selfish unsocial in this instance" (5-6). In Indian context, in spite of the traditional Indian cultural ethos there is a rise of individualism in children and young adults that might give rise to negative aspects of personality. Hence, there is a reappearance of publication of

such books today to teach them native culture; parents too are grooming them and persuading them through Children's literature with moral and religious stories not to deviate from their own cultural traditions. There is a need to do case studies in this connection to assess how Children's literature has impacted on shaping familial and cultural values. There is also a need to investigate how cinematic adaptations of Children's literature are received in a pluralistic and multicultural society like India and the U.S.A.

12. "The Phoenix symbolizes rebirth, especially of the sun, and has variants in European, Central American, Egyptian and Asian cultures. In the 19th century, Hans Christian Anderson wrote a story about the phoenix. Edith Nesbit features a phoenix in one of her children's stories, *The Phoenix and the Carpet*, as does J.K. Rowling in the 'Harry Potter' series. In one volume of Harry Potter, the phoenix does its resurrecting routine" (Gill ND). In my opinion children today have a rebirth with respect to their enhanced understanding of the things which are around them. There is a resurgence of "experience" from their ashes of "innocence." As the fabled bird's nest was made of frankincense, myrrh and spices so [were] the concept of childhood nestled in innocence, purity and simplicity which today has got considerable transformation with the kind of "knowledge" and "experience" children and young adult are able to receive from their immediate and distant environments.
13. In his Banquet Speech, the Nobel Laureate Isaac Bashevis Singer ironically comments: "...there are five hundred reasons why I began to write for children, but to save time I will mention only ten of them. Number 1) Children read books, not reviews. They don't give a hoot about the critics. Number 2) Children don't read to find their identity. Number 3) They don't read to free themselves of guilt, to quench the thirst for rebellion, or to get rid of alienation. Number 4) They have no use for psychology. Number 5) They detest sociology. Number 6) They don't try to understand Kafka or *Finnegans Wake*. Number 7) They still believe in God, the family, angels, devils, witches, goblins, logic, clarity, punctuation, and other such obsolete stuff. Number 8) They love interesting stories, not commentary, guides, or footnotes. Number 9) When a book is boring, they yawn openly, without any shame or fear of authority. Number 10) They don't expect their beloved writer to redeem humanity. Young as they are, they know that it is not in his power. Only the adults have such childish illusions." However, in his Nobel Lecture he also affirms that, "The storyteller and poet of our time, as in any other time, must be an entertainer of the spirit in the full sense of the word, not just a preacher of social or political ideals. ... Nevertheless, it is also true that the serious writer of our time must be deeply concerned about the problems of his generation....The genuine writer cannot ignore the fact that the family is losing its spiritual foundation..... No technological achievements can mitigate the disappointment of modern man, his loneliness, his feeling of inferiority, and his fear of war, revolution and terror."

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02

EFFECTIVENESS OF TASK BASED LANGUAGE TEACHING IN DEVELOPING THE COMMUNICATION SKILLS OF THE B.ED. STUDENTS

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Communication derives essentially from interaction. Someone has something to share with someone else, who is interested and attentive while the interest and therewith the interaction lasts. If communication of message spoken or written in another language is our objective, then interaction must be present from the first encounter with the language. Interaction implies both reception and expression of messages. To promote interaction in another language, we must maintain a lively attention and active participation among our students. There must be cultivated relationships that encourage initiation of interactive activities from either side, because interaction is not just a matter of words. Words express or camouflage the interactive intent. Students need to participate in activities that engage their interest and attention, so that the interaction becomes natural and desirable and words slip out, or pour out, to accompany it establishing such a situation requires of the teacher the greatest pedagogical skill and keeps his or her own interest high as well. Dynamic, exciting classes are within the grasps of all teachers if they learn to involve the imagination and activity of all.

Task-Based Language Teaching proposes the notion of “task” as a central unit of planning and teaching. Although definitions of task vary in TBLT, there is commonsensical understanding that a task is an activity or goal that is carried out using language, such as finding a solution to a puzzle, reading a map and giving directions, making a telephone call, writing a letter, or reading a set of instructions and assembling a toy. Tasks are activities which have meaning as their primary focus. Success in tasks is evaluated in terms of achievement of an outcome, and tasks generally bear some resemblance to real-life language use. So task-based instruction takes a fairly strong view of communicative language teaching. Nunan states that the communicative task is a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right.

There are three different Task Based activity typologies proposed by Prabhu, Clark, and Pattison. Prabhu had used three principal activity types VIZ, information gap, reasoning gap, opinion gap. These are explained as follows

1. Information gap activity involves a transfer of given information from one person to another or from one form to another or from one place to another- generally calling for the decoding or encoding of information from or into language. One example is pair work in which each member of the pair has a part of the total information (for example an incomplete picture) and attempts to convey it verbally to the other. Another example is completing a tabular representation with information available in a given piece of text. The activity often involves selection of relevant information as well, and learners may have to meet criteria of completeness and correctness in making the transfer.
2. Reasoning gap activity involves deriving some new information from given information through processes of inference deduction, practical reasoning or a perception of relationships or patterns. One example is working out a teacher's timetable on the basis of given class timetables. Another is deciding what course of actions is best (for example cheapest or quickest) for a given purpose and within given constraints. The activity necessarily involves comprehending and conveying

information, as an information gap activity, but the information to be conveyed is not identical with that initially comprehended. There is a piece of reasoning which connects the two.

3. Opinion gap activity involves identifying and articulating a personal preference, feeling, or attitude in response to a given situation. One example is story completion another is taking part in the discussion of a social issue. The activity may involve using factual information and formulating arguments to justify one's opinion, but there is no objective procedure for demonstrating outcomes as right or wrong and no reason to expect the same outcome from different individuals or on different occasions.

Clark (1987) proposes seven broad communicative activity types (these are expansions of the three communicative goal types we looked at in 3.2 language programmes, he suggests, should enable learners to:

1. solve problems through social interaction with others, for example, participate in conversation related to the pursuit of a common activity with others, obtain goods and services and necessary information through conversation or correspondence make arrangements and come to decisions with others (convergent tasks);
2. establish and maintain relationship, and discuss topics of interest through the exchange of information, ideas, opinions, attitudes, feelings, experiences and plans (divergent tasks);
3. search for specific information for some given purpose, process it, and use it in some way (for example, find out the cheapest way to go from A to B);
4. listen to or read information, process it, and use it in some way (for example, read a news item and discuss it with someone, read an article and summarize it, listen to a lecture and write notes on it);
5. give information in spoken or written form on the basis of personal experience (for example give a talk, write a report, write a diary record a set of instructions on how to do something or fill in a form);
6. listen to, read or view a story, poem, feature etc and perhaps respond to it personally in some way (for example, read a story and discuss it);
7. Create an imaginative text (for some learners only);

Pattison (1987) also proposes seven activity types. These are as follows:

1. Questions and answers: These activities are based on the notion of creating an information gap by letting learners make a personal and secret choice from a list of language items which all fit into a given frame (e.g. the location of a person or object) The aim is for learners to discover their classmates secret choices. This activity can be used to practice almost any structure, function or notion.
2. Dialogue and role-plays: These can be wholly scripted or wholly improvised, however, if learners are given some choice of what to say, and if there is a clear aim to be achieved by what they say in their role plays, they may participate more willingly and learn more thoroughly than when they are told to simply repeat a given dialogue in pairs.
3. Matching activities: Here the task for the learners is to recognize matching items, or to complete pairs or sets, 'Bingo', happy families' and Split dialogues (where learners match given phrase) are examples of matching activities.
4. Communication strategies: These are activities designed to encourage learners to practice communication strategies such as paraphrasing, borrowing or inventing words, using gesture, asking for feedback, simplifying.
5. Pictures and picture stories: Many communication activities can be stimulated through the use of pictures (e.g. spot the difference, memory test, sequencing pictures to tell a story)
6. Puzzles and problems: Once again, there are many different types of puzzles and problems These require learners to make guesses, draw on their general knowledge and personal experience, use their imagination and test their powers of logical reasoning'.
7. Discussion and decisions: These require the learner to collect and share information to reach a decision (e.g. to decide which items from a list are essential to have on a desert island)

The Clark and Pattison typologies are quite different. Clark focuses on the sorts of uses to which we put language in the real world, while Pattison has a much more pedagogic focus

In order to promote interaction in the class room, task based language teaching could be used. To determine whether TBLT would improve the communication skills of the B.Ed students, the researcher had taken up an experimental study. The students studying in Alagappa University College of Education had been selected as sample. Out of the total students, fifty students were assigned to control group and the remaining fifty students were placed in the experimental group. These students had been classified in to the two groups keeping it in mind that they have equal proficiency in English. For the control group students, different sentence patterns in English and usage have been taught through the traditional approach. For the experimental group students, the different types of sentence patterns and usage in English were taught through Task Based Language Teaching.

Pre-tests and Post tests were conducted for both the groups in speaking and writing skills. On comparing the Pre-test scores, the researcher came to a conclusion that both the groups had equal proficiency in speaking and writing skills, But, the two groups differed in the post test scores. The experimental group students had faced better than the control group students both in speaking and writing skills.

When comparing the post test scores of the control group and experimental group students in speaking skills, the obtained't' value was 8.7 and it proves the efficacy of the treatment given to the experimental group students. Similarly, when comparing the post test scores of the control group and experimental group students in writing skills, the obtained't' value was 11.2 and it proves the supremacy of the task based language teaching adopted for the experimental group students.

To sum up, it could be concluded that Task Based Language Teaching improves the learning of Communication skills in English rather than the traditional way.

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EFFECTIVE STRATEGIES FOR TEACHING ESL TO THE UG STUDENTS

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Abstract:

English as a language of the globe has gained tremendous significance in India as a language of trade, commerce, media, academics, education, research, career and opportunity. In the world of highly advanced technology “knowledge is just a click away” and where the knowledge of English is sine qua non. Despite the fact, there is really something worrying about the knowledge of English of the students of rural India. The National Employability Report (2013) by Aspiring Minds, an employability solutions company, revealed that, “Of the five million odd graduates that India produces annually, only a little over half are employable in any sector of the knowledge economy. Inadequate English and computer skills are key factors holding back students, especially those from smaller towns” (TOI: June, 23, 2013). While taking into account the above fact, there seems to give serious thought over the issue of strengthening English of the general and vernacular learners alike. Knowledge of English is posing a great hurdle in coping up with the competitive environment making the graduates unemployable. Hence, to tackle this problem the innovative teaching-learning strategies and methodologies should be rigorously thought for and effectively employed to enable the students master the English language for their better prospective career. The paper is an attempt in that direction to suggest certain strategies to teach ESL (English as a Second Language) to the vernacular learners to meet the challenges of acquiring it in a systematic manner.

“I admire people who dare to take the language; English and understand it and understand the melody” -- **Maya Angelou**

Introduction:

English is a *lingua franca* of the world and enjoys repute as a language of cultural exchange, science and technology, literature, trade, diplomacy and what not. “About 400 million people are non-native speakers of English who did not learn English as their first language but have formally studied or acquired it for a variety of purposes”.¹ English is an associate language of India. In the wake of globalization, it is being used in every sector of the society and is expanding its domains of use everywhere. English has extensively been used as a language of education and research in India. It is being studied from the elementary, secondary or tertiary level to the higher education in India as L1/L2. However, the students' level of understanding and speaking English is very pathetic that of especially the rural India. Dhanappa Metri quotes a worrisome account of an Australian researcher A Raman regarding Indian learners' poor knowledge of English blaming them for their speaking and writing intolerable English. Raman writes in the category of correspondence of internationally reputed multi-disciplinary journal *Current Science* mentioning, “Indian learners have no basic knowledge; they lack computational skills, lack of reasoning and logical thinking, no sign of creativity and originality”.² Metri writes the blame is often put on an ineffective English teaching in India. There is no denying fact that, there are various pedagogical challenges in teaching English to the vernacular classes and no one approach or methodology can surely be applied to in teaching English as a second language (ESL). Teachers cannot often be blamed for the pathetic knowledge of English of vernacular students for he has to fulfill a number of obligations by taking

care of his own career advancement. It remains a great pedagogical challenge before teachers in India to teach ESL or as a Non-native language to the vernacular students. It is a high time now to find application-oriented and adopt multi-approach practical solutions to tackle the problem of teaching English to the non-English background students. We restrict to emphasize the speaking and writing skills only excluding other two important aspects of language learning viz. reading and listening, etc.

Objectives:

1. To identify the pedagogical challenges in teaching English as a second language (ESL) to the vernacular medium students.
2. To suggest strategies to strengthen their English developing their employability skills.
3. To help the students acquire proficiency especially in speaking and writing English and also to accomplish the basic aims that include participating effectively in English conversation, share and exchange the personal experiences, giving short talks, speaking English confidently and accurately, study curriculum through medium of instruction as English and preparing themselves for the job interviews, etc.

Challenges:

While teaching English language, undoubtedly there are bound to be some challenges before the trainers but “there are a lot of opportunities also to realize one's being the teacher and rediscover the supreme self within and to attain the spiritual enlightenment... the job of English teaching in India has fewer challenges and more opportunities”³. Karen Pellino identifies four loads as barriers to meaningful instruction, viz. “Cognitive load”, “cultural load”, “language load” and “learning load”⁴. This clearly means that the new concepts, language, learning anxiety and culture create barriers to the process of learning. The social milieus, cultural aspects, classroom environment, behavioral approach of the fellow students are the most vital factors to overcome the difficulty of doing well. Karen further writes:

Social and political issues surrounding immigration and diversity in our nation complicate the seemingly basic task of learning English... They (students) often come to realize that in order to be fully accepted, they must abandon their native language, surrounding as aspect of their identity They are caused to feel they must either speak English or nothing at all. Thus they become caught in a painful power struggle over the use of English and their native language⁵.

It has to be accepted that the vernacular learners are less or not self-motivated and develop indifference for the English language. Motivating such learners and raising their morale is the chief task before the teachers. Shweta Gupta rightly observes:

It is bitter fact that teaching of English in India is still to a great extent exam-oriented only, therefore, the vernacular suffer from a syndrome that does not allow them to perform well in higher education classes... In rural India English is still taught from 5th or 6th standard onwards as the 3rd or 4th language and the students are neither made aware of the importance nor trained properly to have command over English language⁶.

The teachers are thus faced with the challenge of making the students knowledge-oriented rather than examination-oriented. Metri criticizes that “The parallel system of private has its major role in making the compulsory English classes empty and pushing the learners further into the web of examination oriented learning. The learners are hijacked under the nose of the teachers”⁷. The students should also be made aware of the significance of the English language. This way, teachers shouldn't alone be held responsible for the pathetic performance of the students. The surrounding, parents, educational pattern, the curriculum, infrastructural facility, the pedagogical issues contribute a lot for learners' lack of proficiency and overall performance.

Strategies:

The following practical measures are suggested to improve learner's learnerability. The learner and trainer are positively involved to ensure meeting the required goal of mastering the language and also the

employability of the vernacular learners:

1. **Be bi-lingual.** For the vernacular learners mother tongue can prove to be a boon if used effectively in learning English as a second language. Teachers should motivate the learners in their curricular or certain linguistic areas to improve the English proficiency faster. The phrases, idioms or difficult words can be instantly understood that has a lasting impact. This can also referred to as a translation/ bi-lingual method.
2. **Use Audio-Visual technologies in the classrooms.** In order to improve the understanding power in learning English language and attain proficiency in communication Pramod Kharate in his article published in *Strengthening English Language and Learning: Issues and Challenges* (2014) suggests extensive usage of television, computers, Laptops, Cell phones, Smart phones. He enumerates the modern technologies to be used for the language (L2) acquisition, viz. “Radio and television, Audio-Visual Aids, Bulletin Board, Flannel Board, Magnetic Chalk board, Language Laboratory (LL), Computer-assisted Language Learning (CALL), Multimedia Computers, Internet/Web-based technologies and Technology-enabled Language Learning (TELL)”⁸ etc. This will help improve speaking and writing abilities.
3. **Proper training in the communicative aspect of the language.** Shweta Gupta opines, “The students particularly from vernacular languages who take admission in higher education courses should be trained properly in four skills in English-LSRW. Reading Club, Dialogue Chains, Role Play, Book Review, Group Discussion, etc. may be helpful in improving their communication skills and create confidence in them”⁹.
4. **The use of ICT in teaching English** is always prescribed for it has its own advantages like it motivates learners where learner has autonomy. The technologies are feedback-oriented. Technology enabled activities appeal to visual and aural senses. Arabati Pradeep Kumar writes in his article these technologies to be used in teaching English language and to minimize the negative effects of emerging technology in English language teaching, viz. “Internet, Podcasting, Skype, Quicktionary, Blogging, Wiki and Electronic Dictionary, etc.”¹⁰
5. **Activity-oriented / web-based learning methodology** for vernacular learners will prove tremendously beneficial for their vocabulary and language building. Through Language Laboratory with the help of trainer or teacher's supervision the necessary aspects of the language like- grammar, syntax, vocabulary and pronunciation can be perfected.
6. **Activities for innovative classroom-**The guide instruction method is also useful for the vernacular students to improve their writing, speaking aspects and grammar skill. e.g. asking students to give formal speeches on national leaders, making them read newspapers and give short presentations on current topics, making them watch short films and video clippings and involving them interact voluntarily. Thus, sundry such activities will help them improve their confidence level and personality as well.
7. **Various approaches** are being used by the teachers in teaching ESL but the needs of the learners vary hence no one approach suits the learners. However, the approaches/ methodologies which can be gainful for the vernacular learners provided they are properly utilized as suggested by Dr. Satish C.Chadha are: “The Translation-cum-Grammar Method, The Natural or Direct Method, Bilingual Methods, Structural Method and Communicative Method”¹⁰. Of which the direct method, Translation- Grammar Method and Communicative Method can be of greater help to serve the basic purpose of the learners.
8. **Remedial coaching and tutorial classes** are must to learn the language faster. Hence, such activities should be promoted by the schools and colleges.
9. **Teachers should adopt humanistic rather than mechanistic approach** in making the learning process a mere joy for those students whose knowledge of English, pronunciation skills and

grammatical aspect of language is not up to the mark. Developing soft skills of the students which is an inevitable trend in ELT is often neglected must be greatly emphasized.

10. Suggestions for Remedial Measures. Pratibha Gupta in her book *Socio-Linguistic Constraints in Teaching English* (2004) makes some valid and constructive suggestions for remedial measure as below:

- English must be treated as a full subject. A concrete planning regarding its position must be taken.
- Syllabus should be cast in such a manner that its orientation should be instrumental. It must be skill oriented. If it will not cater to the needs of the students, it will always get ignored.
- Teachers themselves must be exposed to new advances in methods and teaching aids. The training courses must be utilized for raising the standard of English. Teachers must be made aware of the new methods, materials and the psychology of the students.
- Examination should test learner's ability to perform certain work instead of inly literary appreciation and explanation of passage. Classes and examinations should be held regularly to hold the interest of the learners.
- In libraries, along with reference books on some authors, books, presenting model on functional English should be included.

Conclusion:

Teaching ESL to vernacular learners has lesser challenges and more opportunities for teachers for everyone today is blessed with the latest technologies which can be judiciously taken help of the attain the desired goals in learning English language for various purposes. The improvement of in language will surely pave ways for the overall intellectual and emotional growth of the students. The technology which is proving a great boon or a major tool in acquiring ESL must be provided in the classroom environment to tackle this issue of deplorable performance of graduates hinted by Raman at the outset of this paper. Special efforts by teachers must be made for improving the spoken aspect and sharpening their pronunciation and ascent in the speech by taking lots of practice. This must be noted that, learning English although is an individual task if made the collaborative one the success will be evident soon. The teachers in the vernacular classes have got greater responsibility to encourage the students to accomplish the most coveted task of mastering English language for their better future.

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REALISM AND SOCIAL CONCERN: A COMPARATIVE STUDY IN THE SELECT NOVELS OF A. J. CRONIN AND NA. PARTHASARATHY

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Literature, which traditionally prevents the mankind from doing wrongful deeds, is the mirror of contemporary life. Especially, 20th century literature stresses the need of idealists and social concern for the betterment of the lives of the marginalised. An idealist is *a person who cherishes or pursues high or noble principles, purposes, goals, etc.* (Collins n.p) Set of ideas sans the contemporary knowledge of social realism and rationalism can never be named after idealism. The researchers focus realism as *a style of art or literature that shows or describes people and things as they are in real life* (Webster n.p).

The proposed paper is to be a comparative study on Realism and Social Concern in the select novels of A. J. Cronin and Na. Parthasarathy, whose novels focus the lives of the oppressed and try to find out some feasible solutions. The selected novels, Cronin's *The Citadel* and Parthasarathy's *Ponvilangu* are filled with Idealists who want to protect and upgrade the lives of the suppressed.

Archibald Joseph Cronin, a Scottish novelist and a physician, is well-known for his realism and social conscience. His strengths included his compelling narrative skill and his powers of acute observation and graphic description. Some of his stories draw on his medical career, dramatically mixing realism, romance and social criticism. Cronin's works examine moral conflicts between the individual and society as his idealistic heroes pursue justice for the common man. (*AJ Cronin n.p*)

Cronin's close observation of his field, as a medical practitioner, is reflected in the National Book Award winning novel, *The Citadel*. The inner conflicts of Andrew Manson, an idealistic physician, is the best example to prove his acute scanning over the follies of his own field. Cronin himself states,

I have written in *The Citadel* all I feel about the medical profession, its injustices, its hide-bound unscientific stubbornness, its humbug ... The horrors and inequities detailed in the story I have personally witnessed. This is not an attack against individuals, but against a system. (*The Citadel n.p*)

Manson works as an assistant to Dr. Page in Drineffy. Shocked by the unsanitary conditions of that place, he tries his level best to improve the conditions, with the aid of Dr. Philip Denny, a cynical semi-alcoholic. Christine, his wife, helps her husband with his silicosis research. Dedication towards research makes him an MD. Cronin does not idealize Manson as a perfect man with nil evils. The character is chiselled with care and gifted with life when the author makes him commit the duel err - he becomes money minded and drifts away from his wife. But his originality is soon restored with the death of a patient. His wife meets with an accident and dies. An incompetent surgeon, who is accused of murder by Manson, takes revenge on him. Manson forcefully justifies his deeds during the hearing and preserves honesty.

The researcher read Parthasarathy's *Ponvilangu* and observes a close resemblance between *Ponvilangu* and *The Citadel*. *Ponvilangu* deals with the life of Sathyamoorthy, an ideal young Tamil teacher, who comes to *Malligaip panthal* to work in a college. The title itself foretells the theme, as in the case of *The Citadel*. The word *Citadel* generally means *a fort*. Here, Cronin uses the term in a metaphorical style. *The Citadel* is not a concrete fort but an imaginary one which saves guarding the vices and abuses of the medical field from the eyes of the outside world. *Ponvilangu*, from the investigators point of view,

refers to the golden hand-cuff that ties the ideal teachers from creating democratic ambience in the learning environment.

The first chapter, in *Ponvilangu*, itself illustrates the protagonist's tender heart that forgives a small boy who tries to steal the farmer's brief case. Further, the chapter helps the author to introduce the idealist, Sathyamoorthy, and remarkably registers the hero's socialistic views. His character is chiselled with such a wonderful voice which permanently echoes in the hearts of the readers. He bothers the society that weighs the same flaws of the aristocrats and that of the down-trodden with diverse equipment. The heart-throbbing question documents the bitter yet valuable reality:

India's social life is affected by an incurable malady, when a school-going child turns to be a thief due to poverty that offers way neither to education nor to food. Like the act of taking medicine without proper diet, what's the use of creating development planes without solving these basic maladies? (12)

Boopathy, the generous founder of Malligai Panthal Arts and Science College, is a very keen moralist who strives to preserve morality and control in his college. He got immense pleasure in giving education rather than earning money through his various business firms. He himself selects the staff members for his college. The teachers are well qualified. When Sathyamoorthy joins the college, he finds them lack in ethics. Even the principal is no exception in this regard. In fact, he is the one who spoils the democratic ambience by his jealous acts against Sathyamoorthy, the ideal teacher. His false pride does not allow him to accept the true and broad-minded teacher like Sathyamoorthy. Once, he saw Sathyamoorthy coming two minutes late and he immediately creates rule that everyone should affix the entering time with their respective signature. But, the principal himself breaks the rule and Sathyamoorthy protest against the folly and safeguard justice. Na. Parthasarathy achieves realism through documenting the lifelike college atmosphere with its hidden problems which affects the total educational system to the core. Depiction of the idealistic protagonist, Sathyamoorthy whose profession is teaching, aids the author in creating such a realistic ambience.

The first chapter, in *The Citadel*, introduces the hard working, self contented young hero, Andrew Manson. He is so much excited that he receives his first appointment. He is to work under Dr. Page. He is on the way to Drineffy. A. J. Cronin unveils the prevailing state of the panel system in the Pre Scotland War England; The system was rotten to its core. Many of the doctors treating the mine workers are found to be under qualified.

Boopathy assigns Sathyamoorthy as the deputy warden of the Men's hostel. This makes the principle more furious. As the author says,

it is usual that the teacher who earns great respect from the students will earn the enmity of the management. If a teacher receives credits from both the sides, it creates wonder; in addition, creates jealous; no one is exception in this regard (258).

The warden seems to be irresponsible. At first Sathyamoorthy doesn't create any problem with him. He carries out his works properly. Later, he has interrupts the warden's way, in order to preserve justice-one night a student hears his father's sudden demise. He comes to get Sathyamoorthy's permission, as the warden's home is locked. Sathyamoorthy grants him permission. But the warden on his return counter locked the student's room. The student reports the matter to Sathyamoorthy. The warden doesn't yield to Sathyamoorthy's polite words, explicating the poor circumstance. So Sathyamoorthy voices against him and earn his enmity.

Dr. Bramwell, a third panel doctor at Drineffy in *The Citadel*, is so ignorant that he could not differentiate between the pancreas inflammation and the thymus gland inflammation. One day, he talks of

Mr. Emlyn Hughes, with Manson. He said that Mr. Emlyn has some kind of mental trouble. Dr. Bramwell wants Manson to give a medical certificate that certify Emlyn as a lunatic. Manson examines the patient and surprised, as Emlyn is suffering from myxoedema. So, he suggests a new treatment and Emlyn is cured. But Dr. Bramwell is much delighted over his (Dr. Bramwell) *great victory*.

Dr. Llewellyn, in the Aberlaw episode, told Manson about a convention among the doctors of the place. They paid him one fifth of their earnings. Manson is surprised at the atrocity. He united doctors against him but the attempt was a failure. So Manson takes his higher studies and freed himself.

Manson wants to create a medical revolution. He thought that Mary Boland, his patient, could not be cured under Dr. Throughgood, a famous orthodox doctor. So he decided to admit her under Mr. Stillman. This creates a big problem since Mr. Stillman is not a doctor; he is an American expert in lung diseases yet not a qualified doctor.

Sathyamoorthy is surrounded by the fragile teachers a weak principal, who fears that the young teacher, having beauty and knowledge may inspire the students, a head clerk always seeking for the time of Raaghu, a Tamil Professor pronouncing Tamil like English and viseversa, Teachers who can not prevent seeing Sathyamoorthy as if wonder and giving nick names for their higher officials. Sathyamoorthy realizes the internal politics in Malligai Panthal college, though it earns good name throughout the country. He came to the conclusion that there is no ocean without tides. Amid the under qualified doctors, Manson struggles to help the patients. Dr. Urquhart was an old man with no inspiration. Dr. Medly was a deaf and he hides his disability through lip-reading. Dr. Oxborrow was a good preacher rather than a good doctor. Manson wanted to create unity among them. Besides Dr. Llewellyn was having his share for no service

Ponvilangu starts with Sathyamoorthy's journey towards Malligaipanthal , where he is to be appointed as a Tamli lecturer; The Citadel with that of Manson towards Drineffey where he is appointed as an Assitant physician to Dr. Page. He loves and marries Christine, a good-hearted; And, Sathyamoorthy loves and marries Mohini, an idealist; Both the heroines died at the end but the deaths cannot prevent the heroes Sathyamoorthy and Manson from doing good to the society; Both the hero encounter problems that affect their career strongly but they managed to gain victory, as justice is on their side. Apart from these external similarities, there are so many intrinsic similarities-- the selected novels registers the contemporary realism in the respective fields medicine and education; both the protagonists are highly service-minded; yet, there are some notable differences, as no two work of art can be alike in every aspects. However, the selected novels once again prove the universal fact humanity is one! Literature is one!

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05

**CAUGHT UNDER THE BURDEN OF PATRIARCHY: WOMEN IN V.S. NAIPAUL'S
THE MYSTIC MESSEUR AND A HOUSE FOR MR. BISWAS**

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In any Indian community, the roles of male and female are decided even before the child is born. The society about which V.S. Naipaul chooses to write is no exception to these norms. Naipaul writes about the East-Indian community in the Caribbean which lives through the rotten old customs and rituals. Female oppression, orthodoxies regarding women's status in the society and family, lack of education and hindrances in their progress are inseparable parts of these customs rigidly followed by them. Literature is said to be the reflection of society. The image of woman in literature emerges out of the existing world. It also exists in the mind and imagination of the writer. According to Mary Ann Fergusson:

One peculiarity of the images of women throughout history is that social stereotypes have been reinforced by archetypes. Another way of putting this would be to say that in every age woman has been seen primarily as mother, wife, mistress, sex object their roles in relationship to man (Fergusson 4).

Roles outside this i.e. woman as an achiever, as a leader or as a strong individual are, by and large, either non-existent or rare.

In the present paper a modest attempt has been made to explore and analyze the social standing of the heroines, the way they are portrayed, their relationship to other protagonists, especially the males, and their attitude towards their positions in Hindu society in V.S. Naipaul's *The Mystic Messeur* (1957) and *A House for Mr. Biswas* (1961). To understand the position of women in this society, one aspect is extremely important Naipaul belongs to the East-Indian Community which migrated from India at the turn of the twentieth century from the most tradition ridden states of India- Uttar Pradesh and Bihar. The Indians began to flow to the Caribbean region in the 1830's as indentured labourers to work on sugar plantations which were abandoned by African slaves due to abolition of slavery. Indian indentureship represented a system of contractual labour and indentured Indian immigrants who were contracted to work for a five year period in the Caribbean had an option of returning to India after the expiration of the contract. However, most of the Indians decided to settle there and were granted some land by the colonial administration.

Some Indian women also came to the Caribbean with their husbands and families. Women were significantly lesser in number. Not more than 25 percent of the labour force was women. This disparity between sexes and the dominant patriarchy created social problems and made women's lives harder. They were oppressed by men, received lower wages and could not purchase land. According to Sheila Ramprasad:

In Trinidad Indian women's positions worsened further when a petition allowing men to persecute their unfaithful wives in courts was made law in 1881. Moreover, as women earned less than men or were not paid at all, they were completely dependent on men who took advantages of their superior positions (Ramprasad).

When the indentureship came to an end in 1917, Indian women were withdrawn from the plantations to the domestic sphere and were supposed to become perfect wives. This ideal of a perfect wife was itemized by Pundit Mehta Jaimini, a Hindu missionary, and had five points "Chastity, devotion towards husband, mistress of the house, to produce children who were good citizens and useful to the

society, and to bring forth peace and happiness in the family and society” (Ramprasad). This transition of women from plantation laborers to household keeper has led to their absence from the public sphere. Women were subordinated to the male members of the family and moreover, exploited by mothers-in-law. In Trinidad the Indian bride was considered a property and was treated that way by her parents-in-law to make it clear that she was possessed by them.

Until recently, every piece of literature about Indo-Caribbean women was written by male writers of Indo-Caribbean or non-Indo Caribbean descent. The non-Indian authors depict Indo-Caribbean women characters mainly as exploited and rejected personalities, whereas the Indo-Caribbean male authors idealize them and see the purposes of their lives in motherhood and in keeping the stability and security of the family. In the texts written by male authors, the Indo-Caribbean female characters are dealt with on the periphery of the action and as the 'victims' of the patriarchal system. They are marginalized, sometimes misunderstood and neglected. The most famous Caribbean writer using the Indian experience in his writings is V.S. Naipaul. Rambai Espinet argues that in the novels by this author women play only supporting roles and are not so successful as their male counterparts. She claims that “the invisibility of women in V.S. Naipaul's novels springs from the old Hindu custom which declaims against actually seeing Indian Women (Espinet 427).

These texts are largely set in the Indian communities of Trinidad and India. A huge segment of population in these communities believes in age old custom of treating men and women differently. The characters in these novels are highly prejudiced and are archetypes of Indian masses. Women dominate and hold power to dictate terms in their families, yet they bear scorn and sometimes are severely beaten by their men. Despite coming from affluent backgrounds, they are given only primary education and are later confined to their homes. The world of a woman ends with her family which reduces her merely to a component in the household machinery.

Naipaul's “classic comedy” *The Mystic Masseur* sarcastically narrates the struggle of a failed pundit in Trinidad. He tries his hand upon various jobs—first of a school teacher, writer, masseur, and finally of a politician which lasts till the end. His hobby of writing survives the ups and downs of life. Pt. Ganesh lives mainly in the Hindu community and is influenced by the Indian ethics and theology. He marries an Indian “good girl” who shyly peered “through the grimy lace curtain” (Naipaul 22). In *The Mystic Masseur*, Leela is looked as burden or the “debts of previous life” which her father wants to shed. Ramlogan's attempt to trap Ganesh for his under educated girl, with the temptation of dowry serves a fine example to this:

Ramlogan had a sixteen year old daughter he wanted to marry to Ganesh. It was an open secret in the village. Ganesh was always getting little gifts from Ramlogan—a special avocado pear, whenever he passed the shop Ramlogan was sure to call him in...” (22)

In spite of knowing all, Ganesh agrees to marry her because he has nothing to do with her academics. He needs her for the domestic requirements. Traditionally these men have ethical ways to escape matrimony. They can choose celibacy and live a life of honour and respect; but for girls there is no redemption from the institution of marriage. Ganesh is taught by his aunt, “the great belcher” that it is necessary to “whip” the wife all the time to keep her under control. Naipaul highlights that it is the elderly women who keep the patriarchy alive. He writes about domestic culture seasoned with patriarchy by females in *India: A Million Mutinies Now*:

Whether arising out of a love marriage or an arranged marriage, it was the eternal conflict of Hindu family life, a ritualized aspect of the fate of women, like marriage itself or childbirth or widowhood. To be tormented by a mother-in-law was part of young woman's testing, part, almost, of growing up. Somehow the young woman survived; and then one day she became mother-in-law herself, and her own daughter-in-law to torment, to round

off a life, a balance pain and joy (Naipaul 49).

Leela and Ganesh's relationship is not very good at the beginning, Leela often cries and Ganesh beats her for that. However, it seems that beating is socially agreed and approved of and it “becomes a source of pride for both husband and wife, a sign that the marriage is working as it should” (Dooley 11). The narrator himself explains that the beating is a kind of privilege of married women and nobody questions it:

It was their first beating, a formal affair done without anger on Ganesh's part or resentment on Leela's; and although it formed no part of the marriage ceremony itself, it meant much to both of them. It meant that they had grown up and become independent. (55)

Leela herself feels proud that she is mature enough to have a husband who beats her every now and then. Leela is portrayed here as an Indian stereotypes of a wife who would tolerate the husband's beating as something usual and a part of marital existence. Clearly, Naipaul ridicules this route of understanding between husband and wife. She always runs behind Pt. Ganesh and keeps on shifting the residence as per his convenience. She cooks food for Ganesh, washes his clothes and waits after him and also bears his frustration. These male protagonists have a very masculine way of showing their affection to their wives—they beat them to express their overpowering interest. Beating simply belongs to the Indian tradition and functions as a confirmation of marriage and of the husband's power over his wife.

Leela and Ganesh's marriage is quite ordinary with some quarrels and problems, but what it lacks in mutual love. They are reconciled with their roles of a wife and a husband; they respect each other, but do not dare to ask for more. It soon becomes clear that Leela will not have children and Ganesh “lost interest in her as a wife and stopped beating her. Leela took it well, but he expected no less of a good Hindu wife” (69). It is sardonic to note that society very efficiently understands that husband loses interest in his wife if he stops beating.

This is shown Leela's slow compromise with things, with life, fate, destiny and home. Leela continues to live under Ganesh's dominance on the one hand, and the unpredictable behavior of her father Ramlogan, on the other. But she is not equipped with an element of defiance and rebellion, and like a typical traditional wife, is fated to follow her husband's pattern of life, right or wrong. Ganesh remains the pivot of the story through its comic twists and turns till the end. Leela's portrayal is meant to provide the domestic and familial angle to Ganesh's personal life. Thus Leela though active, lively and temperamental as she is in her relationship, is never allowed to go beyond her role as a traditional Hindu wife, despite the socio-economic changes that were coming in Trinidad society.

A century before, J.S. Mill had closely observed the condition of women and wrote in his *On the Subjection of Women*, that they love their oppressors and work tirelessly for them without gain. Years have passed but men are still rigid and do not accept any other role for their wives other than of servants. The condition of women has minimally changed down the ages. In 19th century, J.S. Mill spoke for the pathetic condition of women regardless of the national and political boundaries. Mill's effort to bring equality of gender has been futile for these backward societies as the condition has changed minimally for them. The same standards are maintained even today, decades after the movement was initiated by Mill. Women are still uneducated, mentally subordinated and psychologically unstable. These women especially are fit only for the roles of wives, sisters, daughters and selfless dedicated mothers. V. Geetha observes, “Women practice a great deal of denial: whether it is food, leisure time, questions of health or sexual desire. Women learn to put them by and attend to tasks that await them as wives, sisters, daughters and mothers” (Geetha 48).

When men come under stress they exert it on their subordinate women because in their view women are responsible for the stress. The unconditional love and devotion is rewarded by promising them

food and security for life time. It is against the feminine ethics that woman should suffer through the hands of a powerless man. It is obvious that women help men in their worst times yet they are discarded in better time. Leela too accompanies Ganesh in his struggle like a dutiful loyal Indian wife but during the celebration of his victory she is almost absent from the scene.

As a shift to the next novel, both Mrs. Tulsi and Shama belong to a much larger world of *A House for Mr. Biswas* (1961), certainly Naipaul's magnum opus. Though the roles of Mrs. Tulsi and Shama are quite different, they still remain tied to the traditional East Indian Community's world in Trinidad.

A House for Mr. Biswas discusses at length, the ups and downs of Mr. Biswas's life in a migrated Trinidad Hindu community. Mohun Biswas is an exiled Indian "modeled after Naipaul's father" (Ray 19). *A House for Mr. Biswas* is basically a diasporic text where an exiled protagonist tries to establish his identity in an alien world. For him search for a house is the ultimate aim of life.

In this saga of a "man's world" women are thrown to the periphery. Women do not stand as prominent figures, yet they minimally affect the general course of the story. People in such a society believe nature grants superiority to men over women who try to crush them under the patriarchal system.

Bipti, Mr. Biswas's mother, serves a perfect example of stereotypical Indian woman. She depends on her husband when she lives with him and on her sister's family when deserted by her husband. A comparison could be drawn between Bipti as a feeble character, and her sister Tara, an assertive housewife. But the society does not appreciate Tara for her authoritative nature. Bipti willingly gives her children's responsibility to Tara, and sets herself free from the burden of caring. It is evident because Bipti, "who had not been consulted" for anything after her husband's death, feels "very grateful to Tara" and Mr. Biswas gets "thrilled at the thought of earning money" by being nurtured by his affluent aunt (Naipaul 59).

Bipti is a weak widow and the mother of four three sons and a daughter. She has to suppress the mother inside her before others due to her sister. She could not express the grief of losing her daughter Dehuti post her elopement with Tara's low caste yard boy Ramchand. Instead of grieving she sheds tears in empathy with Tara who is stripped of her honour by her act. Dehuti's "shameless" act is well contrasted with Mr. Biswas's quest for identity as a sign of self-pride. This highlights the difference between the expectations from a boy and a girl child. Simon De Beauvoir in *The Second Sex* writes about the liberty granted to both sexes:

The mother, as well shall see, is secretly hostile to her daughter's liberation... but the boy's effort to become a man is respected, and he is granted much liberty. The girl is required to stay at home; her comings and goings are watched... If they roam in the streets, they are started at and accosted (Beauvoir 351-352).

Women's lack of efficiency to stand on their own; therefore, they cannot rebel. The men in the family limit their needs to clothing and food. They forget their emotional aspect very comfortably. She is a "doll" to be decorated and showcased; a plaything and an object of possession. She has to dress up the way men like them to dress. Simon De Beauvoir gives way to her protest on this issue in *The Second Sex*:

...paralyzed by inconvenient clothing and by the same rules of propriety-then woman's body seems to men to be his property, his thing. Make-up and jewelry also further this petrification of face and body. The function of ornament attire is very complex; with certain primitives it has a religious significance; but more often its purpose is to accomplish the metamorphosis of woman into idol (Beauvoir 167).

"Shyness" and wearing heavy jewelry is a sign of their feminine nature. Dehuti was liked by Tara because she "smiled shyly, not looking up" (35). In Indian society, the identity of a girl is always associated with the identity of her husband. His role in her life is that of a "provider". Caste is a matter which is applied to men only; women ethically belong to their provider's caste regardless of their inborn strata. They, as V.

Geetha writes, are “feminized in a derogatory sense”. The state of women is as demeaning as a “shudra”, she argues; “In Hinduism both untouchables and women are polluting a menstruating woman is literally an untouchable for the days that her period lasts. Gender and class differences are likewise mutually linked” (Geetha 50).

The above statement fits Dehuti's stature suitably. Dehuti by her impassioned elopement degrades herself completely and is consequently excommunicated by her high caste family. Naipaul presents the attitude of her family post-elopement through Mr. Biswas who visits her place by chance. He feels, “to Dehuti marriage had brought no joy” (71). She was uneasy at being caught among her household possessions which was embarrassing for both of them. Dehuti's mental struggle is overpowered by Mr. Biswas's repulsion. Her poor status and low caste becomes a reason of shame for Mr. Biswas because he is linked with the affluent and high caste Tulsis, the reputed household of Port of Spain. The novelist too seems to be prejudiced as he doesn't bother to give an insight into her mental struggle; instead, the repulsion of her brother is highlighted. Dehuti's words and mind do not hold any value for him. It is not so with this demeaned girl only, the rest of the female characters in the text suffer from this servitude and attitude of inferiority. They are conditioned by tradition and role-playing in the East- Indian community. Shama is taught servitude although she belonged to a “rich” family and lived in the big house famous as “Hanuman House”.

Mr. Biswas is married to the youngest daughter of Hanuman House, Shama. Their marriage was like “make-believe” as a “child's game”. He had little idea of the “problems” that marriage in a patriarchal system would bring to a jobless man. Mr. Biswas was already haunted by his nostalgic quest for a home. The question that startled his mind now were: “where would he live... what would happen to his mother?” (95). His condition was pathetic because “he had no money and no job, for sign-writing, while good enough for a boy living with his mother, was hardly a secure profession for a married man” (95).

Naipaul presents Shama as a properly trained woman by the patriarchal set up she has grown up in. She displays her discomfiture for Mr. Biswas's status as a dependent of Tulsis. She considers herself inferior to her brothers and other sisters due to her husband's incompetence to provide them bread and butter. Shama by her looks enamored Biswas in the first glance but her childish behaviour was enough to make his “disenchantment complete” (85). Women are never attributed exceptional traits so that they could attract men permanently towards them. It is a man's world where women have a very little say and importance. Mr. Biswas is powerful only for Shama, otherwise he is a failure. His shame and defeat is exerted in the form of his frustration and anger on Shama. His masochistic obsession over her is a camouflage for his inferiority and failure.

Wives in Naipaul's world take their husband's habit of beating as a matter of pride. Sushila, Shama's widowed sister “regarded them as a necessary part of her training and often attributed the decay of Hindu society in Trinidad to the rise of timorous, weak, non-beating class of husbands” (148). Sushila and Leela in *The Mystic Masseur* are a case in point. The society has assigned roles for them befitting their gender. In India, a woman as a wife is expected to be “patient, understanding, emotionally expressive and compassionate” (Geetha 35). Women conceive their passive roles as the sign of dignity. In Indian society they hardly take initiative in sexual matters and often condemn women of another race for their 'sexual appetite’. Padma condemns Dorothy for her allegedly “insatiable” desires.

Mrs. Tulsi is the widow of Pandit Tulsi who had built Hanuman House at Arawacas and had died in a car accident. After his death, she became the head of the large Tulsi clan and managed it with the help of her brother-in law Seth. She has fourteen daughters and two sons. She has married her daughters to poor Brahmins who live in Hanuman House; they are less 'ghar jamais' but more slaves and servants, working as labourers on her estates. What is important is to record as critics like William Walsh, Robert Hamner, Bruce King and others have also noted:

“Mrs. Tulsi is a powerful matriarch and runs Hanuman House as a slave-society. Mrs. Tulsi

is an arch colonizer and she and Seth have adopted some of the mechanisms and practices of colonial set-up in which the slaves were made to work tirelessly and inhumanly and in return they were given food, shelter and security. She exploits the homelessness and poverty of these helpless people, fellow Hindus and reconstructs the mockery of the clan which functions because she has cleverly grasped the psychology of the slave system” (Hamner 19).

One outstanding trait in Mrs. Tulsi's character and personality is her imperiousness and dominance. Being head of the Tulsi clan, she manages a large of collateral families of daughters, sons, grandchildren and others, besides managing the Tulsi estates, shops and other establishments. Mrs. Tulsi is of course a tradition bound woman, but it has become necessary for her to adopt a stern, dictatorial attitude towards lesser mortals because running such a large establishment, the house swarming with children, requires an iron discipline and control. Besides, Mrs. Tulsi also holds the economic reigns of the Tulsi establishment and thus, she 'controls' the lives of people too. However, at the end, Mrs. Tulsi is presiding over only at a system that is bound to fall apart being too large and inflexible to survive in modern Trinidad. Consequently the Hanuman House, which initially seemed very solid and lasting, is revealed as transitory, an emblem of a whole society in a state of flux and change.

People like Pt. Ganesh and Mohun Biswas, who have stepped out of their finite worlds of orthodoxies, desperately feel the need to change the thinking of the women of their families and want their partner to be their equal. The irony lies in the fact that they would never make an effort, instead they expect the change to come by itself. These men want educated wives who would understand them well and would also accompany them in the course of life. Though they understand the need, they cannot deny their tradition of patriarchy, which in many ways satisfies their ego and covers most of their shortcomings. They laugh at their women's families and ridicule them intentionally which is consequential to their male chauvinism. They derive a sadistic pleasure by tormenting their wives physically and mentally. It allows them to feel happy and content despite being inferior in some respects.

Indian communities practice patriarchy and therefore always expect from its women to be docile, obedient and tolerant of her master's harshness. They marry her for her obedience and carnal joy but when she proves her stuff beyond that, she becomes a cause of irritation for them. They seldom tolerate her standing equal for demanding space for herself. Simon De Beauvoir thinks that the problem is deep rooted as, “it is among the psychoanalysts in particular that man is defined as a human being and women as a female wherever she behaves as a human being she is said to imitate the male” (II 53). The male dominated society in Naipaul's works fails to understand the psyche of “Other” sex. If Naipaul's protagonists live on the periphery and remain segregated from the mainstream of Europe due to the radical discrimination, then his women suffer doubly since they live under oppression of the oppressed. They have adopted patriarchy as a natural law, without questioning their suppression. Chandra Talpade Mohanty argues that:

To speak of the patriarchal family or the tribal kinship structure as the origin of the socio-economic status of women is to again assume that women are sexual-political subjects prior to their entry into the family. So while on the one hand women attain value or status within the family, the assumption of a singular patriarchal kinship system is what apparently structures women as an oppressed group in these societies (Mohanty 181).

They are weak, ignorant, unattractive and submissive. These women submit to their men to save their family. They depend on their men entirely for their needs. They are incapable of creating a place in the society of their own. Naipaul shows a visible dichotomy between male and female characters both.

Women in these novels are weak, submissive, fragile and mentally backward and subordinate therefore dependent on men. They are wives, mothers and sisters but never the soul-mates and confidants.

It is distressing to witness their plight in these novels for no one cares for their sentiments. There is hardly any male character that after “using” a women ever thinks of her reactions or after-effects. But if women withdraw themselves from the household and do not conform to their so-called “legal subordination” their whole universe collapses. Pathetically no one, in these societies, is ready to acknowledge the importance of their mutual bonding.

If they are looked, conclusively, separate from their men, women are ignorant individuals. Being a realist, Naipaul shows the true state of women. In these novels it is the struggle of male protagonist who takes the story ahead and sustains the interest. Women remain indifferent and sidelined. Females in Naipaul are “flat characters” and lack life as well as development. They live on the extremes of existence. Indeed equality of status is an alien term not only for men but also for women in Naipaul. Women are left apart; they ramble in another sphere, which definitely co-exist with men's world but are entirely different. Male individually crushes conjugal relationship and thus brings estrangement to the institution of marriage. The acceptance of identity of both the genders cannot be expected from these people; subsequently clashes between them increase. As women don't develop, the only way to survive for them is to adopt the male-oriented atmosphere and remain stereotypes forever. Indian women do not want their separate position in society; they would rather have their identity in terms of the familial discourse. Hatred for men is not their creed: what they want is only an appropriate place in the family. Both men and women would enjoy a peaceful co-existence if the place of women within the family and the society is assured.

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THE IMPACT OF PARTITION AS REALIZED IN KHUSWANT SINGH'S *TRAIN TO PAKISTAN*

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Novel is a vital medium for the expression of the spirit of the age. It is related with life and society. The post-Independence novel has shown signs of maturity from the viewpoint of technique, style and language. Partition and its impact realistically reflected in literature. In Indian English fiction many writers portrayed the politics and partition butchery. There are many partition novels in Indian English literature like Khuswant Singh's *Train To Pakistan*, Manohar Malgonkar's *A Bend in the Ganges*, B. Rajan's *The Dark Dancer*, Nayantara Sahgal's *A storm in Chandigarh*, Chaman Nahal's *Azadi*, Vikram Seth's *The Suitable boy*, etc..

The novel I have chosen for the study is Khuswant Singh's novel, *Train to Pakistan*. He won the Grove Press Award for this novel. It deals with India's Independence and the holocaust that followed in the wake of the partition of the country. The novelist Khuswant Singh, the sheer brilliant and dazzling writer had come up during Pre-Independent India. He is a legendary figure in Indian history of literature. He is also known as a lawyer, critic and columnist. He is a prolific writer and historian too.

Khushwant Singh's first novel *Train to Pakistan* was published in 1956. It is a magnificent novel where Khushwant Singh tells the tragic tale of the partition of India and Pakistan and the events that followed with human history. On the eve of the partition of the Indian subcontinent thousands fled from both sides of the border seeking refuge and security. The natives were uprooted and it was certainly a ghastly experience for them to give up their belongings and rush to a land which was not theirs. Partition touched the whole country and Singh's attempt in the novel is to see the events from the point of view of the people of Mano Majra, a small village.

Mano Majra is the place of the action of the novel. In fact the novel was originally titled Mano Majra. It is a tiny village situated on the Indian border, half a mile away from the river Sutlej. The Sikhs, Muslims and Hindus lived in perfect harmony in this village and there was a time when no one in the village knew that the British had left the country and the country was divided into Pakistan and Hindustan. The only thing that made an impact on them was the arrival and departure of trains. But soon things began to change. Partition began to take its toll in this tiny village also.

The routine life of Mano Majra was disturbed one evening in August 1947. The village moneylender's house was raided by dreaded dacoits. The dacoity had its evil effects on Juggut Singh who was a resident of the village. The dacoits dropped bangles in his house and later he was arrested as the suspect of murder and dacoity. He was in love with Nooran which in a sense cut across religious barriers. After his release from police custody, he came to know that Nooran had visited his mother before leaving for the refugee camp carrying his child in her womb. Nooran was a Muslim weaver's daughter. Juggut Singh, meanwhile, had a dubious distinction of being 'a budmash number ten.' His father and grandfather were also dacoits and were hanged for murder. But they were reported not to have robbed own village-Folk. According to Meet Singh, Juggut had disgraced his family through his acts.

Hukum Chand plays an important role in the novel. Hukum Chand is perhaps one of the best drawn characters in the novel. Married to an unattractive and illiterate woman, he looked for love and sex elsewhere, but he was not exactly immoral. Hukum Chand considered Hindu women to be unlike other women. When it was reported that the Muslim mobs had tried to molest Hindu women, they had killed their own children and jumped into wells that filled to the brim with corpses, Hukum Chand's reaction was as

follows:

Our Hindu women are like that: so pure that they would rather commit suicide than let a stranger touch them. We Hindus never raise our hands to strike women, but these Muslims have no respect for the weaker sex. (22-23)

It is interesting to hear from Hukum Chand more about how he looked at partition and its impact. He wanted the Muslims to go out peacefully if possible. He was of the view that bloodshed would not benefit anyone. According to him bad characters would get all the loot and the government would blame people like him for the killing. For the same reason he was against killing or destruction of property. But at the same time he gave instruction to the inspector to be careful not to allow the Muslims to take too much with them.

Iqbal was one who created a mild sensation in the village. He approached Bhai Meet Singh with a request for shelter and he took it for granted that he was Iqbal Singh. In fact he did not have to say what Iqbal was.

He could be a Muslim, Iqbal Mohammed. He could be a Hindu, Iqbal Chand, or a Sikh, Iqbal Singh. It was one of the few names common to the three communities. (38)

He was a social worker. He had come to that village as he knew that something should be done to stop the bloodshed going on as a result of partition. His party had sent him there, since this place was a vital point for refugee movements. He had a strong feeling that trouble would be disastrous. He belonged to district Jhelum and had been in foreign countries a long time. He had his own views on morality and a host of other things.

Morality... is a matter of money. Poor people cannot afford to have morals. So they have religion. Our first problem is to get people more food, clothing, comfort. That can only be done by stopping exploitation by the rich, and abolishing landlords. And that can only be done by changing the government. (39)

For them truth, honour, financial integrity were "all right," but these were placed lower down the scale of value than being true to one's salt, to one's friend and fellow villagers.

But he was well aware that criminals were not born and were made by hunger, want and justice. He always thought that if the fear of the gallows or the cell had stopped people from killing or stealing, there would be no murder or theft. Even though a man was hanged every day, ten were murdered every twenty-four hours in the particular province he was in. The population explosion also was causing great concern to Iqbal.

The whole country was like an overcrowded room. What could you expect when the population went up by six every minute five millions every year. It made all planning in industry or agriculture a mockery. Why not spend the same amount of effort in checking the increase in population? (48)

It might appear strange that independence meant little or nothing to the people in Mano Majra. They never realized that it was a step forward and that what they needed to do was to take the next step and turn 'the make-believe political freedom into a real economic one.' They were not quite sure why the English had left them. Iqbal tried to enlighten them as to what it all meant.

They left because they had to. We had hundreds of thousands of young men trained to fight in war. This time they had arms too.... The English were frightened. They did not shoot any of the Indians who joined the Indian National Army set up by the Japanese, because they thought the whole country would turn against them. (51)

But as far as the villagers concerned, view differed. There were some among them who liked English soldiers. Meet Singh told Iqbal that his brother who was a havaldar was of the view that all sepoys were happier with English officers than with Indian. Iqbal in turn asked whether he would like to continue to remain slaves all their lives. But Meet Singh had his own argument.

Freedom must be a good thing. But what will I get out of it? Educated people like you, Babu Sahib, will get the jobs the English had. Will we get more lands or more buffaloes? (51)

Freedom was for the educated people who fought for it. He was sure that people like him were going to be slaves of the educated Indians or the Pakistanis. The lambardar was of the view that the only ones who enjoyed freedom were thieves, and robbers. Iqbal found himself in a predicament and was not in a position to do anything to save the situation:

Could he stop the killing? Obviously not. Everyone Hindu, Muslim, Sikh, Congressite, Leaguer, Akail, or communist was deep in it. It was famous to suggest that the bourgeois revolution could be turned into a proletarian one. 15

In an unexpected move, the police arrested Iqbal. It was extremely foolish for the police to have done that and they knew that they had made a mistake, or rather, two mistakes as they had arrested Juggut Singh also.

Arresting the social worker was a blunder and a likely source of trouble. His belligerent attitude confirmed his innocence. Some sort of case would have to be made up against him. That was always a tricky thing to do against educated people. 16

Iqbal's pride had been injured. He was under arrest in connection with the murder of Ram Lal. Everyone knew that he had come to Mano Majra after the murder. He had taken the same train that the policemen had taken and they could be witness of his alibi. The situation was ludicrous but Punjabi policemen were not the sort who admitted making mistakes. He tried to convince Juggut Singh who was arrested along with him that he was not a villager and had come from Delhi and was sent to organize peasants. When the truth was revealed the sub-inspector was irritated. When the fellow policemen told him that Iqbal was a stranger staying at the Sikh temple, he burst out:

I do not suppose you have any brains of your own. I leave a little job to you and you go and make a fool of yourself. You should have seen him before arresting him. Isn't he the same man who got off the train with us yesterday? (17)

The police were doubtfully wrong as Jugga was out of his house on the night of the dacoity. Even Hukum Chand was angry and was surprised to see the police arresting people without finding out their names, parentage or caste.

The inspector thus ensured that he was a Muslim. When he said that he was sent by the Peoples' Party of India, the inspector asked him whether he was sure it was not the Muslim League. Mob attacks were a common phenomenon in those days and when they attacked they never waited to find out whether the persons concerned were Hindus or Muslims.

The arrival of the ghost train is another important 'event' in the novel which makes the reader flabbergasted. The arrival of the train in broad daylight created a commotion in Mano Majra. People stood on their roofs to see what was happening and all they could see was the black top of the train stretching from one end of the platform to the other. Later the villagers were asked to get all the wood there was in their houses and all the kerosene oil they could spare. They were asked to bring them to the motor trucks on the station side for which they would be paid.

The northern horizon which had turned a bluish grey, showed orange again. The orange turned into copper and then into a luminous russet. Red tongues of flame leaped into the black sky. A soft breeze began

to blow towards the village. It brought the smell of burning kerosene, then of wood. There was a deathly silence in the village. The train had come from Pakistan and everybody knew what had happened. Even Hukum Chand felt feverish to see a thousand charred corpses sizzling and smoking while the train put out the fire.

Muslims of some villages had started leaving for the refugee camp. Chundunnugger had been partly evacuated. Pakistan army lorries with soldiers had been picking them up whenever information had been brought. Hukum Chand believed that an individual's conscious effort should be directed to immediate ends like saving life when endangered, preserving the social structure and honouring its conventions. His immediate problem was to save Muslim lives. Meanwhile, rumours or atrocities committed by Sikhs on Muslims in Patiala, Ambala and Kapurthala began to spread.

They had heard of gentlewomen having their veils taken off, being stripped and marched down crowded streets to be raped in the marketplace. Many had eluded their would-be ravishers by killing themselves. They had heard of mosques being desecrated by the slaughter of pigs on the premises, and of copies of the holy Koran being torn up by infidels.

The Sikhs were angry and announced that Muslims would never be trusted. The last Guru had warned them that Muslims had no loyalties. All through the Muslim period of Indian history, sons had imprisoned or killed their own fathers and brothers had blinded brothers to get the throne. They had executed two of the Sikh Gurus, assassinated another and butchered his children. And Muslims never respected women. Sikh refugees had told of women jumping into wells and burning themselves rather than fall into the hands of Muslims. Those who did not commit suicide were paraded naked in the streets, raped in public, and then murdered.²³

A trainload of Sikhs massacred by Muslims had been cremated in Mano Majra. Hindus and Sikhs were fleeing from their homes in Pakistan and having to find shelter in Mano Majra. The villagers ultimately decided to be angry with the Muslims. Soon the Muslims began to come out of their homes, driving their cattle and their bullock carts loaded with charpoys, rolls of bedding tin trunks, kerosene oil tins, earthen pitchers and brass utensils. There was no time even to say goodbye. Truck engines were started. Pathan soldiers rounded up the Muslims, drove them back to the carts for a brief minute or two, and then on to the trucks.²⁴

To sum up, partition had a tremendous effect on the people of Mano Majra. It adversely affected the Hindus, Muslims and Sikhs. The communities which lived in amity for centuries became enemies overnight. There was mutual suspicion and hatred became the order of the day. However, it cannot be said that feelings of brotherhood were completely missing. When Imam Baksh, the mullah of the local mosque came to the lambardar to ask for his comments on their continuing their stay in the village, his reply was that it was as much his village as it was theirs. But he had his own problems. They were very few and the strangers coming from Pakistan were coming in thousands. Who will be responsible for what they do was the moot question as far as he was concerned. Thus they were asked to lock their houses with their belongings and move to the refugee camps. Eventually Sikhs and Muslim villagers fell into each other's arms and began to weep like children. The Muslims who were made to stay in refugee camps were later transported to Pakistan by train.

Pramod Kapoor writes in the introductory section of the special edition of *Train to Pakistan*, published to commemorate sixty years of Indian independence, as:...an exercise in perpetuating the memory of those who perished and a lesson for future generations to prevent a recurrence of this tragic chapter in our history.

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07

THOMAS HARDY'S TESS OF THE D'URBERVILLES*Mr. Appalal Attar, Research Scholar, Qassim University, Saudi Arabia*

Thomas Hardy is almost a world famous writer. However Henry James was to discourage Hardy, Hardy was resistant and strong enough to sustain the Victorian readers' interest. His Wessex novels are simply superb.

The best of Hardy's novels still read everywhere with interest are *Return of the Native*, *Far from the Madding Crowd*, *Tess of the d'Urbervilles*, *Jude the Obscure* and *Mayor of the Casterbridge*. The present article is about Hardy's masterpiece *Tess of the d'Urbervilles*.

Hardy wrote this novel in 1891. The magazine *Graphic* serialized it in England as *The Harpers Magazine* did it in America. The novel appeared in book form by Osgood, Mcilvaine and Co in the same year. One thing we need to remember is that the serial version was much loose and smooth in orientation. Even the press attacked it for its polemical attack on social prejudice. Though the traditional-minded people blamed the novel, Tess the heroine was better in moral make-up than the two men in the novel.

Critic Rosemarie Morgan observes, "that the greatest outrage provoked by the novel was about the sexuality of Tess Durbeyfield, the central character. She is openly sexual and openly bears an illegitimate child; moreover, she is openly loved by a middle-class clergyman's son and is openly defended by Hardy as a "pure woman." In Victorian fiction it was acceptable to have the fallen woman suffer poverty, illness, misery, isolation, destitution and death, but not to evoke sympathy on the part of the author and, even more shocking, on the part of the reader. Tess's purity is the point of the book; she remains uncorrupted throughout. Even as she kills Alec she is in a state of emotional shock. She does not apologize, but simply says, "I am ready." As she gives herself up, she still seems to manifest innocence."¹

Hardy's *Tess of the D'Urbervilles* became a hit. Although the church people criticized it for the moral lapses, the general reading public accepted it immediately. The story of Tess is so moving even Hardy as told to George Douglas wrote: "I too, lost my heart to her as I went on with her history."²

Indeed, as Hardy depicts Tess, she is a girl of round character. Though a girl of sixth standard education, she is wise and understanding. Take for instance, Tess's commenting on stars while going to Casterbridge with her brother Abraham, to deliver beehives:

"Did you say the stars were worlds, Tess?"

'Yes.'

'All like ours?'

'I don't know; but I think so. They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound a few blighted.'

'Which do we live on a splendid one or a blighted one?'

'A blighted one.'

"Tis very unlucky that we didn't pitch on a sound one, when there were so many more of 'em!"

'Yes.'

'Is it like that *really*, Tess?' said Abraham, turning to her much impressed, on reconsideration of this rare information. 'How would it have been if we had pitched on a sound one?'

'Well, father wouldn't have coughed and creeped about as he does, and wouldn't have got too tipsy to go this journey; and mother wouldn't have been always washing, and never getting finished'³ (p. 324).

Tess, that splendid girl of Marlott, a small Blackmoor village, does not like Alec (Alexander Stokes D'Urbervilles) even though he tries to help her family. Tess knows, Alec is a bad fellow.

However, the family collapses on account of the death of Prince, the family horse, which, of course, Tess caused. As a result, the family pressures her to go back to Alec's country house in search of a job, still Tess hesitating.

Alec, as expected, seduces Tess and she becomes pregnant and bears a child. The name of it being 'Sorrow' makes her life sorrowful.

In another incident, Tess, realizes the tragic flaw in human nature. Her father John, priding with his family ancestry, does not allow a parson into his house for baptizing Tess's child. What more? In spite of her desperate bid, the parson does not give the child a Christian burial. The angry Tess bursts: "Then I'll never come to your church." (p. 375).

When fate takes Tess the way it will, to Talbothays in the far south, near Kingsbare, Tess meets Angel Clare whom she has already met at her village green during the village springtime festival. She remembers him.

Angel Clare, a son of a parson in Emminster, has come to Mr Cricks, the dairyman at Talbothays for an apprenticeship. As he failed to become a parson in line with his two elder brothers, Felix and Cuthbert, he decides to do farming. Accordingly, he camps with Cricks.

The young man Angel Clare is unmarried and he is the only bright youth at the Talbothays. The three female hands Marian, Izz Huett and Retty Priddle, like him. But not Tess. Whereas Angel Clare likes Tess. Apparently he says to himself: "What a fresh and virginal daughter of Nature that milkmaid is!"

The two achieve intimacy. Angel Clare half-optimistic, sails in the same boat as Tess. Once drawing her into a conversation, he comes to know her conclusion that life is not worth living:

"What makes you draw off in that way, Tess?" said he. "Are you afraid?"

"Oh no, sir...not of outdoor things; especially just now when the apple-booth is falling, and everything so green."

"But you have your indoor fearseh?"

"Wellyes, sir."

"What of?"

"I couldn't quite say."

"The milk turning sour?"

"No."

"Life in general?"

"Yes, sir."

"Ahso have I, very often. This hobble of being alive is rather serious, don't you think so?"

"It isnow you put it that way."

"All the same, I shouldn't have expected a young girl like you to see it just yet. How is it you do?"

She maintained a hesitating silence.

"Come, Tess, tell me in confidence."

She thought that he meant what were the aspects of things to her, and replied shyly

"The trees have inquisitive eyes, haven't they?that is, seem as if they had. And the

river says,--'Why do ye trouble me with your looks?' And you seem to see numbers of tomorrows just all in a line, the first of them the biggest and clearest, the others getting smaller and smaller as they stand farther away; but they all seem very fierce and cruel and as if they said, 'I'm coming! Beware of me! Beware of me!'...But *you*, sir, can raise up dreams with your music, and drive all such horrid fancies away!" (p. 396).

Heroine Tess's stay at Talbothays is one of a happy episode in her life. Her happiness consists of a positive environment. Neither, Mr Crick, nor her co-maids, Retty, Izz and Marian disturb her. Besides, Angel Clare's love for this 'mighty personality' is there.

One day Angel Clare goes home with the intention to decide about his marrying Tess. Hardy narrates his epic tale of hard effort to decide his love in her favour. After coming to a fair understanding with his hard-core parents, Angel Clare gallops the hills to Var Vally and discloses that he will marry Tess.

Hardy writes:

The struggle was so fearful; her own heart was so strongly on the side of histwo ardent hearts against one poor little consciencethat she tried to fortify her resolution by every means in her power. She had come to Talbothays with a made-up mind. On no account could she agree to a step which might afterwards cause bitter rueing to her husband for his blindness in wedding her. And she held that what her conscience had decided for her when her mind was unbiased ought not to be overruled now.

"Why don't somebody tell him all about me?" she said. "It was only forty miles offwhy hasn't it reached here? Somebody must know!"

"Yet nobody seemed to know; nobody told him" (p. 435).

Tess begs Angel Clare to marry one of the three maids. But that does not work as he insists upon her to tell him about that which is a hurdle between them. They fix a Sunday for the same. But Tess is afraid of disclosing him her past.

Likewise, Hardy opens the second part of the novel with Joan Durbeyfield's letter to her daughter Tess, in which, the matron warns Tess against any confession of her past to Angel Clare.

Tess is a fine lady. She does not want to cheat Angel Clare. As a matter of fact she tries to confess her crime, if it may be called. Hardy says: "This was the last drachma required to turn the scale of her indecision. Declare the past to him by word of mouth she could not; but there was another way. She sat down and wrote on the four pages of a note-sheet a succinct narrative of those events of three or four years ago, put it into an envelope, and directed it to Clare. Then, lest the flesh should again be weak, she crept upstairs without any shoes and slipped the note under his door" (p.464).

In another situation she speaks to him:

"I am so anxious to talk to youI want to confess all my faults and blunders!" she said with attempted lightness.

'No, now we can't have faults talked ofyou must be deemed perfect today at least, my sweet!' he cried, 'We shall have plenty of time, hereafter, I hope, to talk over our failings. I will confess mine at the same time" (p.466).

One day in an exquisite atmosphere Tess and Angel Clare marry at a church in Casterbridge in the grave absence of their kindred. Then they go to Wellbridge for their honeymoon.

Soon comes their dreadful confession. Angel Clare confesses that he had an affair with a prostitute in London. No doubt, Tess forgives him for his fault. Then she confesses her fault. Soon Angel Clare goes white. At the end she asks him:

'In the name of our love, forgive me!' she whispered with a dry mouth. 'I have forgiven you for the same!'

And, as he did not answer, she said again
 'Forgive me as you are forgiven! *I forgive you, Angel.*
 'Youyes, you do'"(p. 479).

However, Angel Clare, timid at heart, even less reasonable, does not forgive her. Thus Tess's marriage ends in stalemate, both separating from each other within a few days of their stay. Tess goes home as unhappy as Angel Clare decides to go to Brazil more to escape from the oppressing Tess-episode. Meanwhile, when he comes to settle down his accounts with the Wellbridge lodge-owner, he meets Izz Huett and in his pseudo romancing with her, he comes to know what Izz tells: 'Tess would have laid down her life for 'ee. I could do no more!' (p. 511).

Indeed, 'the arbitrary law of society' paved its own way in bringing a separation between Tess and Angel Clare. When Tess begins her search for work in Blackmoor Vale again, men often stare at her and she puts a veil. This is an example of Tess's fidelity to her husband though he did not love her.

Tess suffers in the frost of Flintcomb-Ash. Once she goes to Angel Clare's Emminster with a positive hope of getting some living. But that turns to be more an injury. Unfortunately, she faces Alec, now a parson, on the way. Worse still in the guise of helping her starved family, he misleads her.

One day Tess's father John passes away, Tess has to bear much responsibility. Even the Durbeyfields have to quit the house at Morlatt.' During the occasion of great distress when they migrate to Kingsbare, Joan Durbeyfield attacks Tess with a sever thought that at least she should have married Alec. This makes Tess succumb to the evil again. Alec, that monster in human form, by way of his assistance to Tess's family, wins Tess's mother's heart and the latter nearly a loose woman, of course more out of misery supports Alec's act of following her. Alec, thinking that he was Tess's master once, thinks of possessing her. Finally Tess writes her last letter to Angel Clare making Alec's threat clearer:

"O, why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you why have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands!"(p. 577).

Tess voices her anguish elsewhere:

Ah, if I could only make your dear heart ache one little minute of each day as mine does every day and all day long, it might lead you to show pity to your poor lonely one...I would be content, ay, glad, to live with you as your servant, if I may not as your wife; so that I could only be near you, and get glimpses of you, and think of you as mine...I long for only one thing in heaven, or earth, or under the earth, to meet you, my own dear! Come to me, come to me, and save me from what threatens me"(pp. 587-588).

When Angel Clare, in search of Tess arrives at Kingsbare Tess is ruined. She stays with Alec at Herons. Of course, nobody tolerates Angel Clare's inordinate delay. Angel Clare searches Tess at the Heron's but only to be disappointed. Tess, being really misled by Alec's cheating speaks to Angel as follows:

"And then my dear, dear husband came home to me...and I did not know it!...And you had used your cruel persuasion upon me... You did not stop using it you did not stop! My little sisters and brothers and my mother's need they were the things you moved me by...and you said my husband would never come back---never; and you taunted me, and said what a simpleton! was to expect him!...And at last I believed you and gave way!...And then he came back! Now he is gone. Gone a

second time, and I have lost him now forever...and he will not love me the littlest bit ever any more only hate me!...O, yes, I have lost him now again because of you!" In writhing, with her head on the chair, she turned her face toward the door, and Mrs. Brooks could see the pain upon it; and that her lips were bleeding from the clench of her teeth upon them, and that the long lashes of her closed eyes stuck in wet tags to her cheeks. She continued: "And he is dying he looks as if he is dying!...And my sin will kill him and not kill me!...O. you have torn my life all to pieces...made me be what I prayed you in pity not to make me be again!...My own true husband will never, never O, God I can't bear this! I cannot!" (p. 596)

Soon Alec abuses her husband and Tess stabs him. She bursts:

"I have done it I don't know how," she continued. "Still I owed to you, and to myself, Angel. I feared long ago, when I struck him on the mouth with my glow, that I might do it some day for the trap he set for me in my simple youth, and his wrong to you through me. He has between us and ruined us, and now he can never do it anymore. I never loved him at all, Angel, as I loved you. You know it, don't you? You believe it? You didn't come back to me, and I was obliged to go back to him. Why did you go away why did you when I loved you so? I can't think why you did it. But I don't blame you; only Angel, will you forgive me my sin against you, now I have killed him? I thought as I ran along that you would be sure to forgive me now I have done that. It came to me as a shining light that I should get you back that way. I could not bear the loss of you any longer you don't know how entirely I was unable to bear your not loving me! Say you do now dear, dear husband; say you do, now I have killed him!" (p. 599).

Tess goes off with Angel Clare. They hide in the New Forest. Then they go to Stonehenge. Tess appears to be free, she talks to him her heart. She asks Angel Clare to marry her sister 'Liza Loo' in case he loses her. Soon the police arrest her. A few days later, Tess is hanged and the only witnesses of her tragic end are Angel Clare and 'Liza Loo,' now in a union as to fulfill Tess's last wishes.

Hardy calls *Tess* 'A Pure Woman Faithfully Represented.' Though biologically Alec seduces her she is Angel Clare's wife first and foremost. Hardy by calling her a pure woman attacks the false morality of Victorian society. Critics like Tess's story for the reason it is about clean life. Mrs. Oliphant conceded that Tess was 'of an extraordinarily elevated and noble kind.' In Angel Clare's view she is a 'mighty personality,' in the Dairyman Crick's words, she is a noble soul, in Izz and Marian's view, 'she is an angel.' A glance into her life convinces us that her murdering of Alec is no more a crime.

Critics think the essential theme of *Tess of the D'Urbervilles* is that of the destruction of a good and natural character by the forces of circumstance and of society itself. Tess battles poverty and social prejudice, her belated true love blighted by her seduction and abandonment. Many 19th-century critics found much to praise despite their reservations. Andrew Lang applauded its "moral passages of great beauty," such as the club-walking scene."⁴

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MAGIC REALISM IN SALMAN RUSHDIE'S *SHAME*: A STUDY

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Magic realism is one of the important post-modern aspects of English literature. It is one of the today's most popular genres within literature, art and film. It is often associated with Latin-American literature particularly authors including Gabriel Garcia Marquez and Isabel Allende. The Magical realism has come into existence in 1920s. It is originated from German 'Magischer Realisms' which is translated into English as 'Magic Realism'. Salman Rushdie is one of the practioners of Magic realism. His *Midnight Children* (1981) and *Shame* published in 1983 are described as magic realist novel. Salman Rushdie's *Shame* is about the impact of War on what remained of the country, the erstwhile West Wing. Realistic accounts of post 1971 Pakistani history has established novel's kinship with American genre of the Non-fiction Novel or its kindred genre of New Journalism.

In *Shame* Rushdie's style is less rich, less slangy, his technique is more under control. The whole of this novel is permeated by images of 'Shame'- new a flitting half image and again a whole fable, now an entirely personal experience and again a sweeping national one. The first instance of shame is when the three unwed Shakil sisters' retirement brought to an end by their father's death. They arranged a party only the 'Angrez' Army officers of Quetta cantonment are invited and the lavish food was served in the party: "All right, they say, they say, the dancing continued. The Scandal of such an event would have placed the newly orphaned girls beyond pale in any case, but there was worse to come shortly after the infuriated geniuses departed and the mountains of uneaten food had been thrown to the pie dogs for the sisters in their peer to be distributed among the poor... into the family way. Shame, shame, poppy-Sham...!"

In *Shame*, Rushdie concerns himself not only with freedom in a country which is "not Pakistan or not quite", but also with basic human freedom to experiment with new modes and forms of expression. In *Shame* reality not only has ceased to exist, but it is severely restricted within limits. The Pakistani reality, off centered, exaggerated, played upon by light and darkness, colored with the numerous hues of fancy and transcended into the universal, pervades the novel, giving it a unity of vision and meaning.

As Rushdie admits, *Shame* is 'overtly political'. The novel shows the manifestation of the dictatorship syndrome, but with the fictional strategy of caricature and irony with his "energy enough to light up a street" (65-66) his forehead marked with *Namaaz*-created gate, black pouches under his eyes looking like sun-glasses and a waxen bulbous moustache, Raza Hyder belongs to the World of punch.

The novel is shaped by the controlling theme of Shame. The characters, the action, the conflict are all so arranged and dramatized as to focus our attention on this total meaning. In *Shame* Rushdie adopts a reverse strategy that is from political and social critique and moves to the critique of the foundationalism of *Islam*. He examines the inter play of the colonial and post-colonial history of the subcontinent in which the political foundationalism of *Islam* performs a devastating role, leading to human catastrophe of partition. The history of Pakistan which Rushdie attempts to write retrospectively in *Shame* is in his view a palimpsest imposed on a loud "older than time" and is ruptured from its thousand year "old rusted past" (81).

The character of Omar Khayyam is a far-seeing innovation for the course of Rushdie's story of *Shame*. Omar Khayyam, is a bastard of departing 'Angrez' who is brought up to be shameless, godless and without the benefit of Islamic circumcism; he sees his world turned upside-down the "Hell above, paradise below." In the first chapter of *Shame* Rushdie develops iconoclast of a character, Omar Khayyam who

remembers his “Childhood with hatred instead of love; not with flames but icily, icily”(40). This icy hero is forbidden by his three mothers to have any shame; in Urdu word is *Sharam* which conveys more nuances than the English word shame. According to the narrator, a person lacking in *Sharam* is devoid of “embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world” (39). Only true Muslims are given an ordained place, according to the Koran to the local postman, Ibalalla. Omar is “the Devil's seed” and to the mullah, bearded servant (42) Maulana Dawood, he is the 'symbol of incarnate sin' (42). Omar Khayyam's destructive role in Rushdie's constructed short history of Pakistan becomes clear as the story unfolds in *Shame* with the entry on the scene of two deadly political contestants, Iskander Harappa and Raza Hyder. The novel contains a good deal of satire on the political events treated in it.

The narrator indicates his own factual position: “I am an emigrant from one country (India) and a newcomer into (England, where I live, and Pakistan, to which my family moved against my will)...I have never been angrier than I was. On the day my father told me he had sold my childhood home in Bombay.”(85-86). The narrator views with nostalgia his own shattered past and wishes to recreate the lost vision in a new form.

Shame is precisely the kind of a novel that begins on a note of obscenity, describing how the three lovely Shakil daughters, unable to get married and sequestered in a big mansion under the dominant rule of their conservative, bankrupt father, wildly satisfy their natural curiosity and biological needs. The partition became a reality. Rushdie had a real material to select details about Pakistani political history which was already in his mind. He promises not to deal with the real life material in the novel. But they form the real material on which he works. The novel concentrates here after on the beginning of that legendary political career (of Iskandar Harappa) which would culminate debauchee friend Omar Khayyam Shakil “peripheral hero” (126).

The second part of the novel concerns with the rise, fall, imprisonment and mysterious hanging of the death of the socialist minded leader Iskander Harappa. It touches to the overall earlier drama of sex rivalry, political ambition and the struggle for capturing power.

Shame may also be related to the Arabian Night's tales because of the pervasive air of a shut-in-wonderland of subterranean palaces. The “one thousand and one ways” align the theme of shame with the one thousand and one Arabian Nights and the theme of the alignment with the Arabian nights. Among the books that Omar Khayyam Shakil reads at 'Nishapur' is of course the Burtan translation of the *Aflaylah wa laylah* (i.e. 'The Thousand Nights and one Night') and many of the events. The most delightful, atrocious, ludicrous things happened in the world of magic and reality of sweet day-dreams and shivering awakenings of delicate poetry and brutal horse-play are the other most important aspects of the novel. It is a world in which all the scenes feast riotously upon sights and sounds and performs; upon fruits and flowers and jewels; upon wines and stuffs and sweets and upon yielding flesh, both male and female whose beauty is incomparable. A world in which apes may rival men and a butcher wins the hand of a king's daughter; a world in which palaces are made of diamonds and thrones cut from single rubies. In short, it is a world of external fairy-tale and there is no resisting its enchantment.

The novelist has professedly given 'shame' the dynamic of a fairy tale, calling it a 'legend'(79), 'a sort of modern fairy tale'(70), 'My fairy story'(71) and using some of its accepted conventions and inventing a few fanciful motifs of his own 'once upon a time'. The two central characters of *Shame* also seem to belong largely to nonsense literature or to fairy-tale. Omar Khayyam Shakil, a 'translated' hero (29) belongs to two different registers of consciousness. He is implicitly compared, on the other hand, to Don Quixote (32) and to animal like wolf (31), bat (22) and 200 animal in general (35). The female character, Sufia Zinobia also embodies shame; she seems to become the pure male violent strength of the 'Beast' (242). She is an embodiment of the Beauty and the Beast of the legend of Gorgon Medusa or Goddess Kali and Yeats' 'terrible beauty'. Indian myths and legends have been so extensively used in *Shame*; one may

perhaps get glimpses of Goddess Kali in the retributive and murderous Sufia Zinobia. Raza Hyder looks like a legendary demon. In fact, as we have seen, throughout the *Shame*, the nightmarish and monochromatic Pakistani reality has been exclaimed like all fantasies. *Shame* explores 'the undersides of our conscious world'. The reality recorded in *Shame* may be imaginary truth as Rushdie suggests, though it is not all so imaginary. In short, Salman Rushdie has made the fusion of realism and fantasy with several elements, events, incidences and characters in his novel *Shame*.

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D. H. LAWRENCE'S *SONS AND LOVERS*

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Lawrence is one of the best English novelists. He is only next to Dickens and Hardy in terms of both genius and public appeal. Critics are of the view that Lawrence begins when Hardy ends. Perhaps Hardy's influence on Lawrence is quite great. What more Lawrence has written an unusual book on Hardy as he has written one such book on American literature.

Lawrence's novel, particularly *Sons and Lovers* (1913) and *The Rainbow* (1915) are great classics. Although the way he has written the first of these novels is weak, *Sons and Lovers* immediately touches the readers' heart. Because it is based on the author's personal life and experience. Secondly the novel deals with the most controversial theme of illicit sex. Frank Kermode writes, "Lawrence's *Sons and Lovers* is probably still the best known of the novels and it would be wrong to cavil at this, for it is certainly a great achievement." Keith Sagar in his work *The Art of D. H. Lawrence* thinks that *Sons and Lovers* is known for its immediacy and realism. This novel is better than his earlier work *The White Peacock*.

The storyline is as follows. Eastwood is called Bestwood in the novel; the character who corresponds to Lawrence himself is Paul Morel. Morel will have a relationship with his mother as Lawrence had it. Then Miriam is Jessie Chambers, Lawrence's lover and Clara reflects Lawrence's wife Frieda with whom he eloped. Finally, Mr. Paul is also Lawrence's father.

Walter Morel, his wife Gertrude and their children live in "The Bottoms," the housing complex for coal miners built by the firm of Carston, Waite and Co. on the site of "Hell Row." This imagery reminds one the miserable life of the blacks in the Bottom in Toni Morrison's *Sula*. It is down the hill from the village of Bestwood.

Mrs Gertrude Morel, aged 31, married 8 years with 2 children now and one on the way, feels that she is an outsider in this community. She hailed from the village of Bestwood. It is three weeks since they moved in and she does not know any of the other women over there. Her son William, aged 7, has gone to the fair while her daughter Annie aged 5, remains at home. At half-past twelve William rushes in asking for a quick dinner so that he can catch the merry-go-round at half-past one. But in the middle of his meal of batter-pudding and jam, William hears the music from the fair, and rushes out. His mother reminds him to take his pudding and two-pence.

She feels that her home is fixed and stable but that her life is dreary and hopeless and will be until the children grow up. Mrs. Morel comes of a proud, Dissenting middle-class family with memories of ancestors who fought against Charles I. She has an inherent aristocratic temperament derived from her family tradition of high standards. The father Walter Morel, a miner, is a contrast to his wife, both on his background (he is the grandson of a French refugee and an English barmaid) and in his easygoing, pleasure-loving, spontaneous temperament. The marriage is an unhappy one: Mrs. Morel's strictness and truthfulness are outraged by her husband's slackness and deceitfulness. The children side with their mother.

In the evening Mrs Morel's husband returns very pleased with himself. He has a gingerbread for her and a coconut for the children. Mrs. Morel had come from a solid burger family. Her father, George Coppard, was an engineer with a proud spirit, and her mother was a woman of small build who was gentle and kind. Mrs. Morel remembers how she was favored by many men at her father's dockyard, and she remembers being assistant to an old mistress at a private school. But most of all she remembers John Field,

whose Bible she still keeps.

Mrs Morel remembers how she married this unfortunate man. When she was 23 she met Morel, who was then 27, a warm man. The two were opposites in nearly every respect. She was stern, aloof and high-minded, while he was full of a "sensuous flame of life." Yet he represented a world she did not know, and this charmed her. Their wedding took place next Christmas. But gradually the relationship deteriorated. Morel signed a pledge to drink and they moved into what she thought was his own house. But as she wearied of love-talk, she was upset to realize that he was incapable of understanding her and that he was not satisfied to be in her company alone. She was relieved when he returned to doing small jobs around the house.

The next day Gertrude went indignantly to her mother-in-law's house, and the elder woman revealed how she remorselessly cheated her own son and how she owned the house that the Morels lived in, charging them a rent that was much high.

In October Mrs. Morel's nearest neighbor told her that her husband had been a dancing master in the Miners' Arms Club room for over five years, with some notoriety. Another neighbor implied that Morel drank, and then was surprised to find that Mrs. Morel did not know it.

After their first child William was born, Morel was good to his wife, but soon he became jealous of Gertrude's attentions to their young son. Mr. Morel did not work properly in the office. Often he disrespected his seniors. So he got poor pays. He was to give 30 shillings a week to his wife for family expenditure. But he gave her less, squandering his money on drinks.

The novel opens with Paul Morel working badly, and Gertrude, who is trying to save some money for her confinement. One Tuesday, Morel is in fine spirits. He whistles and works happily, then spruces himself up to go out with his friend Jerry Purdy. Gertrude hates Purdy because of his control over her husband. Jerry arrives to announce that they are walking the ten miles to Nottingham. The men go from tavern to tavern along the way. There they dine with Jerry's sister and go to the Punch Bowl for pigeon racing and skittles, which gain Morel half a crown in winnings. They catch the train for home at seven-thirty.

Back home Mrs. Morel looks after the children. Both William and Annie are playing. She puts them to bed at 7 o'clock. Morel returns home. He is drunk. Mrs. Morel picks up a quarrel with him. He bolts her in a room.

The place where the people live is equally degrading. "The bottoms" is not only in a valley, but it contains the bottom level of the human in the lives of the coal miners and their families in contrast in the middle-class life up the hill at Bestwood, where Gertrude is from. Because of the coal the landscape at The Bottoms is full of pits and railroad lines, yet all around is farmland and lush country vegetation. What impresses Gertrude most is the degrading life within the mining community. The symbols in the chapter, the "nasty alley of ash pits" stands for the nastiness of real life. The name Morel, very close to the word moral, is also a common name of mushroom, implying the lowliness of the family that earns its living there. Morel's morning routine begins at five o'clock. He does not awaken his wife to cook for him, but makes his own breakfast. Then he leaves for work.

Shortly Mrs. Morel is pregnant with her third child and she delivers it. Mrs. Bower and Mrs. Kirk, the friendly neighbors help her. Morel arrives in a bad mood. Mrs. Bower tells him the news of his son (Paul's birth), and he grunts. She pours him a drink and serves him his dinner. Mr. Heaton, the young Congregational minister, visits Mrs Morel every day. He has lost his first baby and his wife and now depends on his friendship with Gertrude. The new boy is his godson. He occasionally stays to tea, holding the baby while Mrs. Morel makes preparations.

One evening after the parson's visit, Mrs. Morel takes Annie and the baby out because she wants to avoid a fight with Morel. She goes to cricket-ground to sit under the alders. When the red sun cuts the horizon's rim, she lifts the child to the vision and he lifts his little fist. She names him at that moment: Paul.

Mrs. Morel goes home to find the house empty; but her husband is home by ten o'clock.

The following Wednesday Morel is broken. He steals a sixpence from his wife's purse. She discovers that the sixpence is missing. After searching for it, she knows Morel has taken it and, since this has happened twice before, she decides to confront him. He denies taking the money and then makes a show of leaving home with his belongings. This scene takes place in chapter two.

Mrs. Morel gets another child called Arthur. The new son likes his father. Mrs. Morel is happy. William and Paul are in stark contrast to each other. William is strong and big, while Paul is delicate, quiet and prone to follow his mother. Paul's sensitivity causes his father to rage. In real life, Lawrence did not love his father adequately and he regretted for this. Mrs. Morel is a gutsy lady. She is social. She joins the so called Women's Guild where women could raise their voice against man's atrocities.

Gertrude gets William a position with the Co-op, much to the annoyance of Morel. William goes to night school for shorthand and becomes a good bookkeeper. Then he teaches in the night school. When he is 19 years old, William leaves the Co-op for a much higher job in Nottingham. Mrs. Morel hopes William can help the other children along. Then he gets a job in London at a high salary. He writes his mother about it.

Several changes take place. The Morel family moves from the Bottoms to a house on the brow of the hill. An old ash tree is in front of the house, and the west wind, blowing through it, makes it shriek. Paul watches the evening sights until the last colliers reach home. Then he goes to the kitchen to console his mother about his father's absence.

Morel is happy when he works with his hands. He can even interact with his family then and he sighs happily. Paul and Annie like to help him make fuses, with which he will blast down the coal in the pit. He delights Arthur with tales of Taffy. Paul is taken with bronchitis and stays home from school. We should know that Lawrence was affected by tuberculosis later. The children enjoy hunting for mushrooms or picking blackberries.

William and Paul are rivals for their mother's love, and when William goes to Nottingham, Paul becomes his mother's companion. The three children go to the railway station to meet William while Mr. and Mrs. Morel wait at home. The train comes late. He has presents, purchased at a special stop at Sethley Bridge. William finally gets home to greet his parents. The family enjoys the season, and everyone feels sad at William's departure.

The fifth chapter is called "Paul Launches into Life." A year after William goes to London, Morel suffers a compound fracture of the leg. The pit-lad announces the catastrophe to Mrs. Morel, who laments her husband's clumsiness. Mrs. Morel prepares herself and packs the necessary things for her husband's hospital stay. The next day while Annie and Arthur are at school Mrs. Morel tells Paul her inmost thoughts.

Paul has no other ambition than to work for a reasonable wage and, when his father should die, to live a happy and peaceful life with his mother.

Paul joins as a clerk Thomas Jordan's Surgical Appliances in Nottingham. The next day Paul finds out how much the train ticket will be, and his mother expresses her disappointment as William could not send home money to help her. In fact, she is somewhat better as William is making a lot of money and, in spite of his promises, sends nothing home anymore. She is rankled that William spends so much money on his girlfriend.

Paul works with Mrs. Pappleworth. He picks up mail from Melling. Then he works with many girls like Fanny. Finally he catches the 8:20 train for home. His mother is happy. Thus Paul settles in his routine.

For companionship Paul prefers the girls to the men who seem narrow and boring. Polly says she will cook his lunch, and soon Paul eats with the girls in a circle around him, listening to him. He feels he belongs to Polly. He draws Connie at her spinning wheel. He jokes with Louie and prompts the condescending Emma to show him how she works. This kind of scenes dipped in sex are common in the novel. Kate Millett, the famous feminist in his article related to Lawrence's *Sons and Lovers* writes

this:”Paul is indeed enviable in her rocklike self-sufficiency, basking in the reverence of the bevy of women who surround him, all eager to serve and stroke -- all disposable when their time comes.”

The characters grow as the story does. Arthur grows up to be a vital, graceful boy who is entirely self-centred. He is irritable to his mother, whom he loves, and an enemy of his father, whom he had loved earlier but now has grown to hate. Morel himself degenerates, and seems to take delight in disgusting his family. Arthur becomes so irritable that when he wins a scholarship to the Grammar School in Nottingham, his mother decides to let him live in town during the week and come home only on weekends. Annie is still a junior teacher, but will soon earn enough to pay her own way.

Meanwhile William has become engaged to the Gyp girl Western. He brings her home. This time he does not bring any presents to the family. His sweetheart is much shoddy. She sits like a princess among peasants. When Mrs. Morel advises William not to marry her, he says he is helpless.

Paul has done well at Jordan's. So one Monday in May Mrs. Morel suggests that they visit the Leivers' new farm. The son and mother continue on to Willey Farm in the resplendent landscape. A heron floats overhead. Paul stops to pick flowers for his mother, who is very happy. Keith Sagar writes, “Flower themes are woven into the whole novel so skillfully that only cumulatively does one recognize their symbolism.” Finally they come on the farm house where a 14-year-old girl disappears in the doorway and Mrs. Leivers welcomes them in her home. While the women talk, Paul goes out to survey the land. There Miriam, the young girl, speaks with him, shyly and somewhat distantly.”¹ The mother and son will have tea with the Leivers. Paul plays with Miriam.

The next Tuesday morning a telegram from London announces that William is ill. Morel rushes to London and finds William unattended and almost unconscious. The doctor diagnoses a peculiar kind of pneumonia. In spite of her prayers he dies. William is buried on Monday in the little cemetery on the hillside. Mrs. Morel now wishes she were the one to die. She will not communicate with Paul, who tries to break through her grief. On December 23 Paul brings home his five shillings and falls very ill. Mrs. Morel turns from her grief to tend him, afraid that he should not die. His aunt later claims that Paul's illness saved his mother. Part I of the novel ends with the death of William. This is psychologically the only event that could free Mrs. Morel so that she might turn her attention to Paul.

Part II of the novel begins with the chapter “Clara.” If the Part First is dominated by Miriam, Part II is dominated by Clara. However, Mrs Morel predominates the whole narrative.

Paul is now friends with the two youngest boys at Willey Farm. Edgar, the oldest, holds himself aloof and Miriam stays away to protect her romantic image of herself. She sees herself as a princess turned into a swine. She is deeply religious, and wants to make up for her humble surroundings. Although she thinks men are brutal and sensitive, she feels that Paul is different. She and Paul develop love out of “their common feeling for something in Nature.”

But it is Miriam who lingers longest over his sketches. Once when she tries to extort a profession of love from her five-year-old brother Hubert, Paul hates her for her extreme emotion. Paul, used to his mother's cool reserve, is shocked by the naked emotions of this girl.

When Paul returns to Jordan's, his hours are better. On Wednesday afternoons he goes to art school. One evening in the summer Paul and Miriam walk home from the library. Mrs. Morel is angry when Paul arrives home. She does not like Miriam and feels as if she is the sort of girl who will suck the very life out of her son. Paul is caught between the pleasant memory of Miriam and his mother's obvious wrath. He protests that he and Miriam like to talk, but she fears Miriam's depth.

What we notice gradually is Mrs Morel's possession of Paul. This is much autobiographical. Lawrence once wrote to Edward Garnett that: “It follows this idea: a woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion, and have heaps of vitality. But as her sons grow up, she selects them as lovers first the eldest, then the second. These sons are urged into life by their reciprocal love of their

mother urged on and on.”²

Later Paul and Miriam make picnic to Hemlock Stone, and Wingfield Manor, where they love each other. The unnatural intensity, the clenched will of Miriam, relates her unmistakably to Hermione Roddice of *Women in Love*, even in its physical manifestation. When Paul is 20 years old his family can afford their first vacation away from home, and they take a cottage at Mable-thorpe. At supper the evening before they are to leave, Paul reads a poem about the place by Jen Ingelow to Miriam with the whole family listening.

Lawrence emphasizes the religious nature of Mrs. Morel, but her rational morality is quite different from the deep and emotional faith of Miriam. Miriam's religion goes beyond the church into nature. Miriam's lusty nature recalls us Hardy's character Arabella Donn in *Jude the Obscure*.

Lawrence's use of symbols extends the range of earlier symbols. The moon, once a symbol of Mrs. Morel's alienation from her husband and union with nature, becomes a symbol of the pain of young love for Paul and Miriam. The umbrella, symbol of William's love for his mother, is damaged by Geoffrey, who knows its significance for his mother. The idyllic setting of Willey Farm is now seen as a breeding place where Miriam's inhibition about her own sexuality stem in part from her shunning the more graphic aspects of farm sexuality.

Arthur is now working in the electrical plant at Minton Pit. One night he does not come home, and Paul and his mother discuss his lack of common sense. The next morning a letter arrives from Derby in it Arthur explains that he has gone with Jack Bredon and enlisted in the army.

One day Paul meets Miriam in town. With her is Clara Dawes, who has become separated from her husband, Baxter Dawes. In fact, Daws is Paul's senior in the office. Only Mr. Pappleworth's mediation keeps the two from fighting. Dawes, Paul thinks, has taken Louie Travers, a sister-in-law, as his mistress. The next Saturday evening Paul and Miriam discuss about Clara. Paul takes Pappleworth's place as spiral overseer and looks forward to a substantial raise at year-end. Friday is the night that Miriam comes to Paul for her French lesson. They love to be together in spite of their discords.

The Sunday after Easter Paul goes to Willey Farm for tea. Paul shows Mrs. Leivers and Miriam some thrush's eggs, carefully finishing them out of the nest. After tea Paul and Miriam sit again in the hay. Paul tries to read, then shoos away Bill the dog. He says that he has no right to come to Miriam as he does unless they intend to marry. Next Paul and his mother go to Lincoln, and Paul notices that his mother is growing old. Over tea Paul tells his mother about Clara. Mrs. Morel is not hostile to the idea of Clara, even though she is seven years older than Paul. We need to know that Lawrence loved and married Frieda, a Professor's wife and Frieda was seven years senior to Lawrence. In *Sons and Lovers* Clara does not marry Paul though she remains his mistress for years.

A week later Annie marries Leonard of Birmingham, Arthur marries Beatrice. Mrs. Morel, however, cannot bring back Arthur from the army. One evening Paul and Miriam work together in the hay and walk together in moonlight. Clara monopolizes Paul as she joins the boys in a game of jumping over hay. Miriam is tortured by their attraction to each other, and she sees that Paul will choose the lower side of himself. Paul chafes against Miriam's continued hold over his ideal self, and when she is 21 he writes that she is a holy nun and he has given her what a mystic monk would give to a mystic nun. This cuts Miriam to the soul. Yet in spite of his need to find elsewhere what Miriam could not give him, Paul knows that Miriam possesses him utterly. Miriam is convinced of this. As the title of the chapter “Defeat of Miriam,” implies, Miriam seems to be defeated repeatedly in this chapter, by Mrs. Morel and then by Clara Dawes. Paul wins a first prize and sells a picture for 20 guineas. His mother is very proud of him, and he wants to share the money with her. Morel is also proud of his son. He says that William would have done well too if he had not died.

Now Paul is finished trying to find God outside himself and depends on finding God inside himself. He looks to life and discusses class and personal worth with his mother. She wants him to move up in class

and to marry a lady. Yet Paul remains bound to Miriam and unconsciously drawn to Clara. His mother urges him to consider happiness, but Paul wants fullness of life. Mrs. Morel fears that in this way he will slowly kill himself.

Morel is held responsible for his own collapse. Keith Sagar says, "He had denied the God in him.' It is true that the father is later, in *The Lost Girl*, for example, to receive his apotheosis. But it does not follow that Mrs Morel must be in the tradition of destructive women. Her role in *Sons and Lovers* is nearer to that of Lydia Lensky (it is no coincidence that Lydia was Mrs Lawrence's name) in *The Rainbow*. There is a destructive element in her relations with both husband and sons; but the overriding impression is of a normality and strength of character which serves as a standard against which the other women in the novel are judged and found wanting."³

Through Clara, Paul becomes acquainted with the advanced social thinkers of Nottingham. He visits Clara's home in Bluebell hill and meets Mrs. Radford, Clara's mother. Clara and Mrs. Radford are making lace in the kitchen. Mrs. Radford seems glad to have a man around. At dinner time he walks with her. One day he discovers that she married at 22, was married for 5 years and left her husband 3 years ago. Clara says that in a way she has been asleep, that her husband never could get through to her, and that she left him because he was unfaithful to her. Over tea she takes off her wedding ring and spins it like a golden globe. Paul sees their relationship as friendship only. He feels that if he should ever marry, it would be to Miriam. He even tells Clara this. Miriam knows the attraction Clara has. At Willey Farm Paul tells Miriam that as a young man of 24 he should be ready to marry. He tells her that they both know that they cannot face physical intimacy with each other, though they are intimate spiritually. Finally they kiss, and although she protests Paul should possess her, she shies from him. When he leaves her he sees her as a kind of disembodied spirit. She fights against herself to bring her mind accept him as her physical lover, but cannot. Paul wants impersonal love, but Miriam wants only intensely personal intimacy. She does not accept what he wants from her, and he cannot tolerate what she forces upon him.

Gradually Paul becomes successful as an artist and is ambitious. They take a vacation to the Isle of Wight, and Mrs. Morel finds it difficult to keep up his peace. Paul is often reminded of her age and her tendency to become ill. Paul's affections now fix upon Clara. Then that Saturday evening after work they walk in the park, where he kisses her. Finally they walk beside the swollen Trent and Clara asks why Paul has left Miriam. He says that he does not want to get married. The consummation with Clara is wonderfully done. The significance of the experience is conveyed largely in the symbolism of the Trent in flood.

Miriam is surprised to hear that Clara is coming to tea to meet Mrs. Morel. Paul is shaped by four major factors in this chapter "Passion." His mother is growing old and ill. Miriam has been rejected temporarily while he seeks another kind of love experience than she is capable of. Clara is taken on as the person who can give him experience of passion, which Paul now sees as essential to his development as a person. Paul is also becoming convinced that he can make a living with his art.

Women's rights at the time of the novel were just beginning to boil up into acts of violence. Clara is in the suffrage movement, and she tries out many of the movement's ideas. She dresses daringly and faces criticism at home and a blemished reputation outside for her brazenness. She attends meetings and lectures.

One evening after the theater Paul meets Baxter Dawes in the Puch Bow. Dawes is down and out, having been estranged from his mistress as well as his wife. Paul feels intimately close to Dawes because of Clara. Because he is his superior at Jordan's, Paul offers Dawes a drink. Dawes refuses and then berates Paul's observations on war by alluding to the theater. Dawes jeers that Paul took a whore to the theater, and Paul throws half a glass of beer in his face. The doorman escorts Dawes out of the tavern. Then the barmaid and a friend of Paul's warn Paul that Dawes will be out for him. The rift between the two reaches a court scene later. Mrs. Morel hears the whole story and warns Paul that the end of it may be dangerous. Paul tells her that his love for Clara, like her love for him, is not very deep, and he wonders why he cannot be held by

love. He says he would not like to marry Clara. In fact, he cannot give himself in marriage to any woman while his mother is alive.

They go to a cottage near Theddlethorpe and live as man and wife. Nottingham knows about their affair, but accepts it because they are discrete. At the seashore, the two rediscover each other. Clara is fulfilled both by being married to Dawes and by having Paul's passion. She gains assurance through Paul, and knows they must finally separate. She knows that even if she marries Paul, he will drift off. Not to speak of, one night Dawes confronts Paul and beats him severely. Paul is shocked of this. Now he avoids both Clara and Miriam. Unfortunately his mother is ill at the time.

Morel comes for a visit on Saturday and awkwardly greets his ailing wife. Mrs. Morel stays in Sheffield for two months, then wants to go home. She is driven home through the August sunshine. Now Mrs. Morel's health worsens and she dies. The family buries her beside William's coffin. Paul mourns greatly. Paul is now like a man without a foundation and he looks for someone to understand him. The "Release" of the title of the fourteenth chapter is fraught with meaning. The great release, surely, is the death of Mrs. Morel. Paul is also released from Clara, and thus Baxter Dawes is released from his lonely exile from humanity. With release comes freedom, but also a sense of drifting. Paul is no longer bound, so he has no idea of where to look for solidity.

Now Clara disappears with Dawes to Sheffield and Morel returns to his daily round. The family home breaks up, Paul going to live in Nottingham. Paul's last satisfactory painting is done on the day of his mother's death. He walks as if in an unreal world, except in the thick blackness of night. The story moves to a finale. Paul meets Miriam After dinner before the fire Miriam seems old to him, stiff and wooden. Paul says he has broken with Clara. Then Miriam suggests that they be married. She says she might prevent him from wasting away. Paul protests that she wants to possess him to extinction, and to her rising bitterness, he says he will go abroad. He decides then not to follow her into the infinite darkness, but sets himself resolutely toward the city lights. In the final illumination, the images of vegetation (wheat), flesh (speck of flesh), fire (tiny spark), and the stars (sun and stars) come together and draw the interwoven strands of many symbols to a single point. Throughout the book these images have been used in many ways, as in a tapestry against the black background of night, and here they provide the stuff of the life affirming moment.

Lawrence's *Sons and Lovers* is a great novel. The book was early regarded as a vivid presentation of the working of the Oedipus complex. The novel is about the early Lawrence. Jessie Chambers has written the book *D. H. Lawrence: A Personal Record* in 1935.

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PORTRAYAL OF PALESTINIAN PEOPLE'S PREOCCUPATIONS AND ASPIRATIONS IN IBRAHIM NASRALLAH'S *TIME OF WHITE HORSES*

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Ibrahim Nasrallah's *Time of White Horses* is an important epic fiction. He was born to Palestinian parents in Jordan in 1954, and grew up in a refugee camp there. He has written fourteen collections of poetry and fourteen novels as well as works of literary criticism. He is also a painter and photographer. He has written a wonderful historical fiction based on Palestinian realities- *Time of White Horses*. It was shortlisted for the 2009 International Prize for Arabic Fiction. The novel is not told in a linear fashion. The novel was translated by Nancy Roberts. Events are sometimes evoked before those that led up to them. The structure of the novel is both theatrical and postmodern. Magic realism threads throughout. The novel is about Palestinian people's lives from late Ottoman times to the establishment of the state of Israel in 1948.

Ibrahim Nasrallah has depicted the struggles and challenges of village life in the famous novel, *Time of White Horses*. It is the Palestinian epic. It is an insightful depiction of Palestinian life, and struggle. Ibrahim Nasrallah paints a vivid picture of Palestinian villager's preoccupations and aspirations, their ties to their land, to their animals, and to one another.

Time of White Horses describes the history of three generations of a Palestinian family in a small village, Hadiya. Nasrallah depicts the tragedy of a whole nation under changing historical circumstances. He has highlighted how characters adapt to or fight against social and political change. State of Israel was established in 1948.

Hajj Mahmud and his family live in a Palestinian village, Hadiya. It is ruled by distant and disorganized Ottomans. The emergence of British forces slowly changes the social and political landscape. Later, the characters are surprised by a nearby Jewish settlement, which grows larger and bolder. Lastly, people are faced with confusing, and frustrating loss of safety, dignity, and home. According to Nasrallah the removal of identity is the greatest danger to a people. National identity is always based on the national literature. *Time of White Horses* attempts to safeguard the Palestinian cultural identity. Its contribution to Palestinian identity and world literature is immense.

Hajj Mahmud and later his son Khalid, and grandson Najj are the heroes of the novel. They are leaders in their communities. It is the terrible march of events which holds the novel together. They are afflicted by informants and collaborators, rapacious Arab landowners, and selfish Greek monks. It's a vicious game- men are murdered or executed, demolitions and collective punishment meted out, ancestral lands taken at a stroke. The behavior of any oppressor is the same regardless of time and circumstances.

Hajj Khalid is the central figure of the novel. He is a man of integrity. People tried every way they can to free themselves from the Turk's iron grip. There were people who had not registered their land in their names. However, every one of them knew exactly where his land began and ended. That is the way it has been since time immemorial.

The final catastrophe hit the Palestinian people in 1948 with the unforgettable divide, devastated their life, uprooted their existence, and led them to destitution and perpetual anguish. The novel uncovers the cause of the catastrophe, its overwhelming circumstances, and the tragic conspiracy against which the courage and the resistance of an innocent, defenseless, people could not prevail. It has a captivating grip on the reader and a lasting effect on his/her sensibility and memory.

Hadiya is taken by siege at the end, burnt to the ground, effaced, its surviving inhabitants scattered or expelled. It is the true fate of hundreds of such villages. Khalid's wife, Summaya sees a last vision of Hamama pawing at her husband's grave.

Just before his death in Peterson's ambush, Khaled has warned his people, that, "No nation has ever been a permanent victor ... there is only one thing, I'm afraid of that we will be broken forever, since, someone, who's been broken forever, will never rise again... Beware of losing forever."

People who have endured oppression and persuasion are bound to harbor ill-will toward Jamal Pasha and the Ottoman state he represents. Injustice was done to Palestinian people, because of it; they reached the state of weakness and decadence. Khaled Said:

Our problem is that we can't make good use of any of our opportunities. The Arabs have no unity and they're puppets in the hands of the Turks, while the Turks are a puppet in the hands of the Germans, who lead them into military campaigns for no reason other than that they want to worry the British. We don't know how to organize ourselves socially, since we don't trust each other. We lack an understanding of how important it is to concern ourselves with public affairs, and if any of us does concern himself with them, he exploits them as a way of winning fame and serving his own interests. (168)

Khaled had become a legend. Stories were told about him by young and old alike. The stories were concerned with him and Yasmin, and about his exploits with the Turkish military police. Children were captivated by the stories of Khaled and the Turk's pursuit of him.

We should understand what economic, social, and political problems are, and why they are occurring. We must perceive a time of hope and purpose. Fear and despair are self-fulfilling. Human spirit is capable to meet the challenges, we are facing. Future generations are not condemned to live in a frightening and hopeless future. The ultimate goal of the people is to build a future in which people live in harmony with nature. The collective and individual security provides everyone with the opportunity to fulfill potentialities; in which greater social cohesion strengthens both national and local communities. Everybody's quality of life should be raised.

Public disaffection with the process of politics is described. People have little trust in their politicians. They are alienated from the political process. Growing poverty leads almost inevitably to social division and conflict. Political instability, authoritarian government, and abuses of human rights are then natural corollaries. Democracy cannot survive without economic and social development. The problem is not lack of development, but the wrong path of development chosen. Inequality is not immoral and economically wasteful. A new direction of inclusive development is needed. It is also wasteful. Long-term development plan should reduce poverty, maintain the productivity of the environment, and thereby provide security for people in their own lands. Political elites have disregarded their own people.

Society as a whole should make decisions about their objectives, at national, international, and local levels. Markets fail, but so do governments. No one could say that governments always pursue the common good: they can spawn unresponsive bureaucrats and may be captured by vested interests. The primary aim should be not private income growth, but improvements in the quality of life, that is, in the overall wellbeing of the individuals, and in the social and cultural development of society as a whole. Our first objective should be to protect environmental resources, so as to protect security, both within and between nations.

The quality of life should be enhanced. Poverty and inequality have excluded many people from mainstream society. Many people experience insecurity and stress at work. Everywhere, the sense of community seems to be breaking down. The political system seems to be breaking down. A society based on ethical principles is itself for many people a better place to live. Poverty and conflict cause immense suffering and threaten security of nations. Conventional economic and social policies are creating problems we face, not solving them. Political system itself needs to be rejuvenated. We have to build a

good society.

The Palestinian people protested against Israeli occupation of their land. It did no good. They thing they knew certainly was that they owned nothing-not their land, not their houses, not their fields, not heir vineyards. The court's rulings told that their memories were nothing but dreams, their dreams were illusions. The sacrifices they had made to keep their land had all been in vain.

The writer emphasizes that a society in order to survive must be well organized and cohesive. Trust is the basis of organization of society.

Khaled is the hero of the novel. He became a martyr for the freedom of his country. He well organized people to fight against foreign forces. He assured that unity of people would ensure freedom and progress. People should eradicate poverty and they must wage a war against evil forces. Disintegration among people leads to collapse of society and nation. The people had not registered land in their names. Nobody can argue with a deed in hand. Land belonged to the people for thousands of years. Hajj Khaled sacrificed his life for his land. The Palestinians struggled to maintain the autonomy and dignity they had known for centuries and the beginnings of life under the Zionist state. There is always a solution. The only question is whether we are able to find it or not. Ideas and values are the sources of society. The novel reflects hope and aspirations of the people. The novel is a Palestinian epic of immense potentialities.

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11

**ATTIA HOSAIN'S *SUNLIGHT ON A BROKEN COLUMN*:
A MUSLIM PERSPECTIVE**

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Eyes I dare not meet in dream
In death's dream kingdom
These do not appear :
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star

-T. S. Eliot, *The Hollow Men*

Abstract:

*Partition of India is considered the most tumultuous holocaust in the history of Indian sub-continent in 1947. Historians, political analysts and social scientists and novelists and other writers put forward heart rending and mind boggling chronological accounts of the tragedy of the partition. A large number of the creative writers writing in English, Hindi, Punjabi, Bengali, Urdu and scores of regional languages have been exploring and reading partition in their works ever since the historical event took place. Some women writers attempted to foreground women's experiences of partition which has largely been ignored or forgotten. Attia Hosain, one of the pioneering Indian women fictionists in English, was influenced in the 1930s, by the nationalist movement and the Progressive Writers' Group in India and became a journalist, broadcaster and writer of short-stories. Her **Sunlight on a Broken Column** has established her supremacy as an outstanding writer in English of the post-independence era. She depicts the conflict between modernity and tradition. She focuses on an important issue like the position of women in Indian Muslim households, the role of education, the impact of westernization of the traditional Muslim community and the fear of danger to their culture, British rule and more importantly the impact of partition on Indian society. **Sunlight on a Broken Column** deals with a decaying Muslim feudal family of Lucknow. The partition figures in the end as a backdrop and crisis. The protagonist revolts against the traditional values of her family. Similarly the country also revolts against its rulers and undergoes a drastic change.*

Keywords: *Partition, Tradition, Modernity, Feudalism, Revolt.*

The novel sprang twenty years in the life of the heroine Laila. The novel is divided into four parts. It traces the growth of its protagonist Laila. Everything is seen through her eyes. The novel deals with partition and Muslim feudal setup of pre-independence era. The partition is the most conspicuous event. Partition finds its place in many novels of Indian writers in English. According to Sukrita Paul Kumar:

Partition cannot just be historicized as an event of the past. In actuality, that past has been perpetually digging into the prison. The creative writers in the sub-continent have been working and reworking the event of partition in fiction, if it only to come into grips with the dynamic thrust of human consciousness struck by both the collective as well as

individual tragedy. For the relation between the actual social conditions and reality of the individual's experience to be understood, the writer has had constantly to evolve a new strategy to confront the actuality of the historical and cultural accident of the partition. Human relationships were revaluated, values were re-examined and a new sensibility emerged.¹

The wisdom of partition is questioned even today. The partition figures as a major issue in the novel. Attia Hosain wrote at a later stage of the freedom movement. Nevertheless, Hosain shares with Ahmed Ali, a delight in sketching the traditional way of life among the Indian Muslims. As G.S. Amur reflects: In fact, Attia Hosain takes up the story from where Ahmed Ali had left it, and in some areas the narratives are continuous.²

The novel is a bildungsroman. It is divided into four parts. When the novel begins Laila, the protagonist is fifteen. The novel covers a period of about twenty years in the life of Laila. Laila lives a sheltered life in an orthodox, aristocratic Muslim family. The title of the novel suggesting the rise of the sun on a broken column symbolises the dawn of independence in the country which is partitioned and divided. In the first part of the novel, Laila is hardly interested in politics. Her awareness of the political scene of India is fragmentary. Processions are seen through the chinks of terrace walls. The rumour and gossip of servants and later the fractured skull of a cousin in a political demonstration are described in the novel. Laila grows up in a feudal, taluqdari family. The novel is probably the only Indian novel in English on the theme of partition written by a woman writer having a Muslim perspective. Laila represents the rational generation of the 1940s and 1950s. She lost her parents when she was young and her aunt Abida brought her up. Laila is intelligent, candid and a passive observer of the happenings. The name of their house is Ashiana (nest). Baba Jan (Syed Mohammed Hasan) is the head of the family of Laila. He is a symbol of feudalism. In that family Quran is read and followed. Purdah system is made compulsory for the women in the family. Laila's is an extended family. Hakimian Bua, Laila's nurse, looks after Laila. The extended family of Baba Jan consists of Majida, Baba's elder daughter, Zahra, Majida's daughter, Habida, Baba's unmarried younger daughter. Asad and Zahid are Laila's distant cousins. The head of the family, Baba is on the death bed. It is seen in the very first chapter. Laila says: We knew Baba Jan had not much longer to live. Baba Jan, my grandfather, had been ill for three months and the sick air, sleeping and spreading through the straggling house, paid weighed each day more oppressively on those who lived in it. (P.14)

Hamid is Baba Jan's eldest son. A detailed account of the household activities of Ashiana is given with much care and attention to minute details. The opulence and grandeur of the life of the taluqdari feudal lords of Lucknow are vividly portrayed in the novel. Laila is a progressive girl and she honours the Quran. She is not against the Islamic faith. But she thinks that elders of her community and religion should adjust to the changing needs. Laila acts as the mouthpiece of Attia Hosain. She is some sort of a rebel. It is seen in the words of D.R. More:

The narrator-heroine, Laila serves as a mouthpiece to the novelist. She is known as an unprejudiced and objective person throughout the novel. She is portrayed as more of an inquisitive observer than an active participant in the partition politics. She observes everything from a third person point of view with a remarkable detachment. She watches the quarrels between father and son across the dining table, sees her Ashiana disintegrated, surveys her deserted house, remembers her early days, becomes nostalgic and faces the changes brought about by the political event. She also sees the scenes of abduction, rape, arson, mass violence, mutilation and several other atrocities that take place during the hectic days of partition. And it is after this observation that she criticises Muslim leaders for their act of causing hatred and anger among Indians and then running away to Pakistan by betraying their millions of Muslim brothers.³

The first part of the novel gives a realistic picture of the family. The disintegration of the family

starts in part 2 of the novel. The third part of the novel deals with politics that affected Laila's family affairs. The fourth part of the novel discusses the crippling effects of the partition on her family. Laila, the orphan girl, who is brought up in the household of her grandfather, Baba Jan, emerges as an individual modelled on Attia, but transformed into a young aristocratic lady seeking identity in a period of historic transition. Her expectations are chalked out by the demands and pressures of her Muslim taluqdar family:

Your books will eat you. They will dim the light of your lovely eyes, my moon princess, and then who will marry you, owl-eyed, peering through glasses? Why are you not like Zahra, your father's God rest his soul own sister's child, yet so different from you? Pull your head out of your books and look at the world, my child. Read the Holy Book, remember Allah and his Prophet, then women will fight to choose you for their sons. (p.14)

We find that Laila exists as a person carrying on symbolic interaction with the externally represented configuration of religion, people and the Muslim culture. Laila describes it:

I felt I lived in two worlds; an observer in an outside world, and solitary in my own except when I was with the friends I had made at College. Then the blurred, confusing double image came nearer to being one. (p.124)

Attia Hosain brings out vividly the grandeur of the house. It is a house where Holi and Diwali are celebrated with as much joy and excitement as the Eid and Shubrat. The author uses a flashback technique to describe all these things. Baba Jan's fate hangs between life and death. It is very difficult for Laila to imagine that:

Surely he could not die, this powerful man who lived the lives of so many people for them, reducing them to fearing automations. But I knew he was afraid of dying, because he fought so hard to live. Those bottles of medicine, that paraphernalia of weapons against death heaped round the room, the procession of doctors, an army under the generalship of the Civil Surgeon, constantly changing its personnel and tactics all these were not so powerful as he himself. (p. 31)

Laila disobeyed the moribund rules of propriety, by playing with Nandi, the servant girl. Hakiman Bua represents traditional opinion and family beliefs when she chides Laila for excessive scholarship and constant reading in Baba Jan's library. Uncle Hamid, Baba Jan's son is a new patriarch. Dressed immaculately in western clothes he prefers to speak English, having adopted the ordered, individual, western way of living, having brought his wife out of Purdha and preferring to send his sons to England for study instead of giving them religious education. Hamid still turns out to be as much of an autocrat as his father was. Asad, a distant cousin of Laila wants to continue higher education at a Jamia in Delhi. He thinks independently. Hamid loses his cool when Asad expresses his strong desire to go to Delhi. Hamid expressed his anger on this: "You have thought the matter over!" said Uncle Hamid icily, "and you make your own decisions without consulting those who have made you fit to do so!" (p.111) Hamid admits that he is a part of feudalism and he is proud of being called a feudalist. Laila's friend, the servant girl called Nandi was reprimanded for immorality. Mohsin calls Nandi a woman who has many sexual partners. He says: Uncle Mohsin prodded Nandi with his silver-topped stick contemptuously. "This slut of a girl is a liar, a wanton" (p.28). Nandi retorts courageously. She cries out: "A slut? A wanton? And who are you to say it who would have made one had I let you?" (p.28) Laila in an attempt to save her friend receives blows from uncle Mohsin. She expresses her hatred towards Mohsin. Laila says to Zahra: "Yes I am. I'm ashamed to call him uncle. I'm ashamed that you have no pity because Nandi is a servant girl. Besides, I don't care what anyone thinks. I don't care" (p.29).

Zahra, the daughter of Majida willingly accepts the age-old traditions like early marriage, rituals of

observing festivals like Muharrum, Eid and Bakreid. But Laila disregards these settled orders. She says that she doesn't want to help paired off like animal by marrying a person not of her choice as a child marriage. She asserts her opposition to this stereotype, docile role. She rebels against such straightjacket. She starts with the initial advantage of being spared the rigorous discipline deemed fit for a traditional Muslim, the kind of upbringing her cousin Zahra is subjected to. Laila's aunt Abida, the younger daughter of Baba Jan, stands for orthodox traditions of Muslim lifestyle. She represents an older generation, whereas, Laila stands for the generation of transitional period. Abida responds to the questions Laila poses:

My child, there are certain rules of conduct that must be observed in this world without question. You have a great responsibility. You must never forget the traditions of your family no matter to what outside influences you may be exposed. I have been responsible for you since the day God willed you to be without a father and mother. I do not wish anyone to point a finger at you, because it will be a sign of my failure. Never forget the family into which you were born. That is all I wanted to say to you. Now go and say your prayers. (p.38)

The homecoming of uncle Hamid brings new air into the family. He is a product of east and west tradition. He is half-feudal and half-western. He decides that Laila has to continue her education. She will have her share of property in the ancestral property and she will continue to stay with her aunt and uncle. Abida is Laila's guardian, friend and philosopher. She has progressive views on life. She also criticises government's antisocial moves and policies. Laila's cousins talk of: My cousins did not take her worries seriously. They told her it was unintelligent to pay attention to the gossip of women whose minds remained smothered in the burqas they had outwardly discarded, and men who met women socially but mentally relegated them all to harems and zenanas. (P.207)

Laila's cousins, Asad and Zahid are not allowed to dream of marrying either Laila or Zahra. Asad is not supposed to express his love for Zahra even in his dream. The one time that he does express his love for Zahra, he shocks her mother, aunt Majida out of her wits:

Asad's eyelids fluttered as he gulped the water. "Zahra, darling, Zahra don't leave me"...that moment seemed endless...Then aunt Majida said in a cold, hard voice, "Zahra go to your room. You may go too, Laila"... She said again, "You may go Laila", then hesitated and added, "There is no need to remember what he said in his delirium. Allah preserves us from dishonour" (p.80).

Zahra is married to a civil servant. In a dramatic scene of vice-regal visit, Laila falls in love with Ameer, a lecturer in History. Her love for Ameer, her inferior in money and status, helps her assert herself by making the crucial decision of going against the wishes of her family. She marries him unmindful of the family's disapproval of her choice. Ameer joins the army in 1942. He is taken as a prisoner and is killed when he tries to escape. Laila has a daughter and she learns to fight despair and come to terms with life. Asad is badly wounded in a riot during the Mohurram procession which anticipates the forthcoming communal turmoil. Aunt Abida was married a distant relation Sheik Ejaz Ali. His first wife had died of consumption five years ago. Zahra married Naseer, an ambitious Indian Civil Services Officer. Laila comments on him:

Naseer's life was shaped by his ambition. Everything about him was precise, weighed and balanced by what he thought was 'correct'. Layer upon layer of good qualities, when unwrapped, revealed nothing but ambition the core of his being. (p.140)

These marriages left an indelible impression on Laila. Zahra was her role model. Asad is committed to the Gandhian ideals of non-violence. Zahid espoused the cause of the Muslim league. The

poor cousins of Laila have made their choice. Laila's husband belongs to the old Raja's second wife's family. Kunwar Raza Ali is his cousin. Ameer Hussain is a lecturer in History at Aligarh Muslim University. Attia Hosain shows the impact of partition on the members of a Muslim family in cultured Lucknow. Of Laila's two cousins, Saleem working in a private firm opts for Pakistan while Kemal, a civil servant stays in India. Zahid dies in the communal riots. Asad, a disciple of Gandhi was active in political work in Delhi. The novelist shows the enigma of partition. Baba Jan's family thrived rapidly disintegrated. According to Mulk Raj Anand:

Sunlight on a Broken Column is one of the major novels by a minor woman novelist of the period. It is a saga about two generations depicting the typical nature of Indian Muslims, which after all conveys the message of unity and co-existence opposing feudalism and colonialism. It is more than a domestic story of Laila. The home 'Ashiana' represents the whole India. The rift in the home is symbolic treatment given to the division of the country as India and Pakistan. So the novel is a social document as well as a domestic saga.⁴

The drama of partition creates a situation in Laila's family as it offers an opportunity for Indian Muslims to migrate to a new land where they can rule themselves. The novel places before the readers, the communal rift between Hindus and Muslims. Some secular Muslim nationalists remain in congress while some of the Muslims oppose it. Some think that Congress is a non-secular organisation. There are some differences between Hamid and his son Saleem. Saleem who represents younger generation Muslims says:

"I believe the Congress has a strong anti-Muslim element in it against which the Muslims must organise. The danger is great because it is hidden, like an iceberg. When it was just a question of fighting the British the progressive forces were uppermost; but now that power is to be acquired, now the submerged reactionary elements will surface. Muslims must unite against them" (p.233).

An opposite view of love is also presented in the novel through the character of Sita. Sita is the daughter of a businessman who is also a friend of Hamid, named Harish Prasad Agarwal. Sita loves Kemal, the eldest son of Hamid. Later she turns down his proposal of marriage as they follow different religions. She agrees to marry a person of her father's choice. She continues to love even after her marriage. She finds nothing objectionable thing in it. They thought that their love would not be fruitful. They are as immiscible as oil and water. Several years later, Sita realises her mistake:

"I'm sorry, Laila. But I want you to turn your mind away from pity for me or yourself. You will never lose what you have had, and what you had was the fulfilment of your dreams. I made fun of you once, because I knew you were right and I did not have your courage" (p.297).

Kemal marries a 'Kafir', a non-Muslim, and commits a greater mistake against tradition. In the third part of the novel politics begins to affect the family affairs. Hot discussions take place among the members of Baba's family. Emergence of the Muslim League and the announcement of constitutional election arise. Saleem is in favour of Muslims. Hamid is a broadminded one. In his sight Muslim League is communal. Saleem opposes Congress organisation. The fourth part of the novel reveals the crippling-effects of the partition on the family of Baba Jan. India was divided. And Baba's family was also disintegrated. Saleem and Nadira go to Pakistan. Kemal wants to stay in India. Asad opts for India. Zahid opts for Pakistan. Kemal sells Ashiana and goes to Hasanpur, a village. Laila continues to stay on in India. At the end of the novel we find that Laila is left almost alone. Asad is her only companion now. She is greatly disturbed by communal violence and their speeches that spread communal riot. After partition Ashiana is filled with

refugees. Ashiana is a symbol of national integrity. The novel ends with Laila who is now a widow waiting for Asad who is the sunlight of hope for her in the broken world. He is a ray of hope. The novel aptly chronicles the stages in the loss of old value systems and customs. Laila is an alienated individual seeking solace in a country of cultural confusion. The protagonist reveals how the throes of partition destroy the fabric of the feudal world. Historical events clash with personal lives with an inevitability which keeps the plot of the novel moving and which holds the four parts of the novel together. The novelist has successfully shown the tensions that occur in the 'self' when confronted with conformity and autonomy. The strangers who occupied the house were labelled refugees while the owner of Ashiana, Saleem was called evacuee. The novel does not have detailed descriptions of the inhuman acts of violence; it does not fail in conveying the pathos that the event aroused. As a result of the partition millions of people have suffered. The sub-continent was partitioned only on religious lines. The decay of feudal system, Hamid's entry into politics, disintegration of the family due to partition, and the characters inheriting political climate and discussions on the political ideas enrich the political flavour of the novel. Attia Hosain very interestingly upholds the mirror to three main stream the Congress, the Muslim League and the British Raj through the characters of Nadira, Nita Chatterji and Joan. These three characters have chosen three paths Nita supports the Congress, Nadira uphold Islamic ideals and Muslim League, but Joan supports the British rule. Asad sustains head injury. Nita has been dismissed from college. Nita succumbed to death when she was beaten by lathis on her head. Attia Hosain is not biased. She gives a true picture both the sights. The novelist presents both the attitudes and achieves a remarkable balance and detachment with an impartial attitude. She finds the Muslims as guiltier as the Hindus. In terms of narrative technique, the novel *Sunlight on a Broken Column* is much closer to Sidhwa's *Ice-Candy-Man*. Sidhwa chooses partition as a central theme of her novel but Hosain's novel has a peripheral theme. Attia's novel gives an unimpassioned account of many incidents that rocked the nation. She focuses on important issues like marginality of women in Muslim society, the impact of westernisation on Muslims and the fear of danger to Muslim culture under British rule and the bad impacts of partition on Indian society. Hosain created a lasting impact with this novel and secured a permanent place in Indian English literature. The novel deals with a young woman's personal crisis set against the larger historical background of the partition of the Indian sub-continent.

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12

HAMLET GITA: A READING OF WILLIAM SHAKESPEARE'S HAMLET ALONGSIDE THE BHAGAVAD GITA

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The Tragedy of Hamlet, the Prince of Denmark or simply Hamlet, is arguably the most widely read and most actively debated drama of William Shakespeare. When the play opens Hamlet's uncle Claudius has already killed Hamlet Senior, has taken Gertrude-mother of Hamlet as his wife and has sat in the throne that rightfully belonged to our hero. The ghost of the King Hamlet reveals itself to the prince and lays bare the atrocity committed to him by the scheming villain Claudius. Hamlet himself verifies the claims of the ghost through the mouse trap drama episode. Thus the stage is well set for the hero to go about taking his vengeance. If only Hamlet could have killed his enemies and taken back the throne like a true revenge drama hero in the Senecan tradition all would have been well and the play would perhaps be mostly forgotten. But there is a delay between the decision to avenge his father and the actual execution of it. In this period, Hamlet feigns madness like a good actor, delivers soliloquies like a scholar poet and stabs Polonius, the king's aged courtier to death like a cold blooded murderer. In short Hamlet is very active during this period but does nothing that furthers his revenge plan or plot of the drama. Thus an illusion of space or stagnancy is created in the middle of the play by the Bard which provides immense scope for each one of us to devise a personal theory and try to explain the delay problem in Hamlet. Surprisingly the scope of the play is so immense that almost all keys fit into it and make encouraging clicking sounds but they all inevitably fail to unlock the tricky old lock altogether.

This essay reads Hamlet in the light of Bhagavad Gita-a 700 verse long poem which is considered to be the epitome of Eastern philosophy. Bhagavad Gita is conceived by Vyaasa as the dialogue between Krishna and distressed Arjuna, set in the battlefield of Kurukshetra. This essay tries to make sense of the problematic character of Hamlet in relation with the character of Arjuna and Gita philosophy.

Arjuna has the required skill (which he demonstrated by defeating the whole Kourava army single handedly towards the end of Pandavas' exile period) and the reason (Kouravas refusing them their rightful kingdom, embarrassment suffered by Drowpathi at the court) for entering the battle. He very much knows with whom he is fated to battle against. He has to fight against his own kith and kin, an opponent army which includes his Guru Drona, Pithamaha Bhishma, other close relatives and dearest friends. He had made up his mind to fight against them as he feels his cause is just. Also as a Kshatriya it is his dharma to take arms against injustice. Still just before the Kurukshetra battle when he actually sees the face of his enemies his mind is split into two. If Krishna was not there to comfort him and offer the words of wisdom, Arjuna would have withdrawn from the battle and become a problematic character-an Indian Hamlet. The characterization of a person who had skill and reason, the concept of a warrior who chooses not to do battle citing the reasons of a sage would have been hard to digest. One might say that he is a coward. He could have been judged as a soft and poetic person to get involved in the barbarous task of killing his kith and kin.

But there is a basic problem with this Romantic argument. It assigns Arjuna and Hamlet roles of soft souls who can't stand the thought of hurting someone. But in reality Arjuna has killed many for lesser causes before entering this final battle. In the same way Hamlet could kill Polonius for peeping into his conversation and remain unaffected when he finds out it was the old trusted courtier. He could also send Rosencrantz and Guildenstern to their deaths without any ill feeling. So however hard we try Hamlet like Arjuna can't be fitted to the cute jar of Romanticism. So what actually stops Hamlet from killing his uncle Claudius and his mother Gertrude and avenging the murder of his father? In the light of Gita philosophy

one could say that the concept of 'mine' stands between Hamlet's action and inaction. If the murder was committed by someone who was not strictly 'his' like a Polonius or a Rosencrantz he wouldn't have delayed the revenge. But when he has to take arms against his own blood he delays.

In Gita this is one of the major arguments put across by Krishna. The body is temporary. When a person is killed only his body is destroyed. You can't, anyone or anything for that matter, destroy the soul which is permanent. Hence you should not worry about killing; for you are not actually killing anyone. This is not some ruthless inspirational idea about war. It is deeply philosophical. Krishna puts a nail through the inflated balloon of your ego. You are thinking that it is ME who was going to kill all these kings. Its ME who is now sacred enough to let them all be spared. It is ME ME ME..

Krishna calmly tells that it does not matter much to the world if you decide to kill them all or withdraw from the battle. For all these kings are already killed by me. But your choice will matter much to YOU. You can either go to battle or shy away from it. If you go to the battle you would either win or get killed, both are equally impressive. If you win you would get your kingdom, if you die you would get heaven. Hence go to the battle with a detached self. Thus we come to the central argument of Gita-*detached karma*.

Bhima is a person who works according to instinct. He never shies away from a battle, in fact is thrilled by the aspect of it. Duryodana considers him the only person in the enemy lines who is a real threat, for Bhima just loves battles. He can't wait to have the battle started. He is home among the blood, dead elephants and hue and cry of battles. You can never imagine him getting disturbed by moral questions or philosophical thoughts in the way Arjuna was. In this aspect he reminds us of Fortinbras, the prince who is ready to risk his men and his own neck for a useless piece of land. The master dramatist uses Fortinbras to enable us to study the character of Hamlet against a contrasting character. The contrast between Arjuna and Bhima is the contrast between Hamlet and Fortinbras. It might not be correct to think that Hamlet as a man of inaction and Fortinbras a man of action. Hamlet is also a man of action like Arjuna. He has the skill to accomplish his task also. But he is a person with a philosophic dimension, a person who through the life walks a philosophic journey. Hamlet has started his journey, but is disturbed by the cross roads. He has no Gurus and is confused by the so called morality the society has imposed upon him. A reader of Hamlet can feel that the path of Hamlet is not the correct one; nor is the path of Fortinbras. It won't do to bow away from a battle, when it is your duty to draw the sword. Nor the emotional indulgence in the battle is advisable. Gita says that an alternative is possible. One's choice is not limited to being a Hamlet or a Fortinbras. There is a third and more noble way-Going to battle with a detached mindset.

Hamlet is a person undergoing an intense spiritual dilemma. War and violence can be done easily by people who don't give much thought to it. As far as they are concerned they have no knowledge of or admiration to the moral aspects of war. So they can kill their kith and kin without any problem. A person who has started his spiritual journey, but not reached his destination is full of conflicting ideas. He has some ideas but has not understood the truth. His understanding about spirituality is not free from the constraints, the moral ideas, society has imposed upon him. He has not yet understood the real knowledge has no obligation of loyalty to moral ideas or restrictions created by society. What happens to Hamlet is that he mixes the morality and justice of his society with his personal quest, which is actually between him and God or him and his karma only. He takes his revenge personally. He is very much concerned with the concept of "mine". MY uncle killed MY father and he took MY mother to bed and acquired the kingdom that is rightfully MINE-is his basic attitude. He involves himself too personally in his quest. He is not detached. He does not go about his revenge as a tool doing his karma. For a barbarous person such a personal sense of revenge would fan his spirit of revenge. But Hamlet like persons won't be able to do so. Thus they are stranded between two worlds-one they have left and the other is yet to be attained. Unless they comprehend the secret of detached karma they won't be able to do karmas that seemingly stand against their under developed moral sense.

Philosophically speaking such types of persons are at an elevated level than other persons, but they would seem failures when we judge them against our worldly parameters (or even spiritual ones for that matter). One has started to ask questions is itself a good sign. But Hamlet is at a dangerous place. He has not acquired the mastery of detached karma. He is not a sage of balanced mind (Sthithaprajna in the vocabulary of Gita). He can't lower himself to the level of a barbarous person also, for he has surpassed that mindset. Hence he delays. The delay is not stationary. Hamlet's mind is working. He is actually on a spiritual quest. But his time is short. Hamlet does not enter his field of karma with a tuned mind and receives no guidance.

There is equal merit in forgiving all. But both Arjuna and Hamlet are not sages. They are warriors. They are not supposed to think in the lines of a monk. Because what prevents from taking revenge is not the maturity of a saint, but the ego that classifies people as MINE and OTHERS, though they fancy themselves as monks. Hence their duty is to take arms. Here they are not fighting a battle against other persons; but against obstacles in their spiritual path. Kurukshetra battle is an internal battle as much as an external one. The battle of Hamlet is also internal as well as an external one. Arjuna wins the internal as well as the external battle as he understands the secret of detached karma. Hamlet wins the external battle but loses the internal one. That is why Hamlet is a tragic hero. It is not because he too dies in the end of the story. A Buddha (enlightened one) could have forgiven such injustices. He is in such a level of consciousness but not Arjuna and certainly not Hamlet. They fancying themselves as a Buddha is nothing but disastrous. In their course of life they might reach that level. But till then it should not serve as an excuse for running away from one's duties.

Hamlet never acquires the wisdom of detached karma. This is most evident in him deciding not to kill Claudius who is kneeling in prayer. He is not refraining thinking that it would be an unholy/cowardly thing to do. He thinks that by killing Claudius in praying position would ensure his soul a place in heaven. He is personalizing his revenge plan too much. He can't even stand the thought of his enemy getting a place in heaven. In Mahabharata we can see Krishna prompting Arjuna to kill Karna unawares while he is trying to lift the wheel of the chariot. He also prompts the Pandava army to fight Bheeshma using Sikhandi as a shield. Krishna doesn't want anyone to think and worry about whether their opponents would get heaven. Krishna's philosophy is simple. Don't get attached to War. Don't think your opponents as enemies. Don't hate them. Just go to the war detaching yourself from the results of the war. Always consider all your karmas as opportunities for you to attain moksha. Don't attach yourself to the outer aspects of your karma. The only possible way for a person on the middle land between Fortinbras and Buddha is detached karma. Hamlet never acquires it. So he fails.

At times one can't help but sympathies with Hamlet thinking how little help he got along his way. It was a ghost who initiated him in to the revenge. He had Horatio as a good trusted friend. But unlike Arjuna who surrenders himself to Krishna completely, Hamlet does not reveal his present mindset or ask his guidance on what to do. Hamlet is alone in his spiritual quest. No one has ever won a spiritual battle single handed. You need a Guru or a comrade (sakhav) to follow and grow or to contradict and grow. The ghost of a Guru he got is the Ghost of King Hamlet. Ghost is a being(?) which is stranded between two worlds- The world of living and the World of Dead. No wonder Hamlet also went on to become a person torn between two worlds. The ghost asks Hamlet to take revenge on Claudius for the 'foul and most unnatural murder'. In the next breath he adds that whatever he do he should not do any harm to his mother. He should leave her 'to heaven and to thorns that in her bosom lodge to prick and sting her'. The important aspect is that the ghost is not focusing on how taking revenge is important for Hamlet. A person remaining back as a ghost itself means that he has not left the emotional attachments that bind him with this world. Ghost is an emotional being compared to a soul which has no attachments to anyone or anything/has attachment to everyone and everything. Arjuna studies the wisdom of karma from the true representative of the supreme soul while Hamlet hears it from an emotional being, a ghost. That seals their fates in two separate boxes. Ghosts'

words attach Hamlet emotionally to the revenge plot. After hearing them he can no longer enter his field of karma with a detached mind. He is a son avenging the murder of his father. He is a prince fighting for his kingdom. Instead of acquiring the wisdom of detachment he gets entangled in all sorts of confusing attachments with persons and moral ideas. It would have been fine for a hollow warrior. Not for Arjuna. Not for Hamlet. Horatio was the best chance Hamlet had. He comes across as a practical and loyal friend. One can't help thinking that Hamlet's fate would have been another if he shared his dilemmas with Horatio. Horatio couldn't have given philosophical advices like Krishna. But he could have helped him to clear the cobwebs in his mind and would have given practical advice. He would have proved to be a true sakhav if not a Guru. As far as Gita is concerned talking about philosophy is talking about practical life.

One of the most underrated episodes in Hamlet is of the Grave diggers. Most times it is treated as a digression where Shakespeare goes eloquent about his favorite theme-The fleeting nature of life. But it is the most important part of the drama if you consider its philosophical dimension. It serves as an education on the fleeting nature of the body soul and its immortality before the final battle. One should also note that Hamlet does not go to the final battle with a detached mind educated on the fleeting nature of body. His thoughts are interrupted when he comes to know about Ophelia's-his sweet hearts-death. He goes to the battle with an attached mindset and a worldly soul.

Hamlet finally kills his uncle and gets himself killed in the effort. In the concept of Gita he has not acquired moksha. The worldly victories do not count much in the heaven. He went on to take his revenge as a person with hatred to his enemies and attachment to the result of his battle. He was very close to his goal. But he didn't quite make it. So what happens to Hamlet like people who make an effort in the right direction but not quite reach the destination like Hamlet? What happens when he fails in both the paths-renunciation and discipline of action? Does he 'perish like a broken cloud, bewildered on the path of the Self-of all? Krishna says that such a person doesn't meet with destruction in this world or the next. He would come start from the same point where he stopped and strive harder to reach perfection eventually.

Western philosophy has its focus on forgiveness of sins and believes that the meek will be rewarded ultimately. Buddha had also placed forgiveness as the greatest virtue in his teachings. In Renaissance situation is problematic for a Hamlet like character for heroism itself had become problematic. Catholic ethos finds heroism in suffering and martyrdom as it has the greatest martyr the world has seen as its teacher. But a problem arises when a person's duty lies in contradiction to this teaching. Still this dilemma is not of a particular age. We can find such psychological conflicts even in world war-I poets like Wilfred Owen as exemplified in his poem *Insensibility*.

I am more and more a Christian...Suffer dishonor and disgrace, but never resort to arms. Be bullied, be outraged, be killed; but do not kill. (Letter to his mother, May 1917).

Hamlet is positioned by the great dramatist in this plane and invites us to speculate on a way by which a religious person can perform his duty which seemingly stands against the sense of morality shaped by the accepted religion. The east responds to this question by introducing the concept of detached karma and renouncement of fruits of action. But it is necessary that one simply doesn't use Gita to justify his ruthless actions. Misinterpreting Scriptures like Bible, Gita or Koran for someone's selfish purposes can be highly dangerous for humanity as many modern instances show. Before someone can go on practicing detached karma he has got to have a firm idea on what his 'dharma' is. In determining ones dharma(sacred duty to oneself) there is no such differentiation as eastern or western philosophy. Unless we are open enough to accept and relish the teachings of various masters of different thought schools we cannot hope to have a firm grip on our idea of dharma. A narrow mind breeds suspicion and prejudice. Works like Hamlet brings forth eternal issues that require different philosophies and schools of thoughts sit and work together to find a resolution. Philosophies would just remain useless speculations if they refuse to blend together and work for the common goal- to give a direction to the bewildered to give comfort to the suffering, to provide a

hope for the hopeless as we all wait for our personal Godot.

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**DELINEATION OF FAMILIAL PERSPECTIVES IN
JOHN OSBORNE'S *LOOK BACK IN ANGER***

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John Osborne was born in London England 1929 to Thomas Osborne, an advertisement writer, and Nellie Beatrice a working class barmaid. His father died in 1941. John Osborne used the proceeds from a life insurance settlement to send himself to Belmont College a private boarding school. John Osborne was expelled after only a few years for attacking the headmaster. He received a certificate of completion for his upper school work, but never attended a college or university. After returning home, John Osborne worked several odd jobs before he found a niche in the theater. He began working with Anthony Crieghton's provincial touring company where he was a stage hand, actor, and writer. John Osborne wrote two plays- 'The Devils Inside Him' and 'Personal Enemy'. He is before writing and submitting 'Look Back in Anger'.

Dramatization refers to the art of making a play out of a story in another genre; from a chronicle, novel and short story. We know that, we have number of varieties have come out in the medieval period. The Bible has been dramatized into the Mystery plays, and in Tutor period dramatists "lifted" plots, stories, incidents and ideas from historians like Plutarch and Holinshed and novels from Lodge and Nash virtually.

In 18th century, famous novels were used for dramatization. For Example Richardson's Pamela was dramatized by James Dance. In the 19th century Dickens and Scott were the novelists mostly used for dramatization. This practice is a lively path to the modern world of dramas, television shows and recent theatrical history shows. Kitchen - Sink Drama was often used in the drama, during middle and late 1950's in a realistic fashion that was shown in the aspects of work-class life time. These plays centered metaphorically on the kitchen sink. This term is used to describe the plays of John Osborne, Arnold Wesker and Alun Owen.

It was used in the drama which concentrated on work-in-class people life's realities. Look Back in Anger was considered one the most important plays in the modern British theater. It was the first well-known example of "Kitchen - Sink Drama", a style of theater that explored the emotion and drama beneath the surface of ordinary domestic life. *Look Back in Anger* (1957) is supposed to give a new life and excitement to the London Theater. The play imposed upon the literary scene with its prose which was immediately commented upon as brash, impetuous, full of hyperboles, lashing out at every possible target. Vitality in dialogue as well as in his characters marked the play and the work helped to give currency to the phrase 'Angry Youngman' in reference to certain writers of the 1950's.

Look Back in Anger begins with Jimmy Porter and friend Cliff Lewis reading the dailies like 'Observer' and the 'Sunday Times' in a Jimmy's flat which is situated English Midlands. Alison, Jimmy's wife, is calm, tolerant and well-versed about Jimmy. Jimmy is reading papers during that time; he has been giving lot of comments. This is a kind verbal-violence which makes Alison irritated and burns her arm on the iron and it was the accident done by Cliff because of Jimmy's violence against Cliff. When Cliff tries to apologise, she cries out, because of heavy pain. There the Act-I ends.

Act-II consists of two scenes, with the presence of Helena Charles in the same flat of Jimmy. Helena is a friend of Alison's, who is an actress, is shown staying in the small lodging- house. From the beginning itself, Helena dislikes her friend's visit to her flat. It is again Sunday, Helena wants to take Alison to church, and this starts off an anti-religious outburst from Jimmy. When Alison finds herself alone with Helena, she reveals the secret that she is pregnant and afraid to tell this to Jimmy because she feels that

the news will merely intensify his mind-set in terms of time. Helena explains her sufferings during her marriage days, without having proper shelter of their own, that much poor condition of Jimmy and Alison also loses her parents support and so she did not have any other support except Jimmy.

Meanwhile, a telegram arrived for Jimmy to inform him that the mother of an old friend, a working-class woman to whom he is devoted, and to whom Alison is indifferent, is dying in a London hospital. Jimmy got angry with Alison because she refuses to accompany him. In between, Helena arranges a plan, that Alison must take rest, for her poor health condition. A telegram, which was sent by Helena to Alison's father Colonel Redfern, but it, was named by Alison.

When Jimmy has gone, Alison's father, Colonel Redfern turns up to take her away. He is a sympathetic person who seems to understand, as Alison does not, just what Jimmy's rage is about. Alison is ready to go with her father because she needs some gap between her and her husband. She realizes the sufferings, the verbal violence and so many pains from her husband Jimmy. So she decided to take leave from Jimmy for few months. She writes some notes for Jimmy, and it is given to Cliff. When Colonel Redfern takes his daughter away, Helena remains to face Jimmy when he comes back. Although she is overtly hostile to him, she has other, deeper, feelings. When Jimmy returns, he has a verbal row with Helena. Helena slaps Jimmy's face, and then falls into his arm.

When third act opens, Jimmy and Cliff are again reading the Sunday papers, now a woman is ironing Jimmy's shirts, but it is not Alison, it is Helena. Cool, crisp, and intelligent, Helena, unlike Alison, knows exactly how to handle Jimmy, though Cliff instinctively dislikes her. Helena becomes mistress of Jimmy. Cliff hates these kinds of matters, he decided to get away from Jimmy and so he has decided to settle at some other flat, and very soon he is getting married and starts new business.

After sometime, Alison comes back. Pale, ill, she has had a miscarriage, and will never be able to have another child. Helena now decides, like Cliff, to leave, partly out of compassion for Alison, partly on grounds of Christian morality. She loves Jimmy, but is sure they have been doing wrong.

Left alone with Jimmy, Alison acts like a Squirrel, and they started their squirrel and Bear game which makes them happy. It helps them to get away from quarrelling in the past, their moorings, and get into their new life with a reconciliation mind.

Jimmy is a frustrated and Angry Youngman who dislikes upper-middle class people, because he belongs to work-in-class people. Jimmy, Alison and Jimmy's friend Cliff were equal to their age, but Jimmy is dominating them. As a graduate, Jimmy is talented but he is a person who is unfit to the society so that he was thrown away from many jobs. Finally, he and Cliff joining together started a sweet stall. Jimmy is a character who stands for the work-in-man and self-assertion.

In Act one Alison irons Jimmy's shirts. But Jimmy finds fault with her on her way of ironing. This is a kind of example for Jimmy's hatred towards Alison and his dominating quality, and also shows his view that the woman is known for domestic purposes only. This proves Alison's quality of tolerance and love with Jimmy. In the middle of the play, she explains her sufferings especially on her marriage days, which also expresses her calmness. After that, she decides to go with her father Colonel Redfern but she has some hesitation to be freed from Jimmy. At the end of the play after getting relief from Helena, she tries to make him happy to play Squirrel bear game. But, she was afraid to reveal her husband itself. It is a pitiable condition of Alison. This play delineates 19th century condition of women and male-chauvinism.

In this play, Cliff is an example for self-assertion and symbol of sympathy to Alison. Cliff and Jimmy are the partners of the sweet stall and also best friends. Jimmy, Alison and Jimmy's Friend Cliff shared the small flat in English Midlands. Cliff is a passive listener to Jimmy's hand and he just obeyed Cliff's orders. Cliff is so much attached to Alison. They have had certain kind of understanding among them, but he wants to take leave from Jimmy who has relationship with Helena. Cliff is depressed by Helena's humorous self-discipline and school-perfect jolliness, hating the new emotional tidiness of the situation, and so he wants to leave. It proves that through this character the writer explains dignity and

prestige of Man.

Look Back in Anger is thoroughly autobiographical in one respect. There is much substance in this view. Osborne self-portrayed himself in the name of his main character Jimmy. The experience which he had in his life can be easily seen in the play. As Jimmy was disliked by the society, Osborne himself passed through these stages of life. Jimmy had the same kind of anger as Osborne had. There are so many such traits that Osborne possessed and have been transferred to jimmy's character. We can find the personality of Osborne in the role of Jimmy.

To conclude, Jimmy becomes the spokesman of a generation because he represents masculine protest. The defeat of Alison is his revenge for the impregnate ability of the world. He blows off his top. He devises fictitious targets for a necessary anger; the anger is focused not on its cause but on Alison as a symbol. Alison's surrender at the end of the play in which she confesses that she does not "want to be a saint... but a lost cause" is fullofmeaning.

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**ALL FOR ART'S SAKE: AN ASSESSMENT OF MAHESH DATTANI'S
DANCE LIKE A MAN, MORNING RAGA AND WHERE DID I LEAVE MY PURDAH?**

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Abstract:

*India possesses the greatness of mothering sixty-four arts. Nowadays that elegance is effacing gradually due to the want of ardent artistes and patrons. Commercial and other circumstantial based aspects turn even a talented craftsperson into a mere professional. Yet, these venerable arts are surviving because of some committed art lovers who will to guard them at the cost of their own lives. Dattani's plays *Dance Like a Man, Morning Raga and Where did I Leave My Purdah* present such art lovers who deprive themselves of their personal needs, social relationships and dedicate their whole lives for the sake of arts which they cultivate passionately. This article that focuses on the emotional struggles, personal humiliations and innumerable sacrifices of such artistes' Ratna and Jairaj of *DLM*, Swarnalata and Abhinay of *MR* and Nazia of *WDILMP* aims at presenting how these industrious artistes' patience with persevering efforts and determination to endure all sorts of hardships in pursuing their artistic passion are ultimately bestowed with the fruits of victory.*

An art which synonymises itself with humanities or human culture is closely concerned with subjective human experiences, emotions and expressions. At every level, it consoles, enjoys, enriches and rejuvenates human souls either while practicing or appreciating. But, the process of modernisation and the inclusion of western ways of living have resulted in the decline of India's multitudinous values including classical arts. In these plays, Dattani has added deliberately a dying or somewhat surviving art form to serve as the motivation behind the protagonists' actions perhaps to convey the naive audience of modernised society the importance of classical arts. Dattani, "a playwright of world stature" (Relich, *Collected Plays* [Front Cover]) expresses his concern for arts thus in the preface,

I know that I am an artist.... I write for my plays to be performed and appreciated by as wide a section of the society that my plays speak to and are about... (And) I am hugely excited and curious to know what the future holds for me and my art in the new millennium in a country that has a myriad challenges to face politically, socially, artistically and culturally (*Collected plays* xi and xv).

Dattani's dramatic stance is evident in his competent use of various dramatic techniques and theatrical conventions. Particularly in these plays his employment of flashback technique is remarkable. In *DLM*, throughout the play by juxtaposing the past and the present memories of Jairaj and Ratna he posits how Baratanatyam, art of divinity inspires the human; in *MR*, he projects how music unites the world of the deceased, Vaishnavi with that of the living, Abhinay and Swarnalata; and in *WDILMP* he cleverly manifests the horrors of old Nazia's past through Nikhat's presence on the stage. This paper evinces that how these classical arts remain the perfect asylum for these artistes' perturbed souls and fetch profuse rewards and great honours to their genuine artistry.

In *Dance Like a Man (DLM)* "Apart from the clash of generations, the social prejudices against the

art of dancing and the plight of the temple-dancers are allied themes (Naik 206-7).” Through this play, the author depicts the varying attitudes of two generational people towards dancing: Amritlal and Jairaj. “...Jairaj takes to dancing against the express wishes of his father, and also marries a dancer (Ibid 207).” But Amritlal's, the financial supporter of the family, primitive opinion that Baratanatyam is an art of prostitutes and learning such an art is disgrace for a respectable family member leads the couple's live to calamity. Jairaj's words clearly project Amritlal's view of dancing,

VISWAS. My father wouldn't loan money to me if I wanted it.

JAIRAJ (*laughs loudly*). Neither did my father. He gave to everyone except me...

VISWAS. Why?

JAIRAJ (*drinks*). The art of a prostitute to show off her wares what business did a man have learning such a craft? Or what use could it be to him? No use. So no man would want to learn such a craft. Hence anyone who learnt such a craft could not be a man. How could I argue against such logic (Ibid 405-6)?

Taking advantage of their financial dependence on him, Amritlal bars the couple from practicing bharatnatyam. Resultantly, they leave home. But the conflict develops when Jairaj brings Ratna back home unable to face the monetary needs. Amritlal using this opportunity strikes a scheme with Ratna, a promised classical dancer to prevent Jairaj from becoming so. Ratna executes the conspiracy against her husband believing Amritlal will allow her in the pursuit of her goals. But, he frustrates her too by restricting from learning the nuances of dancing when Chennai Amma, “the oldest living exponent of Mysore school” (Ibid 419) prefers to teach her. Unable to tolerate Amritlal's treachery she accuses Jairaj of devastating her dreams.

RATNA. You! You are nothing but a spineless boy who couldn't leave his father's house for more than forty-eight years.

JAIRAJ. Ratna! Don't...

RATNA. You stopped being a man for me the day you came back to this house...

JAIRAJ. For forty years you've been holding that against...

RATNA. You're right. I'm worrying about nothing, because nothing is what we are...

.....

JAIRAJ. While your uncle asked you to go to bed with him? Would I have been a man then? Giving my wife to her own uncle because he was offering us food and shelter? Would you have preferred that? Do you think your uncle made such interesting proposals to all his nieces? No! That would be a great sin. But ... You were meant for entertainment. Of what kind was a minor detail. So what was wrong with going back to my father? At least my father didn't make...

RATNA (screaming), Stop it! (Ibid 402 and 410).

Though they fail to actualise their dreams beyond all humiliations, attempts and sacrifices, they trained Lata strenuously hoping that their aspirations could be achieved through her victory.

RATNA. Oh! (*Weakly*). You Promised. Oh. I only wish...

JAIRAJ. What? That we could start again?

RATNA. Oh, I don't know. It all seems so petty now.

JAIRAJ. Not worth the ... Sacrifices.

RATNA (*looks at Jairaj*). It was too great a price to pay, Jai.

JAIRAJ. And yet you wish the same life for your daughter.

RATNA. Times have changed and things will be easier for her in some ways. Of course, she is talented and can become famous.

JAIRAJ. Will that make all we've been through worth something?

RATNA. Yes! I wish Lata more fame than we have had. Why, she can be the best! We just have to push her a bit and, with our experience behind her, she can't fail. Yes. I'll do anything to see that she reaches the top... (Ibid 411-2).

To Quote Devanesen's comment on this play, "Mahesh Dattani forces us to examine our own individual and collective consciousness. In a city like Chennai, where everyone knows a dancer or has a dancer in the family, *Dance Like a Man* was bound to strike a familiar chord" (Ibid 384).

Dattani, who has presented the emotional struggles faced by the art lovers in *Dance Like a Man*, in *Morning Raga (MR)* suggests how 'arts' are capable of fostering the anguished aspirants Swarnalata and Abhinay towards victory. This play is "about a meeting of two worlds," he (Dattani) explains. 'A story that brings together the modern and the traditional, unites the past with the present, Carnatic music with Western music ...' (*Collected Plays - II* 331). It clearly posits the grounds for preferring Music, "a never ending journey" (Ibid 416) as an art at the cost of all. In it, Swarnalata is a foil for Abhinay as they stand prototyping the unison of two solely different ages the past and the present; arenas southern and western; arts carnatic and pop. The haunting effects of their loss in the accident, even after twenty years, are apparent in their psychic traumas and personal dilemmas. Their determination to realise their dreams kept them motivated despite the recurring failures.

Abhinay's father like Jairaj's opposed his desire of becoming a musician and discouraged him telling, "You are very innocent. You are going to lose all your money and she (Swarnalata) is not going to help you when you go knocking on her door (Ibid 404)." He questions him further when Abhinay loans for performing a musical concert,

ABHINAY'S FATHER: Do you think you will get back all that money? From a musical concert?

ABHINAY: Yes. It will come back to me.

ABHINAY'S FATHER: And if it doesn't?

ABHINAY: It will. I know...

ABHINAY'S FATHER: if it doesn't come back, you will return to my home and fulfil your duties as a son.

ABHINAY: I am so sure it will. I can even agree to those terms... (Ibid, 397).

As predicted by his father, Abhinay fails in his early attempts to persuade Swarnalata a promised singer and friend of his mother Vaishnavi, violinist; who locks her passions to the village bridge ever since the accident occurred to sing in the concert, 'Pratibimb'. Crushed by guilt and remorse of killing her friend and son, Swarnalata undergoes self-imposed exile and promise to never sing or cross the bridge again as a penance. However, she consents to teach him the musical skills for his mother's sake. Unfortunately, all their initiative endeavours earn discouraging comments like that of the manager's "... There are hundreds, thousands of young musicians in this city and they all think they are different or unique, but they are not... you are one of them. (Abhinay is hurt at this.) Good or bad, they are all pretending to be whites who are pretending to be Blacks... (Ibid 363)."

Abhinay though feels helpless, hopes that he can win if Swarnalata sings for him. His words to Swarnalata who really awaits a chance to sing, "You don't have to say anything now. I will wait. Think about it. But remember, I am waiting for you to sing for me. I know you will. You want to sing. And I can help you fulfil your ambition. I am not leaving the village till you agree (Ibid 391)" relive her passion for music again. It is seemingly obvious in her words, "I can teach him raga. I can teach him tala. Let us see whether he has inherited some bhava from his mother" (Ibid 396)" when Abhinay's father prevents her from teaching his son. And her replay, while he accuses her of ruining Abhinay's future, leaves him with choking exasperation and wordless shame.

VILLAGER. Useless fellows!

ANOTHER VILLAGER. What is this music? Some city monkeys singing together, taught by a village sparrow.

VILLAGER. That sparrow left her baby and went to sing!

.....
 ABHINAY'S FATHER. They are laughing at my son, because of you!

SWARNALATA. They are laughing at your son today. Tomorrow they will salute him for his talents. But then he will be Vaishnavi's son (Ibid, 403).

She fearing the proposed curse on her, hesitates to sing in Abhinay's concert, but she teaches his group carnatic musicals to fulfil her dreams through Abhinay's. She says, "I wish you all the best. I won't give you my blessings. Since they would be more of a curse. But please believe me. I want you to be happy. I do (Ibid 408)." Though Pinkie reveals the fact that her deceased father is the sole reason for the accident, she neglects to leave the village saying "It doesn't matter whose fault it was. The truth is that your mother is gone and so is my son. Can any force bring them back to us? Can any force bring back her father? No (Ibid 410)." Failing in their attempts to convince Swarnalata, they leave for the city. Abhinay sends an invitation with a letter that reads as follows.

Mr. Shastri: (*reading*) 'You are wrong. There are forces that can bring back your son and my mother to us. I hope one day I can help you understand how proud your son would be if you sang for him. I don't know how to make you see that, but I will keep trying.' (Ibid 411-12).

On reading this, She determines to join Abhinay on his concert despite the 'curse'. However, the spell of 'Morning Raga' behind the personae reunited them. She sings for Abhinay's violin not only on Pinkie's request or for Abhinay but also for accomplishing her earnest aim to sing for the appreciative audience.

In the climax, her singing of 'Morning Raga' brought about reconciliation to the personae's tormented souls. As Swarnalata's patience yields her chance to sing after twenty years, she becomes the ultimate winner to get back everything she longed for her son in Abhinay's figure; her alleviation of curse in Pinkie's revelation of the truth about the accident; and by gets all her dreams actualized. And Abhinay triumphs over his resolutions and gets back his mother Vaishnavi in Swarnalata's Sindu Bhairavi.

SWARNALATA. Thank you ... It has been my dream to sing for an audience such as you. But ... (*finding it difficult to get the words.*) tonight, I will sing this song for my son who, like my music, has returned after a very long journey. (*Looking at Abhinay.*) Abhinay, I sing this raga for you my son (Ibid 416).

Here, Vaishnavi's violin metaphorically bridges Swarnalata's Classical ragas with Abhinay's pop music. "The ending of the play has elaborate stage directions in which through the flashback technique Dattani brings a union between the dead and the living by the music performance of Swarnalata" (Das 138). Thus 'Morning Raga' or classical music makes not only the living (Swarnalata) but also the deceased (Vaishnavi) to win over the loss at last.

And *Where Did I Leave My Purdah (WDILM)* is a sequel to *DLM* and *MR* in the sense that it also discusses the lives of struggling artistes and their sacrifices in the pursuit of their artistic passions. He regards this play as a testimonial to all the stage actors especially woman who beyond all confrontations and countless humiliations wills to sacrifice as much as they can for the elevation of classical arts. In her note on this play, Lillete Dubey observes it as "a story set against the backdrop of the theatre, tracing some of the theatrical forms that constitute our history" and records her views,

...recounting a tale that mirrored the stories of a multitude of woman artistes who were

consumed with a love for their craft, almost at the cost of everything else. These were dynamic women who were driven by a deep compulsion to fulfil their artistic needs, in spite of the fact that their work would live only ephemerally in memory (48).

In author's words, "It explores the life and travails of Nazia, a stage actress who has lived a life in the theatre for sixty years" (*Me and My Plays* 40).

WDILMP recounts Nazia's, "a feisty, passionate, self-absorbed diva" (Dubey 49), long voyage as drama artiste from her twenties to eighties. She too like Ratna and Swarnalata loses everything she could bring home the bacon. In a nutshell, Nazia; her sister, Zarine; and her lover, Suhel are running a theatre at Pakistan during the war of independence. The chaotic situations created by the religious fanatics after the partition both in India and Pakistan forced them to leave their motherland if they are to follow their dreams. Nazia who determined to do so leaves Lahore with Zarine and Suhel and advances in her dramatic endeavour amidst of painstaking struggles.

But she, who hoped a prosperous future in India, is left to face terrible circumstances. The then bewildered India exacted both her sister and husband from her before recognising her artistry. First, Zarine sacrificed her life to save Nazia's; then, she became estranged from Suhel, the person whom she loved the most and even killed one of her clansman, unable to put up with his indifference when the Hindu fanatics harassed her. In spite of all, her passion for theatricals or dancing kept her balanced and fostered her in surmounting the pain-provoking past. Nazia in her eighties, a perfect artiste, speaks,

No matter what, nobody can take away the dances you've already had... I want more dances. Dances that nobody can take away from me. Oh! This van is too small! It can't take my dancing. Your cinema is too small for me. My life is big. I am BIG and GENEROUS! Only the theatre deserves me ... all that space to fill with your body and your voice. Letting those flow to fill the hall right to the last row of the balcony. And to have a good time doing it! That is the magic of theatre (Ibid 59 60)."

Nazia besides reviving her old theatre into Post-Modern Theatre makes arrangements for producing a modern version of Sakuntala. But, Ruby interrupted Nazia's progress by urging her to acknowledge the co-founders Zarine, the deceased and Suhel, the old man in the wheelchair. When Nazia meets Nikhat, Ruby's daughter, whom exactly resembled the young Nazia, the phantom of the past revisited her. Ruby claimed that the role of Sakuntala was played by Zarine and not by Nazia comparing Nikhat with the picture of (Nazia) Zarine in the old poster. And she accused Nazia of destroying the evidence cautiously. "And how clever to blank out the names on the poster... Who is to know what really happened sixty years ago? Everyone is dead. And when they were alive they were scared of you. So they let you take all the credit after my mother died... You still want to hang on to that stolen glory by reviving the play with your twisted interpretation. I won't let you now. I will reveal how devious and crooked you are (Ibid 124)." Hurt by this remark, Nazia discloses the secret of Ruby's parentage. The old Nazia recounts, "Yes, I killed her... but no one sees it that way. I know I did. She died on the train... (*WDILMP* 127 128)." She continues,

The rioters wanted to kill everyone on the train. A train full of Hindus... The woman next to us to wear our burqas... Where did I leave mine?... She gave me her burqa! She was always afraid of making a wrong decision! But now she did not think twice! There was no doubt in her mind. Why she do it? I didn't deserve it! What had I done for her that she should give her life to save mine? ... Later...I came to know. She she had promised our parents ... she swore by the Koran that she would take care of me... The butchers were on her and all the others. Suhel dragged me away. We walked all the way to the border. We crossed the border after bribing someone. But ... you see... I was still wearing that piece of black cloth. But we were in another country, with a

different set of demons. They came at us. They came at me. They pushed me down behind the bushes. Four or six or seven, eight of them. I don't know. They tore at my clothes and at my flesh. All I could think of was why isn't Suhel saving me? These are his people. I stopped looking at those eyes, so much anger and hatred! Hell-bend on humiliating me....

Then, young Nazia leaves her purdah as a shroud on Zarine's corpse on seeing it amidst of a heap of bodies in 'the train from Pakistan' (Ibid 129-132). Thus, the revelation of truth made her feel relaxed and relieved of her guilty conscience.

At the denouement part Vinay, the stage actor, glorifies Nazia's artistry thus, "Working with Nazia ma'am has been a life-challenging experience. I have learnt this from ma'am that theatre is about recognising who you are... For some lucky actors, you find a role that kind of defines you in the eyes of the audience (Ibid 139)." Ruby acknowledges Nazia's victory as follows,

RUBY. Thank you... Not only the hardships of putting a play together in a world that believes the art of the theatre is dying, but also for personal reasons... truly, I can say that there is no one as remarkable, bold, courageous and, above all, honest a person as my ... I don't want to keep you from the shining star behind the modern theatre.

NAZIA (*yelling from offstage*). Post-Modern Theatre! Get that right!

RUBY. It gives me great pleasure to call on stage the one and only Nazia Sahiba (Ibid 140)!

And, Nazia speaks with her renewed spirit and moral guts,

... You think you can pack me off with a shawl, a citation and a standing ovation? Not a hope! (Pause) This Play is dedicated to Suhel. The finest artiste I ever met. And the most loving husband a woman could possibly have... You loved my histrionics ... I loved my histrionics but ... but ... I don't think I was right for the part. It belonged to my sister. A very kind, beautiful, generous, evolved soul. Like Shakuntala. Something I can never be in this lifetime. But what the hell. Who wants to be generous and evolved when you have two dancing feet... Oops. Mine are unavailable, temporarily. But that won't keep me from dancing (Ibid 141).

Her last will, "act like life is one big performance with a standing ovation waiting at the end of it! Spin me around! Oh this wheelchair is too small for all the life that's left in me (Ibid 142)" projects her quenchless craving for dramatic arts. Dattani himself praises these plays as follows in the essay "Me and My Plays."

This metaphor plays out in three of my works that I call my triptych. The first of the trilogy is, of course, *Dance Like a Man*. Dancing in the play represents the ideal world, almost impossible to attain in one lifetime... The second is actually a film. *Morning Raga* is about music that unites different worlds ... Music heals. Music crosses bridges and borders. Life is complete with the singing of the song that needs to be sung. The third one is *Where Did I Leave My Purdah?* ... The play is a tribute to the great actresses of company theatres, who were courageous enough to pursue their passion for the stage at a time when stage actresses were looked down upon (39-40).

Thus, they sacrifice invariably everything and stand for the reinstatement of the classical arts. Art inspires them Ratna and Jairaj in *DLM* Swarnalata and Abhinay in *MR* and Nazia, Zarine and Suhel in *WDILMP* incessantly and drives them ceaselessly to strive higher and higher toward the shining pinnacle of perfection which is the goal of every artiste behind all the sacrifices he or she does. And their sacrifices though rewarded lately, their artistry giving a quantum leap takes them to the highest pedestals of victory. Their passion for arts moves them out of all miseries and makes them sacred. And Dattani's setting of

dance, music and dramaturgy as background persistently leaves an outcry for classical arts that are slowly vanishing from the modernised minds. He by doing so perhaps persuades the modernising society to ponder over the future of such classical arts.

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ARMANDO MENEZES' EARLY POETRY: THE TWO SATIRES

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Armando Menezes, poet and professor, was born at San Mathias, Ilhas, Goa, on 11th May 1902. Adv. Luis Manuel de Menezes was his father and Mrs. Arminda Correia Lobo was his mother. After primary education in San Mathias Armando and his sister were admitted to the Portuguese Lyceum. Later their father made Panjim his headquarters. Here Menezes was loaded with many subjects like Portuguese and French, Mathematics and Drawing, the Natural Sciences, History and Geography and Gymnastics. He says that he was rather lonely in that 'crowded haunt of scions of fisherfolk.' Then Menezes migrated to St. Joseph's High School, Arpora, where he studied under the influence of Father Lyons, a great educationist, and learned man. He was like William Camden for Ben Jonson. Menezes obtained the "Sir Cowasjee Jehangir Latin Scholarship" and completed his University Education at St. Xavier's College, Bombay in 1920. In 1924 he stood first at the B.A. Examination obtaining "the Duke of Edinburgh Fellowship" for two years. In 1928, he passed M.A. with a claim for the Chancellor's Medal. In 1924 he joined the faculty of St. Xavier's College as a professor of Latin and English Literature and continued there upto 1939, when he was selected by the Board of Public Instruction, Bombay. He joined the Bombay Educational Service as Professor of English. He was nominated as Professor of English at Karnatak College, Dharwad in 1934.

In 1949, Menezes was appointed as Assistant Secretary of the Ministry of Public Instruction, Bombay and he worked there until 1950. In 1950, he joined as Professor at Elphinston College, Bombay. Later, he worked as Principal, Karnatak College (1950-52), Principal, M. N. College, Visnagar (1952-54), and Principal, Rajaram College, Kolhapur (1954-57). Even he was given three more years term but he refused it just preferring the professor post at Dharwad. He then joined the Department of English, Karnatak University as Professor in 1957, while Dr M. K. Naik was a reader there already. Simultaneously Menezes became the Principal of Karnatak College from 1958 to 1962. In March 1967, he retired from the University and then worked as UGC Professor of English. He died in 1983 in Bombay at the ripe age of 81 years.

Menezes' verse collections are many. Among his earliest writings is a social satire, *The Emigrant*, published in 1933 in blank verse. The next to follow was *The Fund*, a long mock epic in 1933. Thereafter, Menezes produced three collections *Chords and Discords* (1939), *Chaos and Dancing Star* (1940), and *The Ancestral Face* (1951). This was followed by patriotic lyrics, *Soul of the People*. His *Selected Poems* appeared in 1969. The last volume was *Songs from the Saranas and Other Poems*, published (1971). Menezes was a prolific prose writer too. He reminds us Charles Lamb and William Hazlitt that way. His collections of radio talks include *Lighter than Air* (1959) and *Airy Nothings* (1977). He edited (sometimes with others) the following books: *Matriculation Selections* (Macmillan), *Matriculation English* with Tipping (Macmillan), *First English Course* with V. D. Salgaonkar (Macmillan), *To the Forbidden Land* with K. L. Joshi (Macmillan), and *Aldous Huxley: Selections* (Macmillan).

Menezes' prose writings are equally significant to the Indian students. Menezes believed in translations too. Hence, translations and comparative studies are essential for our understanding of the world.

The Emigrant (1933): Menezes began to write poetry early in Goa and Bombay. He published some of them as a poet-in-the-making in a variety of college miscellanies, magazines and journals.

Menezes' first publication is *The Emigrant* a satire. In fact, many of his poems are satirical in intent

and design. That means Menezes, like Nirad Chaudhuri was a critic of Indian life. Satire serves the purpose of social reform. Satire as a genre of literature intends to correct the society whenever it goes wrong. Satire at the same time evokes laughter. Satire is acidic. It is a blow in the back or the face. Menezes differentiates between the humorist and the satirist thus:

The humorist is the realist, he takes things as they are, and reconciles himself to the status quo. The satirist, on the other hand, is the idealist the devotee, call him fanatic, or Reason and Sanity. His is the laughter of Shaw, pulling people's legs to pull crooked legs straight. His is the laughter commended by Nietzsche's *Zarathustra*.¹

The Emigrant, a satire, is in the form of a discussion between Jose Maree de Souza, who is a bit of a poseur and the poet. Both are Goans thrown amidst the hustle and bustle of city life in search of jobs and away from their native land Goa. De Souza is very bitter of the city life in Bombay and decides to leave the 'busy hive' where one must starve. The poet reminds him of professors who 'starve the body to sustain the mind.' Jose Maree, on the other hand, longs for the life in Goa and thinks of his lands and people. He feels imprisoned in the city life and says: "I must be free must call my soul my own." Here, he is the slave of the landlord the latter bossing him. He is forever longing to 'recline on a grassy hill' and to watch 'the river flowing still' and the 'the golden miles of waving rice.' Armando is nostalgic of the beautiful island of Divar and San Mathias in Goa from where he hails. The river Mandovi flowing peacefully by the golden sheaves of paddy fields a sight very different from his present one. Jose Maree continues to grumble throughout the poem that in his present situation, there is no peace for him. He feels like returning home where he can build his cottage, pay the loan and marry. He knows his parents are alone. He dreams of showing off to his neighbours by celebrating the village church feast. He is just fed up of the deafening clamour of city noise, of the hooting of the taxies, of 'the rattle of the lumbering, clattering cart, of the murderous din of crowded thoroughfares, of the hawkers and of the trains which shriek and shunt and grunt and groan. Edward de Lima, a Menezes scholar observes,

The Professor poet on the other hand takes all the inconveniences of the city life in a stride. Although he is tired of Bombay, he feels 'in Goa endless weariness.' He loves the touch of books, the clash of minds, the swift-changing life, the race and the strife. What Jose Maree would call a fever, is joy to the poet. But one really wonders whether the poet is really convinced about all this or is only consoling himself. There is no doubt that the poet's heart flutters as Jose Maree recounts the life in Goa.²

The satire on city life recalls us the poet's feelings of unhappiness in the urban conglomeration of Bombay. City life breeds bad feeling as ever before. The Germans think city life tires one's spirit, while the village life nourishes one life. Their word for village life is *volk*, and the English term is *folk*. The existential thinkers Jean Paul Sartre, Frederick Nietzsche and others too criticized the evils of city life. The Romantic poets, like Wordsworth, Robert Frost or Rabindranath Tagore, condemned the evils of urbanization. The American Transcendentalists condemned it too. Emerson, Thoreau, William Ellery Channing and Ezra Ripley all made experiments in countryside, avoiding the side effects of urban life.

Menezes' satire *The Emigrant* condemns the city life and its attendant evils. But there is also a paradox that the protagonist Jose Maree de Souza has secured the benefits of it: the character of the poet longs for the city life for human fulfillment. For example, the city provides jobs. The poem is the story of the Goan emigrant in Bombay and his struggle for adjustment to the city life, told by the poet who feels a nostalgia for what he has left behind in his quest for intellectual and financial success. This satire, written in heroic couplet, points to the facilities of mere intellectualism. K. S. R. Iyengar remarks, "*The Emigrant*, for all its Prufrock-like poses of spiritual negation, is an honest attempt to probe the futilities of mere intellectualism; its touch is surer, its tone certainly severer, and its emotional background far clearer."³

2) The Fund (1933): This is a mock epic published in 1933 the same year *The Emigrant* appeared.

Mock epic is a satiric literary form that treats a trivial or commonplace subject with the elevated language and heroic style of the classical epic. Just like the previous poem, *The Fund* is a long poem in 1000 lines, and it has twelve cantos. The theme is again a critique of city life, the town being Bombay. It depicts the Goan emigrant community in Bombay and their problems of existence in an alien world. The epic is intended to avert the danger of the Goan community being demoralized by the acceptance of doles and subsidies from the Goa Government.

The Fund contains sketches of many Goan personalities in public life of that time which are also types: the orator, the poet, the philosopher, the politician and others. This kind of frame-pieces reminds us Chaucer's book *Canterbury Tales*. The village middle-class lad living in the village clubs of Bombay and eking out his existence is referred to again and again. Perhaps, this lad creates a kind of unity to the entire literary piece.

The action is described as a heroic conflict between various forces Gods, Titans, Giants, et cetera as is expected in a mock epic. While some myths have been adopted, others have been invented for the purpose. There are verbal travesties as well as formal; and the mocking echoes of Homer, Virgil and Milton among others.

Menezes is known as a great Goan poet in Indian English literature. The other Christian poets from Goa happen to be Joseph Furtado, Dom Moraes and others. As a Goan and Christian, Menezes had western education, in his blood and he believed in classical values. W. W. S. Bhasker observes,

It is, however, pre-eminently as a poet that Menezes's creative urge manifests itself. He is one of those few Indian poets writing in English who does not strike a false poetic note or appear cramped and ill at ease writing in a foreign language. He regards English as one of the many Indian languages and his exploitation of it to its fullest possibilities, both in range and depth, produces some of the best poetry and prose.⁴

Sir Eugene Millington-Drake, Vice-President of Poetry Society of London, once said of Menezes as one of the most original of Indian poets. Sri Aurobindo wrote about him that "he is one of the few Indians who succeeded in writing English verse which did not cease pleasing the English themselves, who until now viewed the efforts of the majority of Indian poets with a certain disdain."⁵

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MOTHER AND MOTHERLAND FIXATION IN JHUMPA LAHIRI'S *HEMA AND KAUSHIK TRILOGY*

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Abstract:

Jhumpa Lahiri's Unaccustomed Earth is an in-depth study of the varied human responses to exile or migration. Developing on the themes of her preceding works, Lahiri probes deeper into the Diasporic soul to interpret a wider range of maladies they confront. The omnibus concludes with the trilogy "Hema and Kaushik" which is unique not merely for its innovative narrative style, but more due to the juxtaposition of the concepts of mother fixation and mal-adaptation. Kaushik, the Oedipal protagonist of the narrative, displays signs of mother fixation: failing to overcome the separation from his mother or accept anyone at her place, and thereafter getting so obsessed with her memory that he destroys his self. The paper attempts to analyse the roots of Kaushik's inability to conquer his mother fixation and his difficulty in forming an alternative self after losing his mother, who had overpowered his ego; while Hema, his foil, is able to accomplish a compromise with her in-between existence. Further, an attempt has also been made to relate this mother fixation to the concurrent issue of mal-adaptationthe migrants' inability to adapt the hostland or the assimilation in its milieu, overcoming the lure of the mother land.

Key Words: *Diaspora, mother fixation, id, ego, rootlessness, home.*

Literature of the Diaspora is wrought with an inexorable quest for the roots that is born out of the in-betweenness, one is bound to experience when planted in the 'unaccustomed earth'. The inability to outgrow the caresses of the motherland and accept the adapted land as one's own, propels the expatriate heart to crave for the cozy lap of the mother(land). Yet, ironically the motherland becomes equally alien to a child, who finds her too deficient despite all her anticipated attractions. In the words of Dr. Beena Agarwal, "The lingering shadow of homeland affect the sensibility of the immigrant at two levelsthe external colonial encounter and internal filtering into a personal identity. He seems to have lost his claim with either of the nations and consequently geographical dislocation becomes a matter of disintegration of the internal self" (38). This in Salman Rushdie's words is the problem of 'Imaginary Homeland', as the migrant reconstructs a mythic image of his home in his mind that is far removed from the ground realities of the country they had long left behind.

Jhumpa Lahiri's *Unaccustomed Earth* is a garden embellished with such uprooted plants that are to strike root and strive in the unaccustomed soil, an experience that the author herself mastered in her sustenance across three continents. The omnibus delves deeper into the soul of the Diaspora and interprets the maladies of displacement. The volume concludes with the "Hema and Kaushik" trilogy which is narrated in parts by Hema, by Kaushik and by the omniscient narratorwoven together by a common string of yearning for 'Going Ashore'. By plunging into the psyche of Hema, who has physically grown up in the American soil, though mentally conditioned in an Indian set of values and Kaushik who has been planted and replanted in India and America, causing a loosening of his roots, the trilogy contrasts their different responses to their diasporic existence.

Hema's recollection of her first conscious meeting with Kaushik when she was thirteen and he, sixteen opens the first story in the cluster 'Once in a Lifetime'. She recollects to the diminutive details, the arrival of Kaushik along with his parents to America after a futile hiatus in India. Once an affluent and

congenial Bengali couple at Cambridge, the Choudhuris got acquainted with Hema's parents when Mrs. Choudhuri spotted Hema's mother sitting awkwardly at a bench, and was instantly drawn towards her, "a young Bengali woman in a sari, wearing vermilion in her hair" (Lahiri 226). Exile fosters a more intimate bonding among people of one's own community, and Parul, Kaushik's mother and Hema's mother instantly bonded as two long lost sisters. The author doesn't miss to highlight the fact that the two women in their native land "would probably have little occasion to meet" being brought up in completely different socio-economic backgrounds, yet "Those differences were irrelevant in Cambridge, where they were equally alone" (225). Just as Lilia's family didn't hesitate to take in Mr. Pirzada as an intimate family friend, despite separate nationalities and ethnicity, and shared a common concern over the political upheaval in Bangladesh in Lahiri's "When Mr. Pirzada Came to Dine", the Choudhuris were glad to extend all possible support to Hema's comparatively less affluent family, ever since her mother conceived Hema. The bonding continues uninterrupted till the Choudhuris make a sudden decision to move back to India, shocking all their Bengali acquaintances at Cambridge.

After a seven years' sojourn in India, the Choudhuris spring another surprise with a plan to return to the States. Though the long years of separation had loosened the bond between the families of Hema and Kaushik, the decision to return was welcomed by Hema's parents with a slight criticism: "We had struck out as immigrants while you had fled; had we been the ones to go back to India... we would have struck out there as well" (227). Yet striking roots in an altered environ is no easy task, and this begins the predicament of Kaushik whose return to America is only the beginning of his long quest for stability.

The feeling of rootlessness is more clearly pronounced in the character of Kaushik than Hema, who is brought in a more conservative atmosphere by her 'middle class' parents to prevent her from being corrupted by America. The signs of alienation are visible from the moment Kaushik sets foot on America once again. He remains disjointed, unconcerned with the world around him, to such an extent that his worried parents whisper: "He was furious that we left, and now he's furious that we're here again... Even in Bombay we managed to raise a typical American teenager" (238). What the parents misjudge as Kaushik's 'American' notions of personal space is actually the symptoms of his mal-adaptation. Being uprooted and replanted again weakens his ability to firmly grip the soil. Hema on the other hand, appears more rooted on her American grounds, though only externally. What Kaushik expresses more freely, perhaps being a boy, Hema suffers silently, bearing the yoke of traditional Indian values. The two characters who appear to foil each other, are united by the same malady of Diasporic existence.

The elaborate search for accommodation for the Choudhuris that followed their return to the States, after the days of prolonged jet lag perhaps hinting at the emotional lag that hangs over the family after leaving behind the homeland, is characterized by Parul's disapproval of almost all the houses they visit. This disapproval has been aptly interpreted by Hema's father as her attempt to come into terms with her new surroundings, as he claims, "It's no easy task... starting a new job, a new way of life all over again. My guess is that she didn't want to leave, and he's trying to make up for that" (245).

Hema goes ahead with her narration, recording her crush on Kaushik, while the author skillfully deludes the readers from having a glimpse into Kaushik's heart, thereby keeping him an enigmatic presence. The only detail about Kaushik that the readers, along with Hema are made to notice is his deep love and attachment with his mother. A boy, seemingly disinterested in almost everything, shows excitement when his mother cooks the promised dessert, and devours bowl after bowl, as if trying to take in as much of his mother's memory as he could, since he is aware of her imminent death owing to the Cancer she is bearing in her breast.

As Hema's narrative concludes with the death of Parul, Kaushik takes over the baton and in his characteristic way, gives a detached account of the events that followed his mother's death. He objectively describes, the grief of his grandparents and the loneliness of his father, followed by his second marriage with Chitra; experiencing all but not getting attached to anything. Kaushik illustrates the lengthy and

laborious attempts he and his father made to overcome the loss of Parul, distributing her ashes, her photographs and her belongings all round the world.

To start afresh, the old must be discarded, and though the father was somewhat able to leave his memories behind, by clinging to Chitra and his newly acquired daughters, Kaushik terribly failed at it. The dual failure to overcome the loss of the motherland and the mother makes him a melancholy man, who neither entertains happiness in his life nor can bear the happiness of others. His melancholic persona becomes more overpowering as he returns home for the Christmas, at the year's end, to be welcomed by his step mother and step sisters. He perverts all their attempts to come closer, keeps Chitra at an arm's length and despite the initial bonding, breaks the trust of his stepsisters all due to a self-consuming fire of melancholia that comes from his malady of rootlessness. The desire to be a part of his father's new family constantly battles with the melancholy that had taken hold of him, quite unconsciously within his mind. This is fairly visible when his subconscious mind delights at the sight of the 'luchis' Chitra had prepared, causing his mouth to water even making him feel grateful for the preparations she did for his homecoming; while his conscious mind still searches for flaws in her, finding points where she is inferior to his mother and refer to her food as "very tasty...something my mother had taught me to say after eating in homes of other people" (263) thereby at once distancing her as 'other' in the family. Kaushik battles through this contrasting desires and ultimately ends up in confusion. Despite being separated by many factors, at one point he feels a strange amity with his step sisters, "There was my father, of course...Like them I'd made that journey from India to Massachusetts, too old not to experience the shock of it, too young to have a say in the matter...Like them I have lost a parent and was asked to accept a replacement" (273).

Yet, a strange hangover prevents him from being their elder brother; he reassures them regarding the bullies they are bound to face at their new school and in the very next moment he desires to be left alone; he feels guilty for refusing the family trip to Disney land, yet desires to abandon this happy family scene and drive away to those friends who didn't know him very well what loss he had recently suffered being less vulnerable to them. Kaushik has a comic desire to see all of Chitra's hair turn grey, with full awareness that it sprang from an ardent hatred for the step mother who replaced his mother. Ambreen Hai reads this inability to adapt to the new family that his father tried to give him as an alternative and later his failure to keep his commitment to Franca or Hema as, "ethical failures on his part, inexcusable for his failure to build not only alternatal connections, but to engage with human empathy towards those more vulnerable than himself" (201). Indeed, despite the absolute knowledge of his weirdness, Kaushik continues to feel a repulsion for everything that occurs around, after this mother's death, as he confesses, "When my father had tried to remove the signs of my mother from the house I blamed him for being excessive, but now I blamed him for not having done enough." And then, again he realizes, "I felt guilty about avoiding her [Jessica], just as I felt guilty saying no to Disney World, but I knew that were I to agree to either propositions I would feel worse" (279-285)

Lahiri, in her exploration of the soul of her characters, studies their attitude to migration from various angles. As such the entire complication in Kaushik's life can be interpreted from a Freudian perspective. Kaushik's mother had overpowered his Ego (the realistic part of human mind that intercedes between the desires of the id and the super-ego) and therefore he was governed by totally his Id (the set of uncoordinated instinctual trends). When ignoring and staying aloof doesn't serve his purpose, Kaushik's nature turns vicious towards Chitra and her daughters, at the instance of catching them having a glimpse of the much treasured pictures of his mother. He violates them physically, being well aware of the pain he caused them, yet unable to control his passionate outburst, "propelled by the adrenaline of a state of emergency" (287). Here Kaushik betrays inevitable signs of his Oedipal mother fixation, as he not only fails to overcome the separation from his beloved mother or accept anyone at her place, but also gets so obsessed with her memory that he is unwilling to share them with others. Kaushik's inability to accept his loving and caring step mother, owing to his deep rooted mother fixation may simultaneously be read as a

metaphor of the migrants' inability to adapt his hostland in place of his mother land, despite all the promises of betterment the new country offers. This dual inability either to get back to the homeland or to fully adopt the hostland leads to the in-betweenness, looking at once backward and forward, i.e. the predicament of mal-adaptation.

The wandering in search of a suitable soil to strike roots, that becomes a part of twenty one years old Kaushik at the end of 'Years End' is carried forward in the next and final section of the trilogy 'Going Ashore'. The narrator plots the scene in the classical antiquity of Rome, where Hema steals a vacation "free of her past, free of her future" to spend some time with herself before submitting to Navin, the man who is merely a promise of a future of certainty to her (298). Hema's "heart did not belong to Navin in the same way" as it did to Julian and she was marrying him to "fix things" (301-13). While her mind wandered to find something to hold on, she accidentally stumbles upon her childhood crush, Kaushik. Kaushik by this time had cruised around the entire globe, capturing in his camera, some gruesome aspects of civilization in Patagonia, Mexico, El Salvador, Madrid, Guatemala, Honduras, the Middle East, Africa, etc. He remained "untouched...unmoved" (305) while clicking the image of a woman mourning at the corpse of her freshly shot beloved, and this instated his career as a photojournalist. Perhaps photojournalism had suited him so well because he had grown up seeing the world through a detached, objective vision, not sympathizing with anything, not getting affected by any misery after the death of his mother had bereft him of all sympathies. Ultimately he "returned like a pilgrim" (307) to Rome, a country where he had visited ages ago with his mother, a place that still reminded him of his mother, a place which the narrator had already claimed to have a queer resemblance to Calcutta owing to, "the grand weathered buildings, the palm trees, the impossibility of crossing the main streets" (299). Interestingly, Kaushik at this point, suffers from an impediment in his eyesight that, though didn't complicate his vision, caused a sort of irritation. Metaphorically, the memory of the mother was almost like this little grey speck that appeared floating on his left eye, something that, "continued to accompany him wherever he went, quietly tormenting him, and he realized it was within him, that it was not possible to remove or make it stop...an invasion of the part of his body, the physical sense that was most precious: something that betrayed him and also refused to abandon him" (308).

Kaushik's conscious mind had desperately tried to ignore his Indian origins and despite the realisation that all places where he anchors are merely 'refugee camp(s)' (309) not home, his subconscious propels him to probe into the unknown perhaps to find a favourable soil to strive. In spite of this denial, his craving for the mother and the motherland attaches him to a woman who is not only Indian, but has an odd resemblance to his mother, Hema a woman already approved by his mother as 'beautiful'. The narrator's repeated allusions of Kaushik's mother while describing Hema and her attitude highlights this obvious truth. Near the end of their Roman detour, Kaushik proposes Hema to be with him, to follow him to HongKong, realizing that "without her he was lost" (826). But Hema, refuses the offer considering it to be against the fixity she was striving for through her marriage.

Kaushik's fixation for his mother destroys his capacity to lead a normal life by forming normal human bonds; while his attraction for the water as an objective correlative of his mother, takes his life. Water, both as a dominating presence and a symbol, plays a significant role across the trilogy. Parul's ardent desire to have a pool facing house to pass her last days, her delight in walking about the beaches to escape the stress of imminent death, and her longing for unification with the cosmos, sought through the sprinkling of her ashes in the Atlantic all gets embedded into the subconscious of the son, who inherits his mother's fondness for water, all of a sudden after her death. When he elopes from his father's new family, Kaushik seeks refuge in the watery fronts, perhaps seeking unification with his mother: "Now and again I saw the water...But that was the most unforgiving thing, nearly back at times, cold enough I knew to kill me, violent enough to break me apart" (289). Ironically, this fatal amity with water had already foreshadowed Kaushik's end, as he ultimately disappears without any trace, in a tsunami. While touring in the Andaman Sea off Khao Lak, Kaushik sees "his mother also swimming, saw her body still vital...He

wanted to swim to the cove as Henrik had, to show his mother he was not afraid” (331). This eerie interaction with his mother is the last we see of Kaushik. Lahiri closes the narrative with Hema reporting Kaushik's death in the fatal tsunami, drowned in the warm, welcoming ocean perhaps lost in arms of his anticipating mother. Thus, if emotions are treated as manifestation of physio-psychic phenomena, Kaushik's lethal attraction for the water bodies is the manifestation of his mother fixation.

However, what Kaushik fails to inherit from his mother is her ability of nesting and re-nesting after the storm of migration. What Parul could do was to build her home at any place because, like all first generation Diaspora, she knew that her roots lay in her homeland, and all the homes that she built was in reflection of the memory of her original home. She ardently searched for a water front house to re-live the memory of her sea facing apartment at Mumbai. But Kaushik, a typical second generation Diaspora had been forced to consider that place has his home, which was oceans apart from his tangible house. This fostered the rootlessness in him, a feeling of not belonging either here or there; though forming attachments but never belonging anywhere:

His mother had set up households again and again in her life. It didn't matter where she was in the world, or whether or not she was dying; she had always given everything to make her homes beautiful, always drawn her strength from her things, her walls. But Kaushik never fully trusted the places he'd lived, never turned to them for refuge (309).

Hema and Kaushik as characters, foil each other not merely in their career interests as Hema's interest lay in the past, Kaushik's “wholly on the present, and on things yet to come”(315) but more prominently in their individualistic response to their diasporic existence; which, in turn, may again be contrasted with Parul's own unique response to her exile. Mridul Bordoloi's analysis, while explicating the evolving concept of home in Lahiri's *Interpreter of Maladies*, on the general tendency of the Diaspora to re/delocate home, may be cited here as a key to understand Parul, Hema or Kaushik's diverse responses to home and rootlessness:

It is argued here that those possessed with diasporic sensibility seek to either re-authenticate their fractured and tenuous roots through an imaginary construction of home (which helps in facilitating their ontic position/s as marginalized, hybrid entities), or there is a paradoxical and somewhat subversive tendency to de-locate themselves from such an imaginary construction, thereby getting disentangled from the burden of nostalgia, and finding a new selfhood (29).

Thus, while Hema emerges out of her traditional self and craves for an alternative self (which however doesn't fully succeed as she has to compromise with Navin in a marriage which looked like autumnal fall, ensuing winter), Kaushik, uprooted and re-rooted time and again, had lost all capacities to create an alternate self, thus fails to be a part of his new family or maintain the relation with Hema or other women. He wonders as a rootless weed in the wide sea of life and literally gets lost in it, leaving “nothing behind” (333) as Hema confirms that even the child she was pregnant with, didn't belong to Kaushik.

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A CRITIQUE OF MISS DORIS KILMAN'S RELIGIOUS STANCE IN THE LIGHT OF THE DA DA DA PHILOSOPHY AS GIVEN BY T.S. ELIOT IN *THE WASTE LAND*

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Abstract

Religion, a balm for bruised hearts, is a great source of ethical reflections and a path leader towards moral living. The roots of religion are so deeply planted in the values of society that to pull them up would unsettle the whole. Religion's reservoir of moral ideas spills over for everyman to drink. Without the aid of religion society cannot successfully maintain its moral status. The path of spiritualism passes through the house of religion. Religion binds whole humanity with the threads of faith, love, patience and understanding. But at present religion is a golden shining bird who is in the cage of most unspiritual people. These people define this bird, according to their interests. The present paper is a study of Miss Kilman who wears a religious mask only to hurt and disrespect others. She prays extensively without drawing any moral lesson from Bible. She is a shallow human being using religion as a shielding to achieve her pretty motives.

Keywords : religion, society, people, morals, miss kilman, pray, spiritual, humans.

“He who was living is now dead
And we who were living now dying with a patience.”
(The Waste Land)

I. Introduction

Religion can be explained as a set of beliefs concerning the cause, nature, and purpose of the universe, especially when considered as the creation of a superhuman agency or agencies, usually involving devotional and ritual observances, and often containing a moral code governing the conduct of human affairs (bbc). Whether Christian, Jewish, Muslim, Hindu, or any other, every religion preaches the virtues of love, peace, tolerance, patience, faith and understanding among individuals. Over the long haul, religious faith has proven itself the most powerful and enduring force in human history (Reno,2013:8). Religion provides a framework by which human beings tries to understand the true meaning and purpose of their living, develop a sense of belongingness and also the knowledge of their unique individual identity. Rabbi Jonathan Sacks (2011) writes, religion gives us “a feeling of participation in something vast and consequential” (101). This feeling colours all human interactions. Robert A. Putnam and others (2010) finds that religious observance is linked to higher civic involvement, connected to trust and correlated with the neighbourly virtues of charitable giving, volunteerism and altruism (491). Churches of all kinds bring communities together and provide a space and setting for individuals to serve people they otherwise wouldn't. According to Rabbi Sacks (2012), religion “remains the most powerful community builder the world has known. Religion binds individuals into groups through habits of altruism, creating relationships of trust strong enough to defeat destructive emotions” (21). Religion and search for transcendence are pivotal to human experience. No doubt in many forms but religious beliefs help humans to understand and make sense of life's mysteries and provide answers to deep philosophical challenges.

However with its complexity of numerous choices and possibilities, modern world presents a unique challenge to religion. World is turning into a global village. Different cultures are mixing into one another. Different religious beliefs and worldviews are interacting and colliding. Under the impact of

science and rationalism, this century has witnessed a gradual weakening of religious faith. Survival of the fittest theory claimed the role of struggle in the survival of living beings. Its claim that only healthy and fit living beings survive leave people baffled. Their belief that God grants life to everything was in complete doubt now. New psychological theory that man is a mere biological phenomenon, a creature of instincts and impulses and has nothing to do with supernatural powers freed people from the fear of unseen. Then two world wars affected people both physically and psychologically in worse ways. Their religious belief was shaken by inhumanity of war. Though many people turned to atheists but this doesn't stop people from totally giving up their religious belief. Our biological and cultural makeup constitutes our "adaptive fitness", yet religion is the greatest survivor of them all. Superpowers tend to last a century, the great faiths last millenniums (Sacks, 2012:21). Religion's reservoir of moral ideas spills over for everyone to drink. There is a good number of people following religion in their lives but true followers of religion are few. Now people are not following religion for humanitarian purposes but for personal benefits, to satisfy their greed for power. People observe all religious practices but without having faith in them and without drawing any moral lesson from them to improve themselves as human beings. So at present religion is a golden shining and attractive bird which is in the cage of most unspiritual people. These people define this bird according to their own interests. The present paper too aims at exposing one such hypocrite religious character, Miss Kilman from Virginia Woolf's novel *Mrs. Dalloway* (1925) in the light of the philosophy of Da Da Da as preached by T.S. Eliot in his masterpiece 'The Waste Land' (1922).

II. Methodology : The Philosophy of Da Da Da

T.S. Eliot narrates the sordid tale of modern humanity in 'The Waste Land.' Modern world has turned into a spiritually sterile barren land as its denizens lead a life uncontrolled by spiritual considerations. Complete secularization and rejection of the supernal is the root cause of contemporary decay and disintegration. In the fifth and final part of the poem 'What the Thunder Said', Eliot suggests a remedy to end this spiritual barrenness and loss of faith among humanity. He takes this philosophy from hindu Upanishads. To Eliot, people are so much absorbed in leading a life of negative existence that they are unable to see what awaits them, unwilling to take pains to redeem themselves. It is only through following true path of religion we can redeem ourselves. And true path of religion preaches to give, to sympathize and to control.

Then spoke the thunder
 DA
Datta: what have we given?
 My friend, blood shaking my heart
 The awful daring of a moment's surrender
 Which an age of prudence can never retract
 By this, and this only, we have existed
 Which is not to be found in our obituaries
 Or in memories draped by the beneficent spider
 Or under seals broken by the lean solicitor
 In our empty rooms
 DA
Dayadhvam: I have heard the key
 Turn in the door once and turn once only
 We think of the key, each in his prison
 Thinking of the key, each confirms a prison
 Only at nightfall, aethereal rumours
 Revive for a moment a broken Coriolanus
 DA

Damyata: The boat responded
 Gaily, to the hand expert with sail and oar
 The sea was calm, your heart would have responded
 Gaily, when invited, beating obedient
 To controlling hands (Eliot, 1922, lines 400-422)

As the thunder claims, the world is not a meaningless mess but it is founded on the eternal morality of 'Da, Da, Da' indicating the three-fold message to release the modern man from his self-created prison. Here, first 'Da' means "Datta" i.e. one should give oneself over to some noble cause. Such giving is possible only in moments of great emotional excitement when the human heart throbs with passion, and the step once taken cannot be retraced by later prudential considerations. The second 'Da' means "Dayadhvam" i.e. to sympathize. Modern humanity is self-centered, person living within a limited world of his or her own. Each thinks of his own self, and not of others and in this way increases his own isolation. We need to cross this bar of isolation and help others in their need of hour in order to lead a healthy life. 'Sympathize' means going over to others or spiritual harmony with others which is essential for spiritual salvation. Third and last 'Da' means "Damyata" i.e. self-control or discipline which enables a man to strike a balance between his emotions and passions. Such self-control is essential for a successful and happy life. Only when we adopt these three ways of living, our religious life will turn into a boon, not only for ourselves but also for others too.

III. Virginia Woolf and *Mrs. Dalloway*

Virginia Woolf, a writer who needs no introduction, cemented her place in the history of English literature with the mastery of a new and potentially fruitful stream of consciousness technique. Her novels do not have a neat plot in the traditional sense but a chaotic flow of impressions and sensations felt by individual characters. To her, "life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Woolf, 1925:96). Hence she presents in her novels the fluidity of life with truth. She perfectly illustrates her theory of novel in *Mrs. Dalloway*. Though *Mrs. Dalloway* takes place in London on a single June day, 1923 and centers on Clarissa, a woman in her early fifties, there are many stories told in this novel through different characters and shifts in time. She turns her characters into a type of symbols in order to show how society lacks in humanity and how people take advantages of each other for personal gains. She feels that it is man's exploitation of man that causes the sufferings and that this exploitation can take place anywhere and be either social, political, economic or religious (Thakur, 1965: 55). In her diary she writes, "I want to give life and death, sanity and insanity; I want to criticize the social system and to show it at work, at its most intense" (Woolf qtd. in Thakur, 1965:55). And so she chooses *Mrs. Dalloway* as a channel to put forth her criticism against society. I have limited my paper only to religious aspect of the novel and study of Miss Kilman's religiosity.

IV. Analysis

Miss Doris Kilman, whose very name sums up her as a destructive force, is a poor spinster passed forty. She is a "clumsy, hot, domineering, hypocritical, eavesdropping, jealous, infinitely cruel and unscrupulous, dressed in a mackintosh coat" (Woolf, 1925:138). She is the tutor of the Dalloways' daughter, Elizabeth. Miss Kilman has wondered into a church a couple of years earlier supposedly very upset and angry about something and has found that "the hot and turbulent feelings which boiled and surged in her had been assuaged" (Woolf, 1925: 136). She has adopted religion to tame her emotional explosions of bitterness and self-disgust. The Reverend has told her it was the hand of God that has helped her ever since she has called herself a Christian.

However, Miss Kilman's cultivated religious surface masks evil. Clarissa who possesses the ability of seeing through people recognizes Miss Kilman as a fraudulent person. She calls Miss Kilman a monster with "hooves" that threatens "that leaf-encumbered forest, the soul" (Woolf, 1925:12). Miss Kilman is not

cherishing any noble aim in her heart instead she wants to humiliate others. She averses whole society and especially the upper class. She loses her job as a school teacher in the war years because she was suspected of having German sympathies. She feels that she has been cheated and ever since she has a grudge against the whole world. Hence Miss Kilman is “a creature conditioned by her personal history, by her experiences of class” (Hessler, 1990: 132). Bitter and burning, she prayed to God. But she doesn't adopt the virtuous path necessary to lead a pious life. She still suffers from petty vices like jealousy and aversion. Infact in the name of religion she is feeding her ego, her hatred. She has chosen Clarissa as her special target whom she thinks of as a fool and simpleton. And why she wants to bring down Clarissa is because she thinks that Clarissa, refined and delicate, leading a sheltered life, who has “known neither sorrow nor pleasure” does not deserve this social position (Woolf, 1925:125). And further that Clarissa is full of vanity and deceit. Miss Kilman's intense desire (what a noble aim she is pursuing!) is to humiliate her, to bring Clarissa to her knees and to make her cry, to have a victory over her soul and make her conscious of her own spiritual power and superiority. She feels it is God's will to teach a lesson to persons like Clarissa. Here Miss Kilman becomes a symbol for all the despicable things that people sometimes claim to do in the name of religion.

Miss Kilman does not sympathize with anyone. Instead she indulges in self-pity. Though she calls Clarissa a deceitful woman and her parties a vanity, she herself longs to be part of those lavish lifestyle. She tells Elizabeth, “people don't ask me to parties...I'm plain, I'm unhappy” (Woolf, 1925: 102). These words lay the soul of Miss Kilman bare. She reveals her inner thirst, the reality beneath her masked social veneer. As Moody (1970) points out, “when the life of feeling and inward understanding is denied, it does not simply wither away, but becomes the enemy of life; the soul that is dead and yet in life, lives to be the agent of death” (51). She is hungry for loveliness, for youth, for money, for poise and for class and all these things she thinks are undeservedly showered upon Clarissa. Her negativity taints her religious concerns.

Miss Kilman turns to religion for solace and peace and to have a control over her physical passions, the flesh. Miss Kilman is not seeking a control of her emotions and desires but a control of Elizabeth's soul. Elizabeth, seventeen, is at an impressionable age. What a wonderful opportunity, thinks Miss Kilman, to get hold of Elizabeth's soul (though her face and body are also beautiful) and bring it to God; to make her see her mother as she really is, to make her hate and despise her mother, and love and honour Miss Kilman. So she wants to get hold of Elizabeth for God and keep her with her in the cage of religion that she has constructed. “The agony was so terrific. If she could make her hers absolutely and forever and then die; that was all she wanted. But to sit here, unable to think of anything to say; to see Elizabeth turning against her; to be felt repulsive even by her- was too much; she couldn't stand it” (Woolf, 1925: 102). Though Miss Kilman's appearance disguises her reality but her ugliness comes to the forefront on certain occasions like her visit to restaurant with Elizabeth for eating something. There she eats with great intensity, greedily gobbling down the pink sugared cakes and consuming the chocolate éclairs. This puzzles Elizabeth. Miss Kilman wants to devour Elizabeth too. “Attempting to be more than man, we become less” (Blake qtd. In Dixon, 2014: 76). Blinded by our avarice for earthly pleasures, we lose touch with what is divine in us and thus lessen our humanity. Miss Kilman seeks to be respected as a religious follower but even her religious cloak is unable to hide her clumsiness.

She belongs to the all-too common religious people. Her love of power is hidden under religious cloak, a love of power that is mingled with invincible stupidity. These types of people though insignificant in themselves but can be dangerous to the community as a body. Miss Kilman spends her time “in a stuffy bedroom with a prayer book” (Woolf, 1925:12). She has reduced religion to mere scripture reading and not learning the lesson these holy books providing. Religion to her means only the routine performance of church service and prayers. Clarissa rightly judges at least in the case of Miss Kilman that, “religious ecstasy made people callous (and) dulled their feelings” (Woolf, 1925:12).

The coat, which Kilman proudly wears to show that she is poor and that she is not trying to look as though she belongs to high social class, itself serves as an extension of Kilman and a symbol of religion. Celia Marshik (2012) has studied this particular piece of clothing and writes in “The Modern(ist)

Mackintosh” that “the mackintosh in modernism sends a warning” to the reader and argues that this, somewhat infamous, garment often is used by writers to signal something negative in their characters (64). Hence Woolf, with her mackintosh-clad Kilman as a symbol, communicates the negative sides of religion. Maybe it is the aspect of someone forcing their ideas on someone else. Woolf shows how one person feels she has the right to bring another person to her knees and humiliate her in the name of God. At the same time it becomes obvious what havoc religious extremists can cause in society, if they were to act like Kilman.

Therefore Miss Kilman is not a religious person in the true sense. Neither she has any noble cause to fulfill in her life nor does she sympathize with her fellow human beings. On the contrary she wants to see others suffer to satisfy her inner desires of jealousy and hatred. She has not been able to exercise self-control. There is no balance between her emotions and her passions. Her emotions overrun her religion and turn her into a vicious person. So there is no hope for her. She will remain bitter, unforgiving unless she mend her ways. She needs to conquer herself, her lustful ways in order to become a true religious person.

V. Conclusion

Through the character of Miss Kilman, Virginia Woolf criticizes all those who misuse religion to control others. Religion is for help and not for hurt. The conclusion of William James (1902) is fitting, “the highest flights of charity, devotion, trust, patience, bravery to which the wings of human nature have spread themselves, have been flown for religious ideals” (254). Miss Kilman wears the shielding armor of religion only to hide her pathetic insecurity, her hunger for power and control over others. All this projects her only in bad light. One should follow religious ideas, its preachings and not merely read holy books. It is only with noble aim, sympathy for others and self-control we can lead a true virtuous life as taught by all religions. It is the best antidote to the individualism of the consumer age (Sacks, 2012:21)

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ARMANDO MENEZES' *CHORDS AND DISCORDS, CHAOS AND DANCING STAR AND THE ANCESTRAL FACE* : AN OVERVIEW

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Armando Menezes happens to be a great Indian English poet. He was a born poet as that of Wordsworth, Frost, and Sri Aurobindo. Menezes' poetic output is phenomenal. He went on publishing the slim volumes of poems one after another, periodically. His first book was a social satire entitled *The Emigrant* in 1000 lines. It is in blank verse. Menezes published it in 1933 at his own cost, and we have little knowledge about the sale. His case reminds us Emerson and Thoreau's early self-financed publications. Menezes' next book *The Fund* published in the same year is a mock epic. It is also in blank verse. *The Fund* is in twelve cantos. Why social satire and mock epic poems appealed to Menezes is not known to us as they might have been clear to his contemporary readers.

Menezes continued to write more number of books of poetry. After the first two mock epic and satire, Menezes tended to mellow himself. This came with age, and he softened, and more interiorized. A certain degree of maturity dawned upon him. The result : three books of lyrical poetry: *Chords and Discords* (1939), *Chaos and Dancing Stars* (1940), and *The Ancestral Face* (1951). These three books appeared in Menezes's prime life before he could reach the age of fifty in 1952. Menezes also published *Selected Poems* in 1967. This book has 17 of his new poems. This poetic output is studied as Menezes's early poetry.

1. Chords and Discords (1939): This book has 40 poems, showcasing Menezes' maturity both in themes and techniques. Menezes self-published this, and dedicated the book to his father Advocate Luis Manuel de Menezes, 'the mute inglorious Milton!' *Chords and Discords* has five sections, namely, Religio Poetae, Eros and Psyche, Roots, Many Strings and Epilogue.

Chords and Discords opens with a Proem a very challenging, thought-provoking synthesis in which the author suggests an answer to what poetry is: its gift of discovery; the difference, if any, between ancient and modern poetry; and its problems of technique. According to Manuel Rodrigues, "Every poem shows the author a scrupulous artist, a fastidious critic, an original thinker with a profound imagination."¹

Menezes's poems of this volume attest the fact that he is a Romantic Victorian poet. He is Romantic, because he is born with Romantic passion and dreams, childhood memories included. The wondrous Goan nature, environment and the things of art world coalesce there. Menezes as a born genius, as we speak of great poets like Wordsworth and Frost, was a seer-poet and sayer and namer of the things. He was like Shelley's skylark soaring high in the sky.

The poems deal with this kind of thematic ambience. The childhood, love, dreams, and relationships are the recurring themes there. Menezes describes love and beauty as lyrists do. His 'Ode to Beauty' speaks of the splendor of beauty:

'I have seen thee lift a corner of thy tent's cloud's canvas, like an arch purdanashin.' The poet has, by all means, fallen in love with the lady. He yearns to gaze on her naked loveliness. He is even ready to die if only he could view her for a moment. He sings,

If thy white lily feeds on dungy dust,
And final glory asks for final pin,
Destroy me now, with death or derision

So may I see Thy face, O Mistress of my Vision.²

('Ode to Beauty,' 101-104)

In another long poem the poet says that all the world's beauty is his possession and he enjoys it whether it is a red flower blooming or the squirrel darting. He loves the 'sunset bleeding in the west/ and dawn, the eternal bride who blushes red.' He loves the very young and the old. The drift of the clouds, the miles of ricefields, gold and green, and even ice-tinkling in the glass give him joy and thrill. For the poet there is beauty everywhere in nature:

Both shades I love and light; and light and shade/
Commingled in fantastic masquerade;
(*'The Mighty Lover,'* 129-30)

The other love poems of the volume are 'The Reason,' 'Eternity' and 'Loveliness.'

2. Chaos and Dancing Star (1940): Menezes published this book himself in 1940. If he dedicated the first full-length volume *Chords and Discords* to his father, he dedicated this volume to his mother Mrs. Armida Correia-Lobo. Divisions in books is a common feature in his poetry, though the entire volume is slim. So as usual, he has divided *Chaos and Dancing Star* into four sections, namely, The Mirror, Lacrumae Rerum, Counterpoint and, Transportations. This volume consists of forty-six poems.

After the prelude, the volume opens with a long poem of nine verses, named 'Instead of a Dedication.' The poet wonders as to what he should dedicate to:

White flower of womankind
You who made bloom
My shapeless limbs of mind
In your heart's tomb
As in a womb.

The poet finds that there is nothing worthwhile he can offer his mother and concludes,

You I can nothing give,
O strength to fight,
O breath by which I live,
Eternal light
On the soul's height.

(*'Instead of a Dedication,'* 41-45)

In the poem, 'The Mirror' Menezes tells his beloved that he is like the faithful glass reflecting the beauty of his beloved without asking for any reward in return:

He never asks for recompense:
He waits alone
To see your image in suspense
Over his own.

(*'The Mirror,'* 9-12)

Another love poem, 'Broken Melody' is in the form of a dialogue between the Poet and the Lover. The Poet warns against turning love to lust. For the poet, love must be sacred. The Lover on the other hand replies that the flesh is weak and that 'mouths are made to kiss.' The poet is not convinced by this.

When love is turned to lips
And loveliness to pain,
The sun endures eclipse
The heavens suffer stain....

(*'Broken Melody,'* 21-24)

'Counterpoint' is another of Menezes' love poems. The poet, who loves his beloved, would like to be free and not to be bound by love. The poet would like to love his beloved just as he loves the clouds. In the final stanza the poet tells his beloved that she should only let him yearn for more love.

No, no, you need not love me!
Just let me yearn!

I love, don't I, unhopeful ever of return.

('Counterpoint,' 25-27)

In another short poem, 'Way and Goal,' Menezes compares the yearning of two lovers to two parallel tracks of steel. The lovers are yearning to reach each other but are unable to do so as the parallel tracks never meet. Hence there is despair. Therefore, the poet concludes that there is:

The lonely-aching loss
When they are faring
On parallel tracks, and cross
Despairing

('Way and Goal,' 5-8)

The other poems deal with the theme of human relationships, nature and natural disasters.

3. The Ancestral Face (1951): Menezes published his third important collection of poems *The Ancestral Face* in 1951. Interestingly he has dedicated it to his wife, Matilde Rebelo. That means his three important poetry collections published in 1939, 1940 and 1951 are dedicated to his father, mother and wife respectively. The contents are divided into six parts under different themes like The Pilgrimage, The Garden of Dreams, The Breaking of the Nations, Soul of the People, Songs of Circumstances and Renderings.

If the first two volumes *Chords and Discords* and *Chaos and Dancing Star* dealt with the theme of love in its myriad forms, as that of childhood, family and feelings, the last volume of his early poetry *The Ancestral Face* deals with society, nation, freedom movement, religion and humanity.

Of course, there are poems, dealing with family and friends as if commemorative ones. Edward de Lima supports this assertion when he remarks: "In fact, there is an infinite variety in the themes which he chooses to write on and also uses a variety of techniques and verse forms like division into three line stanzas and eight line stanzas."³

In the very first poem 'The Poet' Menezes tells us how the poet tries to grasp reality behind the shadow. The poet can dream of Heaven on a patch of grass and can see beauty in everything. The poet laughs at the one who in his foolishness would strike him a blow,

And like a child that looks into a glass,
Turning it sharply to surprise the thing
That mocks it from behind

('The Poet,' 6-8)

In his essay "The Poet" (1844), Ralph Waldo Emerson, perhaps the most influential writer of the Romantic era asserts:

The poet is the sayer, the namer and represents beauty... For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secret. The man is only half himself, the other half is his expression. The development of the self became a major theme; self-awareness, a primary method. If, according to Romantic theory, self and nature were one, self-awareness was not a selfish dead end but a mode of knowledge opening up the universe.⁴

The Menezes' poem consists of four stanzas with five lines each and a rhyme scheme that changes in every stanza.

In another poem 'The Fall,' the poet wonders at the waterfall that falls from a great height over rocks. The poet compares it to a great lover, fearful and majestic. It produces muffling music with its sudden flash and roar. This is one of the magnificent nature poems. The poet asks the waterfall,

What is your quest? Why does your terrible favour/
Search so incessantly the soul of the earth?
(*The Fall*, 9-10)

'Christmas' is another poem in five stanzas on the Christmas festival. The poet describes how the

divine soul becomes incarnate with the birth of Jesus as man. The poem is full of words like 'light, Bethlehem, Angels and Mary, which recall the happy days of Christmastide and the worship of the god child. The poem opens with these beautiful lines:

Every morn is Christmas morn,
 Every day is Jesus born,
 And we can kiss His garment's hem
 Everywhere, at Bethlehem

(‘Christmas,’ 1-4)

The poem 'Work,' is a long poem of five stanzas which has a refrain at the beginning of each stanza:

How many meanings lurk
 In Work!
 The poem is full of alliterations and lilting rhythm:
 They can't afford to tarry
 They can't afford to sleep
 Who've everything to carry
 And nothing at all to keep.

(‘Work,’ 17-20)

For the poet work has many meanings and connotations. There is the work of farmers which is never ending. Their work is backbreaking until they get the golden corn. This kind of worker finds salvation easily as Rabindranath Tagore writes it justly in a poem called “Work is Worship.’ There is the work of the load carrier, who carries loads of which he cannot keep anything for himself. There is the work of the silent housewife with her heartaches and frustrations. Among the different kinds of work mentioned by the poet, there is also the work of the poet, who:

Makes the song of his Dream
 From the moan of his meaning
 And the flow of a stream...

(‘Work,’ 57-59)

'The Tree' is a seven-stanza poem on the theme of Nature. The poet who used to climb the tree and its wandering boughs, now feels he is one with the tree. This poem recalls Robert Frost's 'Birches.'

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YANN MARTEL'S *LIFE OF PI*: AN ARGUMENT FOR A STORY WITH GOD*Nirmal. A. R., Kerala University, Kamal, Kannamba, Varkala PO, Trivandrum, Kerala, India*

Life of Pi by Canadian novelist Yann Martel published in 2001 climbed up the best seller charts went on to win the Man Booker Prize and was adapted to a multiple Academy award winning film. The much celebrated story is about Indian born Piscine Molitor 'Pi' Patel who lost his family when the cargo ship transporting their family zoo animals to North America, sank during its voyage. He was left to float on the hostile Pacific Ocean in a life buoy along with fellow cast away Richard Parker-an adult Bengal Tiger. He survived the ordeal and lived on to tell a story which the author believes would make you believe in God. This essay examines the symbolic aspect of the character of the tiger along with a certain myth making-myth breaking pattern the novel follows. The validity of the claim of this novel converting you to a believer is looked in relation with these two aspects.

1. The two stories

Only thing clear from the novel about the whole affair is that Pi Patel survived 227 days in the hostile Pacific Ocean after which his life buoy was washed across in the Mexican shore. None else survived and the understanding of what happened out in the sea must entirely depend on the narration of Pi. Two different stories exist in Pi's mind which explains the incident. In the first story the boy lost his whole family in the shipwreck and found himself in a lifebuoy with a set of wild animals. The animals kill one another for food and finally he is left with a Bengal tiger. He learns to tame the tiger and they help each other to survive the dark phase. In the second story the shipwreck sets into motion a chain of much more gruesome events. Pi watches his mother getting butchered by the cook helplessly and turns a murderer during the course of it. He suffers the worst but somehow survives by turning to spirituality. The first story involving the magnificent animal is more colorful but improbable to a rational mind. The second one is a gruesome tale which is sadly more believable. The reader is now asked to choose a story between the two though the choice ultimately doesn't change the outcome. In both the stories the ship sinks, Pi's entire family dies and he suffers. But unlike the unfortunate boy we readers have a choice. Still we invariably select the first story like Pi. 'So it goes with the God' Yann Martel tells us.

2. The Third Story

The first 300 pages of this novel provide the necessary background and narrate the first story involving wild animals in great detail. By and by the reader accepts this tall tale of great adventure in which the boy co-exist with a wild cat in the Pacific ocean. He becomes open enough to accept the unique behavior of Richard Parker, the extraordinary courage shown by the boy in the face of extreme adversity and even a fantasy island inhabited by carnivores plants. After all these trouble of establishing a fantastical tale he introduces a realistic second story which replaces the first one in no time. The second story involving humans and cannibalism takes less than 10 pages to narrate itself and is told in a matter of fact tone with no apparent effort to convince you. The second story, true to its wild and raw nature eats up the first fantasy story without much fuss. (Remember how the raw and ugly chimera feasts on the beautiful zebra) Now the reader loses the original fantasy story he has believed in and is left with a gruesome tale of blood and killing.

Looking closer we find a third story being narrated within the novel providing the frame work of it. This story involves a Canadian author (whom we take to be Yann Martel) who visits Pondicherry to write a novel. He meets one Mr. Adirubasamy in a coffee house who introduces him to this tale. He contacts the

protagonist of the tale, collects documentary evidences of the incident and decides that this is indeed a tale which would make you believe in God. The positioning of this story within the Author's Note is strategically important. It cheats readers into believing the idea that the novel is indeed based on actual events. He even thanks Pi Patel- the hero of the story, Mr. Francis Adirupasamy- from whom he heard about the story and couple of Japanese embassy people from whom he secured certain tapes along with actual people writer is indebted to. This would amount to plain cheating in any other work. Writer is actually trying to pass an entirely imaginative work as though based on actual events. Furthermore the book avoids any mention that 'it is actually a work of fiction and any resemblance to actual events or persons is coincidental'. Author is actually building and establishing a third story which envelops the other two stories that are narrated within the novel. There was never a Pi or Richard Parker and though Pondicherry had a zoo it never housed any animals bigger than a deer. The sinking of 'Tsimtsum' never occurred nor there was a freighter called Tsimstum. No boy ever survived 227 days in the Pacific Ocean with or without an adult Bengal Tiger. The reader never finds about all these anywhere in the novel. He goes on living with the ugly chimera for a while crying a tear for the lost zebra. He reads an article on life of Pi, Googles Piscine Molitor Patel hears a whisper and finds to his horror that a third story was waiting under the tarpaulin of the boat to be revealed. The third story emerges in a flash and kills and eats the gruesome tale involving cannibalism and murder. The reader finds that the second story though very probable and realistically ugly, no longer exist. While other books leads the reader into it and holds him close within its premises Yann Martel methodically brings the reader out of the story step by step and loses him. He breaks the outline of the novel last and pushes the reader outside and leaves him unceremoniously without a back glance. The focus is thus shifted from the stories and is brought to the imaginative faculty that creates and destroys myths in a twitch of the Tigers tail. Author argues that there is no such thing as a 'real story'. We as a race create several stories to explain our predicament. The selection of story by an individual determines his reality.

3. Fourth Story or The Ultimate Story

Several philosophies are conceived and propounded across the world during different ages. However dissimilar or even contrasting they might be they invariably have a similar structure-an inner crux which is basically a fiction part offering an explanation to the world using a fantasy and an outer layer which offers a basic frame work of social practices that it endorses. When the going gets difficult it offers a fantasy world one can fall back upon. There will be extraordinary people who cut through all these philosophies and reach the ultimate truth. But reaching the truth can't be the only aim or even the primary aim of any philosophy. Such seekers are few and far between. For the ordinary folk philosophy adds different hues to their life and makes it less gruesome. In other words philosophy is the imaginary tiger we as a race create to forget the gruesome past keep ourselves sane.

Tiger could very well be the imaginative product of Pi. To survive the horror of the situation and to kill the killing boredom boy creates the myth of the tiger. The presence of that imaginary tiger in the boat forces him to have a certain order and discipline. He knows that fooling around will ensure a painful death at the paws of the tiger. The wild creature creates a routine for the boy and this routine and discipline help the boy to soothe himself. If he was not lost in this routine the traumas of the death of his father mother and brother, the cannibalism that followed and the memory of the murder he had committed would have made the boy to go mad within no time. Thus Richard Parker come to stand for all the philosophies our collective imaginative faculty have created.

4. Fantasy against truth or Argument for the story

The argument for philosophy put forward by Yann Martel has two parts. He establishes a story and shows how believing in the story is important for us to survive in this world. Then he goes on to question the very basis of the story he himself has established. By making and breaking myths he establishes that while the basis of philosophy may be questioned the need for creating it holds. God and Philosophy are the

Tigers mankind has created over the ages to survive in this world. Whether the centre of the argument of philosophy holds true is not that much important if these concepts serve their purpose. Thus the novel in no way is a testimony of the existence of the God. Neither promotes philosophy as all knowing. Novel pushes the concept of God as a tool to use and alerts on the other gruesome choice we have. The novel makes us believe in God not by showing any proof of a personal God who intervenes but by making us believe in our own faculty of imagination which has created and tamed tigers who sat by us while we crossed these troubled waters.

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R.K. NARAYAN'S HUMOROUS SHORT STORIES: AN APPRAISAL*A. B. Indalkar, Associate Professor, R.P. College, Osmanabad, Maharashtra, India*

The much praised Indian novelist and short story writer of international repute, R. K. Narayan is a true artist pure and simple. Narayan's world is predominantly comic. Whether it is fiction or stories he has a perennial appeal to his readers. In his humorous stories, "he has no purpose but to delight, but to help the over worked and the tired to while away of few moments with a wise delight. ---- He looks at life with a detachment, ignores its darker aspects and seems to enjoy every moment of its apparently lighter side. Above all, he has the gift of the ideal humorist -- he can laugh at himself". He is essentially ironic in his vision of life. He does not reveal a pronounced eagerness to preach a moral or plead for a cause. He is often compared to Jane Austen in his use of the ironic mode and comic realism. Of "The Big Three", R.K. Narayan occupies a prominent place as a writer of short stories in a lighter vein and style. Unlike Dostoevsky, Narayan's presentation is humorous and lighthearted. The sustaining power of a Narayan story is its unmixed comic sense and its pure delight in the art of living. Many critics have praised Narayan's sense of humour and his endless capacity to entertain the audience.

R.K. Narayan's fictional world is essentially comic and in his world he draws out the eccentricity of character and the comedy of life. One of the greatest inventions is his genial humour. He has comic view of life and sheer entertainment is the keynote of his short stories. It is to be noted that his humour is mild, refined and genial. His comic vision gives him the necessary detachment and compassion to make the portrayal not only faithful but also aesthetically satisfying. Ramesh K. Shrivastva comments on Narayan's humour in these words:

R.K. Narayan's "humour is a magnet that attracts every reader, a wind that sows the seed of pleasantry, a light that brightens a thousand faces and refreshing cool shower of rains that kindles the drooping spirit of people and fills them with a promise of new life. In characterization, in situations, in dialogues in portraying the gulf that exists between illusion and reality, in what is and what ought to be, Narayan brings his humour in full play. He discovers something odd in what is ordinary, a quaint and queer in what is natural and familiar, and gives a comic turn even to what might otherwise have been serious issues of life".

R.K. Narayan is a great humorist and his characteristic humour does not result from distortion, exaggeration. It results from an observation of the common human weaknesses, follies and foibles, and irony is the weapon he uses to expose weaknesses and absurdities. We get in him humour of character, humour of situation or farcical humour, irony, wit and mild satire. Narayan's humorous stories may be compared with Chaucer, the creator of 'The Canterbury Tales'. In 'The Canterbury Tales' we find the comic portraits of Chaucer's characters and his comic spirit make us smile and giggle. Similarly, Narayan also provokes laughter and entertain his readers. Narayan for his humour is often compared with the Russian Master Anton Chekov and he is called one of the greatest humourists. Even Murlidhar Das Melwani describes Narayan as a humorist: "...Narayan is not a moral analyst but an amused if bewildered observer of life's variety and waywardness, a humorist in the true sense".

Narayan's humour springs from the ironical situations. The central situation in stories like 'Cat Within', 'Lawley Road', and 'Engine Trouble' is amusing. Narayan's focus is on the situation and thereby the humorous incident becomes extremely amusing. His ironical stance enables him to look at his fellowmen "with an affectionately ridiculing eye".

R.K. Narayan seems to be master in giving a comic turn to serious issues of life and that could be appreciated and no doubt that is his great achievement. His simple aim is to bring out the ludicrous of the common happenings in a common man's life. In his stories such as 'Engine Trouble, Lawley Road, Attila, his Children Stories, we find a keen sense of the ludicrous. 'Lawley Road' anthologized in 'Malgudi Days' is an excellent example of misplaced enthusiasm of a municipal board to name the streets after national leaders. The author pokes gentle fun on the fixation of changing names of everything British after India got freedom. Narayan narrates the scene in these words:

“The town became unrecognizable with new names. Gone were the Market Road, North Road, Chitra Road, Vinayak Mudali Street and so on. In their place appeared the names, repeated in four different places, of all the ministers, deputy ministers and the members of the Congress Working Committee. Of course, it created a lot of hardship-letters went where they were not wanted; people were not able to say where they lived or direct others there. The town became a wilderness with all its landmarks gone.” (Lawley Road)

The Municipal chairman of Malgudi and the council unanimously resolve to remove the statue of Sir Frederick Lawley and come in a great in trouble. According to them Sir Lawley was a tyrant white man, with the craftiness of Machiavelli who subjugated Indians with sword. In fact, Sir Lawley though he was an Englishman, was the well-wisher of Indian people and supporter of the Indian Freedom Struggle. The Talkative Man who had bought the statue to gain more money and the chairman of the Municipal Corporation who is after cheap popularity are satirized by Narayan. Lawley Road is Narayan's an exquisite story and his skill as a humour writer is at its best here when he blends humour and satire skillfully. Thus, 'Lawley Road', “The Martyr's Corner”, “Sweets for Angels”, “The Shelter”, “Trail of the Green Blazer” take situations from life which are essentially ironical and humorous. Narayan's fort is humour. He is distinguished by his commitment to art, that is, aesthetic delight and entertainment. Indeed, Narayan is a realist taking a comedians look at the panorama of life. The humour ebbs out in telling. The author is an adept at his delightful narration and the very way in which he narrates his stories creates its own humour.

Narayan in his stories creates the joyous sense of life beautifully. “Engine Trouble”, “Cat Within”, “Like the Sun”, etc; are the examples. These stories are vivid stories narrated in a crisp style. Shekhar in 'Like the Sun' anthologized in 'Lawley Road and Other Stories' decides to practice truth at least one day in the year, According to him 'Truth is like the Sun'. (Like The Sun)

However, when he speaks out truth, he comes in trouble. Here in this story also the author gives a comic turn to the serious issue. Shekhar is very serious but we laugh when he comments on the death of a person. He is supposed to be the admirer of the dead one and should not talk about his weak points. But he says,

'Far From it, he (dead person) always struck me as a mean and selfish hypocrite'. (Like The Sun) His wife expects a few words of praise from Shekhar for the breakfast she has made but he says, 'It (breakfast) isn't good. I'm unable to swallow it'. (Like The Sun)

The headmaster, the Sahib and high officials are to be flattered but Shekhar does not flatter his headmaster, a bad singer. Needless to say, that the hero has to pay a price 'for the luxury of practicing truth'. (Like The Sun) In his stories, R.K. Narayan makes the suffering either unreal or trivial and allows the otherwise painful events to seem funny.

R.K. Narayan's amusing descriptions of the Talkative Man's are commendable. The 'Engine Trouble' from 'Malgudi Days' is a delightful story. The Talkative Man's trials and tribulations at winning a road engine in a lottery are full of rollicking fun. The birth of the Talkative Man's son in a frightening cyclonic night in 'A Night of Cyclone' has been narrated with elements of exaggeration and hyperboles that

give a comic turn to an otherwise serious incident. It would be apt to quote here how Narayan turns serious situation in comic one.

“The Talkative Man rose and hallooed, 'Boy! Come here!

A giggling, radiant urchin came in. The Talkative Man patted the urchin on the head and said, 'Well, Sir, this is the gentleman who arrived on that fine night'. (A Night of Cyclone)

Verbal humour in 'Fellow Feeling' anthologized in 'Malgudi Days is unforgettable. It evokes laughter which is an end in itself. Narayan should be appreciated for his observation because his humour is never condescending.

Comic scenes in Narayan's fictional world bubble with joyous and merry laughter. His is the art for art's sake. 'Flavour of Coconut' and 'Attila' are basically animal stories. The characters are a rat and a dog. They are the examples of character humour. In 'Flavour of Coconut' the criminal is not a human being but a rat that is under trial in the court. “Attila” the dog is supposed to bark at the strangers but remains silent. Thus, 'What is' and 'what ought to be' provokes laughter and the readers are entertained. The recognition between the normal situation and the incongruity creates ripples of laughter in R.K. Narayan's short stories. The real secret of Narayan's artistic performance lies in his gentle touch of humour, masterly use of irony and soft satire. We see nice amalgamation of humour and realism, and both intermingled into irony. In his fictional world tears and smiles, appearance and reality, beauty and ugliness, reason and passion, vice and virtue are inseparably interwoven artistically. The important aspect of his style is that he blends his gentle humour with a sense of the tragedy that underlines daily life. Therefore, we can say that Narayan's humour is invariably laced with sadness. Hence, William Walsh's comment on Narayan's novel is also applicable to his short stories. “Narayan's comedies are comedies of sadness”.

R.K. Narayan is a superb craftsman and comedian. He has a keen mind, a sympathetic outlook and a compassionate heart as the basic ingredients which make him a first rate humourist. R. Srinivas Iyengar says “he can present smiles and tears together, smiling through the tears in things and glimpsing the rainbow magnificence of life”. His short stories have enriched Indian English Literature and have assured for him a place in the English Literature.

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LAYERS OF TRUTH - A SHORT STORY

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Wind came bursting through the mountain pass. Maddened with the brimming energy of youth it entered the brooding dark forest. Loosing way in the darkness it got struck in the branches that again branched endlessly. The wind that came whistling went back through the pass limping and howling, lamenting for the youth that was lost in the depth of the forest.

Streams took birth on the mountain tops. River ran down the slope and was engulfed by the stone tombs. Terrified by the stone walls that try to choke, the river escaped through the small opening tomb forgot to conceal. River went on accepting the good and the bad, fattening itself. Losing the soul somewhere it went back to being the numerous streams it once had been with regret.

In the alleys of the river, adjacent to it, far away and inside it- new life sprouted. The new borns divided into two and then multiplied again to create millions. They lived together never knowing each other. Old ones blackened and died, their lifeless bodies being taken away by the river into its depths.

HE went on searching for himself among them on the slopes of the mountain, in the wind and inside the river. Who am I?

Am I the wind that whispers? Am I the river that comes over the stones again and again? Or am I the self that observe these winds and the streams?

HE sat down in meditation and sands of a thousand years covered him. A Pipal tree sprang up from the ground shading him from prying eyes.

Temptations- False promises- Silence- Peace and at last-the Truth.

Waking up from the sleep standing tall in the shadow of the tree he announced to the world-

STOP IT!! Don't try to bind me again with the cords of this illusion, for I have woken up and seen the truth! The frightened wind closed its ears and left without stopping. The tongues of the river licked up the red sand and smacked its lips-'Same old story again! You are not the first one to say it and you will meet the same end of others. Bear in mind!'

Message came from the royal court changing hands through a thousand messengers Submit him! King washed his hands in the golden bowl and enquired-So what did you say? Do you claim to be the God? Standing upright HE said- No I am not God. I never claimed so. I describe myself as the shadow of the real me residing in this world of illusion. The wind listened to each word pressing its ears against the curtains. The king was amused-'So what about me?'

Illusion.

'What about the wind that blows and the river that feeds our kingdom?'

Again illusion.

'So who are you?'

HE stood still for a whole minute and then said 'I am the river and all its water. I am the wind with all its subtleties and ferocities. I am the forest and all the trees it hold. The whole kingdom including you the king, I have created and in turn they create me.'

King was inflamed- Take him to the gallows!

Terrified wind left the court, and ran through the forest and the river, spreading the news.

The truthful is sent to gallows. The story of HE who dared to speak the truth endangering his own life became a legend in no time. Whispers combined to create a war cry.

Thousands erected tents above the red sands. The truth seekers came forward to protect the truth

they were yet to understand. The wind ran from one camp to another delivering messages. Some stopped wind on his tracks and advised-'Stop this nonsense right now. If the truth dawns even you will lose your identity. Living in this illusion is a far better choice for you.'

Brave wind replied- 'Truth is the only thing that matters. Even if I am the product of an illusion and truth will destroy my existence I don't mind. I must know the truth and that is important.'

Fury of the king came in the form of hurricanes and thunderstorms. The storm came through the mountain-pass threatening to uproot the trees. The river bulged and overflowed flooding the red sands.

HE stood before the gallows smiling. He knew the truth. He saw through the illusion. HE was immortal.

After his body was removed from the gallows, in the eternity of that last second wind wiped off the blood marks from his cheeks and arranged his hair. The wind placed him in its lap as HE uttered his last words.

'Wind.. you know. Just look back and remember the various lives you came through... Yes... Before you came over the red river, even before you came through the dark forest.. You came from another dimension, just like me. We would all go back to that kingdom and I assure that you will be on my side when I reach. Then...'

The wind cried.

Breathing intensified.

Wind came again and again through the mountain pass and entered the dark forest.

Breathing is becoming normal. Thank God someone said.

Sister, pass me that ECG report another voice.

The stone tomb pumped the red river to the body parts through its arteries. Blood flowed to the brain and the toes. Hundreds of impulses passed from the brain through the nerves.

The unconscious mind gave way to the conscious mind. HE woke up and looked around.

-Glass walls, white tiles and the coolness of AC.

A wind gushed past surrounding the theatre room.

Now HE smiled.

PORTRAYAL OF THE PLIGHT OF UNTOUCHABLES IN KISHORE KALE'S AGAINST ALL ODDS

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The Dalit movement is an anti-caste movement fighting for the construction of modern secular and democratic Indian identity. This is the very pathetic and pitiable condition of our ironically called high class society of which Arvind Adiga rightly describes in his *The White Tiger* as 'an India of Darkness'. (The White Tiger- 2008-14).

Dalit writers not only projected social-economic, cultural and political conditions, their stories of exploitation, harassment and deprivation by their high class masters but also women's pathetic conditions in their own caste and the high class society as well. Laxman Mane, and Kishore Kale through their autobiographies exposed the women's predicament and their mutely suffering and sorrows of tribal communities like Mukta Sarvagond, Baby Kamble also broached the sufferings and sorrows of women from Dalit communities.

My paper focuses on the autobiography of Kishore Kale 'Kolhatyache por'. Kishore Kale a boy from a Kolhati community- a tribal of Western Maharashtra facing oppression, exploitation and suppression became doctor. Kale also describes the suffering and sorrows of Kolhati women in the hands of their family members and society in general. Working in tamasha, women from these communities earned livelihood whereas men enjoyed their daughters and sisters earning lavishly and look after the children at home. Hence women from this community are harassed by both the communities that are Kolhati community for birth as a woman and high class society for a birth in low caste community and also as a woman.

The Kolhati's have developed a a distinct style of dance and song called 'Lavani'. The music has more rhythm than melody and the songs are loud and loaded with suggestive words and phrases. The dance itself is designed to attract male attention and it is called 'Tamasha'. Kolhati woman under the guise of 'Chira Utarna' were literally sold to a person who pays the highest amount for her virginity.

Kishore narrates:

The Kolhati community forces its women to dance and attract male attention. Young; teenage virgins are given to men in a ceremony called 'Chitra Utarna' with all the trapping of a wedding but none of its saneting. The man pays a prefixed price for her virginity. As long as he visits her, she does not dance on stage and does not see any other man. But is she is abandoned by the man, she has to go back to the stage and earn money which is appropriated by her father and brothers. (Against All Odds-4, 5)

Kolhaties' enforced their woman to work in tamasha and make them victims of their own society as well as male dominant society. They sold their sisters and daughters to highest bidder. The sale too, does not ensure safe and secure life for them instead it creates insecurity because the man had right to abandon the woman who has to go back to 'tamasha' and wait for the other customers. Doing all these cruelties they did both feel ashamed of their selves rather they attract men for their sisters and daughters. The Kolhati men instead of protecting their women they forced their women to attract male attention and earn money from them. Kishore was very disturbed and became restless to see this wretchedness. But as a kid he was helpless.

Kishore wondered: "What kind of relationship was this I wondered? And why, why did no body

opposes it?" (Against All Odds- 2000-64)

Usually rich men kept Kolhati women as their mistress and their family members objected either money being spend on these women or the risk of their being claimant to the property when he died. Kolhati woman does not want to live a deserted life. They want to educate themselves and came forward but their fathers and brothers were major barriers in their way towards liberation. Kishore's mother, Shantabai want to learn and became a teacher. And she has completed her education up to seventh. But her father denied her to study further. He enrolled her for dance and singing class. And later she was forced to work in 'tamasha'. From there her unending suffering, exploitation and oppression started which existed throughout her life. Shantabai was sold to a politician under the guise of 'Chitra Utarna'.

Kishore narrates:

So it came to be that Shanta was given Namdeorao Jagtap with all the ceremony of the 'Chitra Utarna' the Kolhati ritual of selling a virgin girl. The first man in Kolhati girl's life had to pay her family a certain amount of money or agree to pay it over a fixed period of time. The money may be paid in cash, gold or land. (Against All Odds- 2000-15).

Kishore reveals:

On the first night Shanta was dressed in rich red sari, gold jewellery, a magalsutra and even toe rings-just like a bride. A room in her father's six-room house was decorated with flowers and the teenaged Shanta was handed over to Jagtap with much rejoicing (Against All Odds-2000-15)

This was a complete money game and to fulfill their sexual desire men went to Kolhati's and with power of money they exploit and harass kolhati women. Fulfilling their physical needs rich men abandoned Kolhati women. Namdeorao Jagtap was a politician and on the basis of his wealth forced Shanta's father to shower on him Shanta's virginity. Shanta gave birth to Kishore- who was called an illegitimate and a mixed Child. Because of this identity, he was oppressed, exploited and maltreated and humiliated. After abandoned by Jagtap she was forced to join 'tamasha' for the sake of her family. There she married Krushnarao Wadkar a moneylender from Parbhani. She went with him leaving Kishore behind to his grandfather and his aunt Jiji. Her Marriage also could not put an end to her sufferings rather it worsened.

Like Shantabai, Kishore's aunt Jiji, Baby have undergone through the exploitation and manipulation in the male dominated society. Jiji was paralyzed and all the family members left her alone in the farmhouse to die. When Kishore came to take her to hospital, his grandfather refused and for allowing him to take her he asked for money to Kishore. All the family members were living on her earnings and in her difficult days when she was in need of their help they turned their faces and left her like an orphaned on her own. This is the tragedy of Kolhati women. She devotes her complete life for the welfare of her family last days the family members are not going to take care of her. Kishore felt very sad and observing such a heart-breaking and pathetic condition of woman he was haunted with questions like as follows: "Has a woman no right to her own life? Is the only aim of our lives to provide our fathers and brothers? Is it sin to be born a beautiful woman in a Kolhati family?" (Against All Odds- 2000-19).

Kishore described his mother's exploitation as a tamasha dancer. Shantabai has to perform on the stage. Seeing her dance men would be excited that they would run towards the stage and try to hold her. Jiji cursed them by throwing chapels towards them. "You bastard, you pimp! She is a dancer not a whore. Her dance is an art. Do you understand?" (Against All Odds-2000-19).

Like father and brothers and rich men, Kolhati women have to face the hatred by their children also. Born to a tamasha dancer and unknown identity of father, Kishore was oppressed and maltreated on each and every level. Kishore has to hide his caste and his identity of a Kolhati. Kishore straightforwardly reveals the factual condition of his oppression to his aunt Rambha maushi and also asked her to not to meet

him again. She was surprised on Kishore's treatment and angrily she scolded Kishore:

Before a tamasha dancer knows why her chest must be covered by pallu, somebody has filled her breast with milk under the guise of Chitra. Isn't that an insult? For two rupees we are expected to sit on man's lap- isn't that an insult? Don't forget the few rupees we get for allowing a man to hold and press our hand is what pays for food in our house. Only a rare one like you gets educated and even you feel ashamed of us. Isn't that an insult for us? (Against All Odds-2000-18)

These sharp and introspecting words of Rambha mushi depicted the anger against age-old cruelties, maltreatment and exploitation forced on Kolhati women and also their cry for marginality and being hatred women by their own children and family members. These high class men come to the tamasha at night and spent their whole night there and when the lady conceives, they don't entertain her.

Neither they abandon her nor do they accept their child. Kolharis is touchable at night but during day they are untouchables.

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METRICAL DEVICE IN SHELLEY'S POETRY

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We can trace out Carlye's view on poetry in *A Hand Book of the Study of Literature*. Here Carley says "Poetry therefore we call musical thought. And he means that poetry is an apocalypse revealing the innermost essence the mystery and wonders of the universe. Mathew Arnold once described Wordsworth as "a priest to us all of the wonder and bloom of the world". This description of Arnold is true for all great poets. When shakespeare's Macheth says

To-morrow and to-morrow and to-morrow,
creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death, out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard to more; it is a tale
Told by an idiot, full of sound and fury signifying nothing."

The whole Mystery of life with its tragic loveliness and beauty is revealed as in flash of light. These lines from Shakespeare's Macbeth are a perfect specimen of poetry.

Now the question arises as to whether or not meter or symmetrically rhythmical language is an element of poetry. A sharp controversy rages over the question as no solution seems to be in sight. In my point of view metre is must in poetry. According to Aristotle metre is the differentia of poetry just as the action of drama. Carlye, Burke and Ruskin's prose writings are charged with emotion, feeling, and passion and soaked with imagination. But they cannot be called poetry because they lack in metre. They have been called poets only within a qualification that is they are poets in prose. The aesthetic pleasure, which we derived from a poem, is largely due to the metre, rhyme and rhythm. Hudson says, "Metre like music makes to arrange words in a definitely rhythmical order is to endow them, as by some secret magic, with a new and subtle emotional power to touch them with a peculiar suggestiveness which in themselves simple as words conveying such and such meanings, they do not possess." S.T. Coleridge in his *Biographia and Literaria* throws lights on metre.

I argue from the Effects of metre. As far as metre acts in and for itself, it tends to increase the vivacity and susceptibility both of the general feelings and of the attention. This effect it produces by the continued excitement of surprise and by the quick reciprocations of curiosity still gratified and still re-excited, which are too slight indeed to be at any one moment objects of distinct consciousness, yet become considerable in their aggregate influence. As a medicated atmosphere or as wine during animated conversation; they act powerfully, though themselves unnoticed. Where, therefore correspondent food and appropriate matter are not provided for the attention and feelings thus roused, there must needs be a disappointment felt; like that of leaping in the dark from the last step of a stair-case, when we had prepared our muscles for a leap of three or four (P.217).

The main difference between the prose and poetry is the use of metre. The use of metre gives liveliness and sensitivity of the general feelings of the reader. Coleridge says that metre owes its existence

to state of increased excitement. Because the liveliness and excitement is produced by the recurrence of the same sound. That recurrent sounds create surprises. And that initial surprise is followed by expectation. We found this expectation in separate lines and stanzas, but their cumulative effect is great. The pervades of poetry strikes the reader's attention, like the smell of medicine in a hospital or the unseen effectiveness of wine in animated conversation

The use of the metre mediates the whole atmosphere and makes the language of poetry essentially different from the prose. Therefore Coleridge comes to the conclusion that metre is an integrated and indispensable part of poetry. And poetry will remain defective without metre.

Metre is the organization of rhythms into regular patterns. It is the patterns of stressed and unstressed syllables in a verse. Rhythm is unconscious metre is conscious. There are four main types of metre in European language. In classical, Greek and Latin language the metre was quantitative. It was created by the relative duration of the syllables and it has recurrent patterns of long and short syllables. In France and Romance language the metre is syllabic. It depends upon a number of syllables within a line of verse without regard to the fall of the stresses. The accentual metre is followed by Germanic languages, including old English. It depends upon a number of stressed syllables within a line and without regard of intervening unstressed syllables. Final one is accentual-syllabic. It has recurrent pattern of stressed and recurrent number of syllables. This kind of metrical unit was act on crucial role in fourteenth century poetry. We can be divided metre into two classes, disyllabic and trisyllabic. In a disyllabic metre too syllables, one is accented and another unaccented. In trisyllabic, one accented and remaining two are unaccented.

Terza Rima is a stanza of thirteen lines in iambic pentameter and arranged in groups of three lines called tercets. Sir Thomas Wyatt brought it into England in 1527. This measure was used by Dante in his Divine comedy. It has been common metre in English. Its rhymes are much harder to find than in Italian. Its rhyme scheme ababcb cdc ded ee. The rhyme occurs thrice in alternate lines except the first and last lines of the stanza. The rhyme arrangement of this stanza from largely gives musical quality to Dante's Divine comedy. Shelley used it brilliantly in "ode to the west wind".

Shelley makes a slight departure from the rhyme scheme of true terza rima. At heart terza rima have thirteen lines. But "ode to the west wind" consists of fourteen lines instead of thirteen. This stanza is made up of interlinking with the three lines units. This stanza ode not ends with tercet, but with a couplet. This ending couplet adds to the sense of the elemental rush of the west wind.

✓ x ✓ x ✓ x ✓ x ✓ x
 O/ wild/west wind/thou bre/ath /of/Autumn's being,
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Thou/ from/whose un/seen pre/sence the/ leaves deed
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Are driven/like ghosts/from an/enchanter/fleeing,
 ✓ x ✓ ✓ x ✓ x ✓ x
 yellow/and black/and pale/and hec/tic red
 ✓ x ✓ x ✓ x ✓ x ✓ x
 pesti/lence strik/en multi/tudes/ O thou
 ✓ x ✓ x ✓ x ✓ x
 who chariot/est to/their dark/winty bed
 ✓ x ✓ x ✓ x ✓ x ✓ x
 The wing/ed seeds/where they/lie cold/and low

✓ x ✓ x ✓ x ✓ x ✓ x
 Each like/a cor/pse with/in its/grave until
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Thine azu/re sist/er of/the sprint/shall blow
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Her clari/on over/the dream/ing earth/and fill
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Driving/sweet buds/like flocks/to feed/in
 ✓ x ✓ x ✓ x ✓ x ✓ x
 with liv/ing hues/and od/ours plain/and hill
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Wild spirit/which art/moving eve/ry where
 ✓ x ✓ x ✓ x ✓ x ✓ x
 Destroyer/and pre/server/here oh/here.

The majority place of this poem seems to be written in pentameter. But there are some variations on the number of syllables per line. In this section we can find iambic and trochaic and sometime Shelley use spondee also. In line seven of this section is the example of iambic pentameter and an example for trochaic line is seen in line 2. An example of spondee can be seen in line three.

Ode to the West Wind is made up of five stanza constructed like the above stanza. The modifications of true rhyme have been pointed out in this stanza. This structure of this poem gives pleasure to the reader.

Shelley has used Spenserian stanza in *Adonais*. Its name itself indicates its origin. It was invented by Spenser for his *The Faeries Queen*. Spenser borrowed the idea of his stanza from the eight lined Italian stanza called ottava rima. The narrative poetry from Italy was made up of Ottava Rima. Spenserian stanza consists of nine iambic lines; first eight lines are iambic pentametre and final line is iambi tetra metre it can also be called alexandrine. Its rhyme scheme is ababbcbcc

Adonais presents Shelley's qualities in a form of sustained beauty. He chose as a model for this work from Greek poem *Elegy for Bion* by Moschus. The classical lament serves as the foundation to Shelley's poetry. The materials of Shelley's poetry are changed into the substance of highly spiritualized modern thought. This material device is the tool which gives the spiritual quality to the poetry. Technical quality of *Adonais* shows Shelley's craftsmanship.

x ✓ x ✓ x ✓ x ✓ x ✓ x
 Nor let/us weep/that our/delight/is fled
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 For from/these carri/on kits/that scream/below
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 He wak/es or/ sleeps/ with the/enduring/dead
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 Thou canst/not soar/where he/is siting now
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 Dust to/the dust/but the/pure spirit/shall flow
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 Back to/the burning fountain whence/it came.
 x ✓ x ✓ x ✓ x ✓ x ✓ x
 A portion of/the Eter/nal which/must glow

x ✓ x ✓ x ✓ x ✓ x ✓ x ✓
 Though time/and chage/unquenchable/the same
 x ✓ x ✓ x ✓ x ✓ x ✓ x ✓ x ✓
 Whilst thy/cold embers/choke the/sordid/health/of share

Adonais is structurally more coherent and technically more polished. Keats death gives him a fine chance to utilize his religious and philosophy of Platonism-pantheism. His technical mastery of Spenserian stanza adds more color to his poetry. Its aggressive rhymes by running one line into the next are varying the position of the mid-line caesura.

Shelley's lyrics are surpassingly musical and sweet. His painful experiences are transformed into beauty and loveliness by the sweet music. We may consider his *Ode to a Skylark* is a lyrical masterpiece. This poem has a rhyme scheme of ababb.

This poem has twenty one five line stanza. First four lines consist of trochaic trimetre and final line is iambic hexametre. It is also be called alexandrine

x ✓ x ✓ x ✓
 Higher/still and/higher (a)
 x ✓ x ✓ x ✓
 From the/earth thou/springest (b)
 x ✓ x ✓ x ✓
 Like a/clad of/fire (a)
 x ✓ x ✓ x ✓
 The blue/deep thou/wingest (b)
 x ✓ x ✓ x ✓ x ✓ x ✓ x ✓
 And sing/ing still/dost soar/and sow/ing over/singest (b)

Shelley's craftsmanship can be traced out by his poem. This variety of poetic form shows his protean quality. It is a herculean task to the readers to make out Shelley's knowledge about the material world. Because of this knowledge his poetry becomes more effective. So Readers personally feels that he is different from other Romantic poets because of this quality.

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24

THE TONGUE

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Lo and behold the tongue
Spears and arrows it flings
Blameless and upright are stung
Pray, ensure that it is clung.
A torrent of words it utters
Wreck many a happy home
Life and death are at its mercy.
Tame this untamable member
That spouts molten lava.
Christened many a nom de guerre
Serpent's tongue and world of inequity;
Flare of fire for it kindles dense woods
Highest peaks are scaled
Deepest oceans are dived into
Invisible things are under mortal lens.
Mystery of Bermuda Triangle
That man could unravel sans pain.
Tamable are the terrestrial life
But tongue cannot easily be held.

25

BOOK REVIEW**CYBERPUNK AS A SCIENCE FICTION: A STUDY OF THE NOVELS OF WILLIAM GIBSON AND RUDY RUCKER**

(Author: Ramesh Chougule; Pages: 197; Price: Rs. 800/-; Publisher: Authors press, New Delhi, 2015)

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Cyberpunk Science Fiction is a sub genre of literature that emerged gradually as a movement in the American Science Fiction in the early 1980's. Revolving around 'High Tech and Low Life', basically a cyberpunk story finds itself arguing on artificial intelligences and the action taking place between actual and virtual reality. Such stories are also observed as fictional conjectures of the progression of the internet. The world depicted in these stories is vindictive and full of darkness. It questions the limits of the boundaries between nature and technology. William Gibson, James Patrick Kelly, John Shirley Neal Stephenson, Arthur C. Clarke, Pat Cadigan, James Burke, Bruce Sterling and Rudy Rucker are some renowned writers of cyberpunk science fictions. So far very few works have been published with a view to exploring and analyzing the works on Science Fictions. The present study provides a new insight into this distinct genre of literature and puts forward the merits and demerits of technology.

The book under review presents altogether a different rendering to the works of William Gibson and Rudy Rucker- the well acclaimed science fiction writers. It critically analyses the significant works of Gibson and Rucker who have shown their creative genius through their novels whether it be *The Sprawl* and *The Bridge* by Gibson or *The War Tetralogy* by Rucker. The author Ramesh Chougule makes a different approach with a fresh critical analysis of the novels.

The book consists of four expansive chapters with Conclusion as the fifth chapter. The book, as a whole, may be regarded as an exhaustive critical evaluation covering almost all the angles to be focused upon while reading a science fiction.

The very first chapter entitled '*Introduction*' introduces the readers to Science Fiction as a genre and its postmodern genre cyberpunk. It describes cyberpunk as a new experience of technology with descriptive definitions of cyberpunk science fiction which provides a convenient reading for the ones who may have not been or are still not very familiar to this sub genre of literature. The chapter deals with the history, rise and development of the genre with carefully mentioning even the very minute details.

The second chapter is titled '*William Gibson and Rudy Rucker: New Voice with New Vision*'. The chapter is quite aptly titled as it deals with the new voice given to this specific genre of fiction by Gibson and Rucker. It focuses upon not only the artistic brilliance of these authors but also their concern for the futuristic society and the people inhabiting it. An apprehension is still concealed deep inside somewhere, when man calls himself the most advanced and developed. Man and machine- the relationship between the two is both, expedient and precarious. The chapter also focuses on the biographical aspects of the selected authors, Gibson and Rucker. The chapter also throws light upon their style of work and analyses their novels while providing comparative study of their work.

The third chapter is '*William Gibson: A Novelist of Cyberpunk Science Fiction*', dedicated completely to Gibson who is also known as the father of Science Fiction. This chapter is more analytical while it discusses the *The Sprawl* and *The Bridge* by Gibson in detail. The fourth chapter titled, '*Rudy Rucker A Mathematician Cum Cyberpunk Science Fiction Novelist*', evaluates the works of Rucker in relation to cyberpunk when it studies his work *The War Tetralogy*.

The book concludes with the fifth chapter which is a more serious extension of the first four chapters and again analyses the works of these authors as science fiction novelists accompanied with the authors critical opinion. Cyberpunk science fiction as an obsession for technology has definitely inspired the author to produce such quality work for a genre less opted for study.

The work is unquestionably notable. It will certainly facilitate students, teachers and scholars to sharpen their views regarding the study of Science Fiction. The book has been printed on quality paper. Neatly bound with an attractive cover page, the book is well produced. The work is also commendable and is venerable when it comes to providing a unique critical work to the field. The discerning analysis of the novels of these well acclaimed novelists, Gibson and Rucker, present the critical erudition of Ramesh Chougule. His effort is appreciable and deserves to be welcomed warmly.

COMPLEXITY OF THE CROWN OF CREATION

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Of all the species that God has created, it is the Human beings, who rule the roost. Unique in many ways, right from the biological in-built, down to the exterior anatomy, this exemplary species stands atop. Parallel to the physical anatomy goes the complexity of the psychological system also, giving rise to the well known adage “The Crown of all Creations”.

The inner secrecy of the biological rudiments is brought out transparent by the advancement of Science, but the same technical advancement still stumbles to unravel the mysteries of the Human Psychology. Human being is the one and the only species, which is blessed with the art of both displaying and concealing emotions.

One really wonders at the wide range at which a human being throws out to the world a kaleidoscopic true and false images of himself /herself. Notwithstanding this art bestowed by God, Man has devised and conceived many false mascots of himself to the world, thus making the world renowned writer Shakespeare, immortalise these words “The World is a stage...”

Successful is Human kind in telescoping distant visions, but a great **failure** is he, in not finding out the innermost unfathomable dark recess of Human hearts and their diabolic secrets. No Submarine ever devised can that easily reach the sea-bed of Human thoughts and trail behind them. No Chameleon can ever match a Human being in changing colours or changing mascots.

With a thin skin on a bony frame and with a rosy, short stretch of **NERVELESS TONGUE**, what a splash of acid dipped and sharp words, a man is capable of!!!

Yet another wonder of the world is the Human Tongue, with its soft flexible muscle, capable of creating fissures in a Human heart and at the same time, sing melody inside the mouth, to see others bruised and bleed. Even a Snake will recede to the background and recoil to itself on smelling the Venom spit by the Human Tongue. Perhaps, less would have been diabolic and sinister, if Human tongue is also bi-forked like the bifid of a snake.

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I Sou. Bagyashri Ramesh Chougule, hereby declare that the particulars given above are true to the best of my knowledge and belief.

1/7/2015

Sd/-
Sou. Bagyashri Ramesh Chougule